Constituting the Monster Inside:
Ideological Effects of Post-Apocalyptic Depictions in *The Walking Dead*

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ABSTRACT

Working from Charland's (1987) description of constitutive rhetoric, this thesis is concerned what the popular zombie apocalypse television series *The Walking Dead (TWD)* has to say regarding survival behavior in a post-apocalyptic world. *TWD's* plot focuses primarily on the relationships between survivor characters situated among the crumbling remains of society and humanity. An attempt is made to show how *TWD* (1) establishes a common ideology among its characters, and therefore (2) constitutes its characters as a primary audience through an ideology of inhumanity by three narrative ideological effects. In doing so, the study aims to advance understanding of constitutive rhetoric in a temporal sense and also to emphasize that popular culture artifacts suggest viewers as secondary audiences and implied auditors tied to ideologies. The results of this analysis suggest the new order of a post-apocalyptic world binds survivors into a collective and transhistorical subject. These characters are tied to their past before the apocalypse and also become relatively relatable for viewers.

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CHAPTER 1. INTRODUCTION

If you visit any city in the southeast U.S. and ask around for opinions on the American Civil War, you will likely encounter a wide range of sentiment. Some people will tell you the war was about slavery, while others focus on taxes and the economy; some people will herald President Abraham Lincoln as savior to a marginalized population, while others will condemn him as war criminal for endorsing Major General William Tecumseh Sherman's campaign through Georgia.

These discrepancies are almost definitely tied to rhetorical artifacts that hold varying ideas about this crucial period in the country's history. Such artifacts are used to look back at and describe the past, but they must also contribute to creating a constrained perspective. A rationalist would argue that if people could travel backwards in time, they may be able to see "what really happened." Even if that were possible, travelers would likely encounter some of the same divergence in Northern and Southern war rhetoric but without the lens of a modern perspective.

This disconnect can be considered a product of constitutive rhetoric, or discourse that constructs and constrains an implied audience as attached to an ideology by use of the narrative form. Describing this process, Charland (1987) wrote, "Audiences are constituted as subjects through a process of identification with a textual position" (p. 147). The concept has typically been utilized in analyses as in the previous paragraphs: accounts of a people who inhabited the past make up narratives, which imply identity and direction for their descendants. This perspective allows a critic to make a comparison between the historically-accepted descriptions of a people and the discourse of that period used to describe the group. Often, the result of this analysis is describing a constitutive rhetoric as a failure because of its inability to prompt an

associated action (Charland, 1987; Tate, 2005). Throughout history, groups have been called by a leader's discourse to become a "people" and make the necessary changes in society, but there are many instances when this attempt did not come to fruition.

I am not concerned with predicting behavior or a social scientific inquiry of what audience members think and believe, but instead I aim to investigate what audience and ideology are implied by a discourse. Working from Charland's (1987) description of constitutive rhetoric, I am interested in what the popular zombie apocalypse television series *The Walking Dead (TWD)* has to say regarding survival behavior in a post-apocalyptic world. *TWD's* plot focuses primarily on the relationships between survivor characters situated among the crumbling remains of society and humanity. I will attempt to show how *TWD* (1) establishes a common ideology among its characters, and therefore (2) constitutes its characters as a primary audience through an ideology of inhumanity by three narrative ideological effects. In doing so, the study aims to advance understanding of constitutive rhetoric and also to emphasize that popular culture artifacts suggest viewers are secondary audiences and implied auditors tied to ideologies. In other words, the viewing audience may be (re)constituted by accepting these messages.

CHAPTER 2. CONSTITUTIVE RHETORIC

When Black (1970) posited that "rhetorical discourses, either singly or cumulatively in a persuasive movement, will imply an auditor, and that in most cases the implication will be sufficiently suggestive as to enable the critic to link this implied auditor to an ideology," he made a crucial connection between ideology and rhetoric (p. 112). This relationship is described in terms of the discursive description of an audience. Black wrote that audience members view reality as the discourse suggests they should, giving power to these discourses to define the "second persona" or that receiver of the message (1970). This early description provides the basis for criticism of rhetoric that constitutes audiences. In addressing a specific audience, the rhetor is also creating a suggested identity for that audience through narrative depictions. Charland (1987) suggested constitutive rhetoric is not "to Athenians in praise of Athens," but discourse which "constitutes Athenians as such" (p. 134). This notion emphasizes the importance of socially defining situation and audience before persuasion is even considered. His perspective describes discourse as able to constitute a people through a "series of narrative ideological effects" into a transhistorical and collective identity, directed by a guiding narrative towards a specific course of action (1987, p. 134). In other words, by suggesting an audience is somehow tied to a narrative's depicted people, who are constituted with a communal ideology through activities and symbols, discourse can induce identification and limit what paths forward seem most appropriate.

Charland examined the "White Paper," issued by the legislature of Quebec in late 1979. At this time, the legislature was controlled by a majority of members from the Parti Québécois, a political party affiliated with the movement for sovereignty from Canada. The "White Paper" served as a manifesto for the movement at that time in Quebec's history, and proposed a

description of the citizens of the province. Charland noted that this movement "permits us to see how peoples are rhetorically constituted" (p. 135). It is important to note that although he only analyzes one constitutive discourse, other scholars have observed that there can be competing discourses with varying identities to press upon audiences. For example, in her essay on the 2004 U.S. Democrat and Republican conventions, Stuckey (2005) noted that the political parties suggested two competing identities for the same American public.

Charland wrote of the constitutive process, "a subject is not 'persuaded' to support sovereignty," but instead "support for sovereignty is inherent to the subject position" (p. 134). In a similar vein, Hammerback (2001) described rhetorical constitution of audiences as dramatic redefinition rather than mere persuasion. This form of identification comes before persuasion, according to Charland. To constitute an audience with an identity in harmony with an ideological path is much different than persuading that audience (in a pre-discursive state) to agree with a message. Take for instance the following example: a worker is opposed to capitalism and supports a socialist form of government with more involvement in the economy. Instead of tediously hacking away at this worker's staunchly held beliefs in socialism, it would be more advantageous to suggest that the worker is a capitalist because his people have always been and currently are capitalists, and his goals are the capitalist's goals. More bluntly, if capitalism is described by the discourse as the backbone of a prosperous nation, and socialism is tied to communism and even Nazism, who would want to be a socialist? Only those who consciously reject the discourse would choose that ideology. Considering discourse this way aids the scholar in seeing how an understanding of the world is grounded in the language used to describe it.

Further description of Charland's theory of constitutive rhetoric would be remiss without first attention to the concept of ideology and its function through discourse. In the following

section, I will attempt to articulate an understanding of this foundational literature that informs ideological criticism before returning to Charland's understanding of rhetorical constitution through "a series of narrative ideological effects."

Ideology

Ideology has been defined in a variety of ways by scholars of communication, philosophy, and a variety of other disciplines. Gunn and Treat (2005) wrote, "When ideology is defined, it is frequently reduced to a dominant narrative or myth with little or no attention paid to the century-long, academic legacy of the concept" (p. 157). This reduction of ideology is often visible when political figures use the term. In this section I will attempt to define ideology before describing the unique interaction between the concept and discourse.

Kenneth Burke proposed a conceptualization of the term by comparing the way ideology conducts individuals as subjects to "a spirit taking up its abode in a body" and making "that body hop around in certain ways" (1966, p. 6). This description is situated within his essay on the definition of man, in which he contends, "man is the symbol using animal" (p. 3). For Burke, transfer of ideology is an important impact of such symbol use. Black described ideology as "the network of interconnected convictions that function in a man epistemically and that shapes his identity by determining how he views the world" (1970, p. 112). This definition reflects a focus more on the interaction of beliefs, values and principles, which ultimately bear an individual's understanding of reality. McGee suggested "that ideology in practice is a political language, preserved in rhetorical documents, with the capacity to dictate decision and control public belief and behavior," but also "transcendent, as much as an influence on the belief and behavior of the ruler as on the ruled." (1980, p.5). This mass consciousness or ideology is not necessarily used oppressively by the elite classes. He wrote, "through the analysis of rhetorical documents

(particularly political myths), it should be possible to speak meaningfully, not of one's own, but of the people's repertory of convictions, not as they ought to be, but as they are (or have been)." These documents show a reflection of history but only as "mediated or filtered by the Leader [or author]" (1975, p. 249). Therefore, ideologies are intertwined with the discourse of any particular historical period and are shaped by those able to control the diffusion of messages. Althusser (1971/2001) described ideology as "the imaginary relationship of individuals to their real conditions of existence," and a "world outlook" (p. 109). While at first the adjective "imaginary" may be interpreted here as "fictional" or even "oppressive," Althusser used this word to characterize how values and beliefs about reality vary from person to person and are created in material practices, or physical manifestations of ideology, including language. He suggests prayer is one material practice that reinforces religious ideologies (Althusser 1971/2001, p. 114). Regarding value and rhetoric, Weaver suggests that values inherent within language give meaning to rhetorical action, and that value systems are necessary to survival (1970). Working from these descriptions, for the purpose of this thesis, I define ideology as a guiding set of beliefs, values, and principles—constituted through language—that shape how a subject interprets and interacts with the world. While studying a television program, an ideology is present among characters with a collective understanding of how to interact with their narrated world. Furthermore, watching television is a ritualistic act which introduces and reinforces ideologies upon viewers.

These characters and viewers are subjected to an ideology through discursive subjectification. The individual, described by Gunn and Treat, is a person who "has yet to become self-conscious or called into the service of larger social organization, community, or state" (2005, p. 153). The individual does not share a world outlook with others and is

considered in a natural state before the introduction of language and therefore ideology. This understanding of individual as without ideology plays an important role in Charland's (1987) proposed theory of constitutive rhetoric. Ideology makes sense of and orders people into collective society, transforming individuals into subjects. Noting this process, Brummett and Duncan (1992) suggested "self is best understood as a *subject position*: a role, stance, or motivational disposition one adopts in relationship to a discourse, text, or network of signs" (p. 231, italics in original). In this sense, ideology is a discursive epistemological force that guides individuals into collective understanding and interaction with the world.

McGee (2001) noted how Althusser explained the reproduction of ideologies through "a complex of discourses." A variety of discourses can serve to reinforce one another and a specific world view. For example, the discourse surrounding the gay rights movement can be viewed as such a complex. Although there may be radical and moderate extremes, most organizations hold the belief that equality regardless of sexual orientation is a natural right. Butler (1997) furthered the ability of this process as able to shape reality when she wrote about how ideologies work through discourse "to introduce a reality rather than report on an existing one" (p. 33). This social constructionist remark is significant in that it gives ideology the strength to not only be a separate perspective, but to shape the future.

In their essay on ideological subjectification and the unconscious, Gunn and Treat utilize the zombie figure to metaphorically describe a complex process. They wrote, "communication scholars first understood ideology as a kind of determinism that animated the subject, much like a zombie [here referring to the traditional slave-like zombie] who labors for 'The Man.'" (distinction added, 2005, p. 156). This conceptualization fails to take into account the ability to consciously refuse an ideology, however, so Gunn and Treat then turned to Althusser,

concluding, “the principle function of ideology is to call or ‘hail’ the self into conscious being—into subjectivity” (2005, p. 155). The zombies of modern film are characterized by “mindless consumption,” and Gunn and Treat utilized them to describe the individual who has not yet been subjected to discourse. (2005, p. 153). This characterization is not without fault, as the authors noted. Although discourse addresses a pre-ideological audience, scholars should also consider individuals as “always-already subjects” because of subjectification to other ideologies, even before birth (Althusser, 1971/2001, p. 119). The “living dead” zombies do not accurately represent the true nature of the individual as always being subject to various ideologies, but rather as an individual who has not been introduced to a particular discourse. In the remainder of the essay I will refer to the term “individual” to describe the position one takes before being introduced to a specific discourse, and “subject” to describe the position one takes when she is introduced to and doesn’t reject that specific discourse. I maintain that the zombies of popular culture rarely are depicted as symbol-using beings and therefore are not human or able to be subjected to ideology, but the description by Gunn and Treat using the figure to metaphorically describe an individual in relation to discourse aids understanding of the subjectification process.

Discourse can situate an individual as subject to a dominant ideology. For example, various religious ideologies claim marriage to be an institution between man and woman. This definition is promoted by discursive laws, created and enforced by the state, regarding the definition of marriage and sexual acts, and individuals who identify as gay or lesbian are subjects that participate in “deviant” behavior. A television show, presumably designed for entertainment and concerned with distant peoples and places, may also introduce an ideology to an audience, even though it is not physically in that context. This is strengthened in its ability to work on an

unconscious level, as described by Gunn and Treat (2005), when individuals perceive popular culture artifacts to be meaningless or mere entertainment.

In summary, ideology is an epistemological concept that determines how an individual works within and comprehends the world. Ideologies often operate on an unconscious level and are constantly in a state of reproduction through the discourses that suggest implied auditors. For the characters of a narrative, they make up the discourse and simultaneously act as surrogates interacting in fictional worlds on behalf of passive viewers.

"Narrative Ideological Effects"

Charland creates a framework to describe how audiences are constituted with ideology. This framework consists of a "series of narrative ideological effects" which appear in constitutive discourses, including the sovereignist historical account of the *peuple québécois* in the Quebec "White Paper" (1987, p. 134). I find the combination of these narrative ideological effects to be a valid framework for understanding rhetorical constitution (and therefore subjectification to ideology) of audiences through narrative in a variety of media formats. Charland described the first narrative ideological effect as the "process of constituting a collective subject" (1987, p. 139). To explain this process he referenced McGee's (1975) description of how discourses utilize the notion of "a people" to propose a "collective fantasy" (p. 239). Burke (1969) describes such a collective or consubstantiality among people as necessary for survival, and "in acting together, men have common sensations, concepts, images, ideas, attitudes" (p. 21). By describing and addressing a people with a set of values, discourse is able to constitute an audience with a given ideology. In a television show, the first people who are constituted by the discourse are also a part of that discourse: the characters. Through

identification, a viewing audience may then be also (re)constituted with a subject position and ideology.

The second narrative ideological effect given by Charland is the "positing of a transhistorical subject" (1987, p. 140). In the Quebec sovereignty movement, the present day citizens of Quebec are *peuple québécois* because of their bond to the proposed ancestral *peuple québécois* who came before them and are described in the text. All peoples are so historically bound. In a television show, characters are often presented with a history which shapes their interaction with new situations. Because this history is often relatable to viewers, the characters' response in new circumstances is understandable. Subsequently, discourses are able to induce individuals' identification with a subject position through this effect. Although I've referred to viewers and characters as "individuals" to describe their relationship with the discourse, it is through their subjectification to other discourses and ideologies that such a transhistorical bond between narrative surrogate and passive viewer can be established.

The third and final narrative ideological effect described by Charland is the illusory notion that a subject is provided with free will. Because a subject is constituted in a narrative she is also "constituted with a history, motives, and a *telos*" (Charland, 1987, p. 140, italics in original). This thinking is in line with Fisher's (1984) description of a narrative paradigm. He suggested that narratives were, and had always been, an integral part of the human condition. Fisher even went so far as to use the specific epithet *homo narrans* to describe mankind because of this inherent story use (1984, p. 6). Human beings consume, construct, and exist within narratives in order to understand the nature of reality. People position themselves as protagonists with histories, a current exigence, and future ambitions. The narrative paradigm required only two principles, or a narrative rationality, for testing narratives: narrative probability and narrative

fidelity. Narrative probability tested for a story's structural coherence, or if it "hangs together," and narrative fidelity investigates the validity of a story in relation to other experiences (Fisher, 1985, p.349; Fisher, 1984). Charland (1987) noted that Fisher's (1984) narrative probability "is a formal and ideological constraint upon the subject's possibilities of being" (p. 140). A subject cannot escape her *telos* because it is what her history calls for, and therefore the subject has no free will when constituted in a narrative. If the subject chose other than to head towards that *telos*, the narrative would not fit structural expectations posited by its history. As an example of this, American revolutionaries can be understood as bound by a narrative in a similar way. Derrida (1986) claimed that this people did not exist before the Declaration of Independence was signed, and therefore the signature invented the signer, and the nation essentially gave birth to itself (p. 10). Once establishing themselves as Americans and shedding the English colonial identity, this collective is set on a clear path towards violently protecting the new nation's sovereignty if threatened by war. The implied audience of a discourse is constrained by the narrative paradigm and must understand reality as such. There is a hierarchical relationship between the discourse and the auditor in narratives, and such a relationship "controls the reader, forces him to see particular relationships, [and] restricts the interpretations he may consider" (Perelman & Olbrechts-Tyteca, 1969). Characters in television shows are bound by narratives in such a manner. Charland described this constitutive rhetoric as a narrative that calls the people into making a certain decision—in his example case: voting sovereignty for the Canadian state of Quebec. As Charland and others note, it is possible to reject being subjected to an ideology and performing an associated act. These individuals are not constituted by a discourse and are not placed on an ideological path without free will. Many colonials rejected the American identity presented in the Declaration in favor of loyalty to British rule. However, for those individuals

who become subjects of the discourse, acting in accordance with history and motives was mandated. Even more important for this project is Charland's understanding that "the endings of narratives are fixed before the telling," which shows how language is able to set boundaries for the future (p. 140).

The notion of a constitutive rhetoric has been investigated theoretically by other scholars as well. In a volume on rhetorical history, Jasinski (1998) suggested a constitutive approach to rhetorical historiography, where language both describes and creates the past. In addition to constructing political norms, experiences of time, space, and community, and linguistics, Jasinski noted that discourse can affect an individual by (re)constructing her as a subject. He wrote, "Discursive constitution specifies the way textual practices structure or establish conditions of possibility, enabling and constraining subsequent thought and action in ways similar to the operation of rules in a game" (p. 75). In considering the constitution of temporal experience, he remarked that depending on the discourse, the future can be viewed as either promising or dreadful. Essentially, Jasinski agrees with Charland that the (re)constituted subject is set on an ideological path with an associated view of the future.

For Jasinski and others (Hammerback, 2001; Leff & Utley, 2004), constitutive rhetoric is not so tied to critical scholarship. These scholars observe a discourse's ability to constitute an audience or author as simply another persuasive strategy used by rhetors instead of an epistemic process. Hammerback (2001) described a "reconstitutive-discourse model" that consists of the audience view of the rhetor, the rhetor's discursive depiction of the audience, and the rhetor's subsequent persuasive message. While this model is helpful in understanding the topic, it does little to tell us about the complex movement of an audience from pre-discourse free individual to post-discourse subject of an ideology.

Narrative depictions of such a decision being made in the future imply an audience and ideology that will act similarly. Because this audience is already discursively subjected to other ideologies, this process can be considered (re)constitution, and therefore the audience is directed towards a new *telos* specified by the discourse

Examples of Constitutive Rhetoric

Charland's description of constitutive rhetoric has been taken up in critical scholarship. Stein (2002) applied it to advertising, and argued that Apple's "1984" Macintosh advertisement constituted viewers as buyers through a strategic use of cinematic icons. This advertisement was noted by Stein to be a stepping stone from the age where computer use was restricted to professionals and enthusiasts to one with ease of use and the availability of personal computers to all (who were willing to pay). It was the catalyst for a change in how individuals viewed technology. Images from George Orwell's *1984* were compared and contrasted to the reality of the year's arrival. With the advertisement, Apple effectively transformed "consumerism into a revolutionary act against authoritarian tyranny and dehumanizing technological progress" (Stein, 2002, p. 183).

Stein's analysis is important to this project's focus on time because it looks at an artifact in the alternative fictitious year 1984—George Orwell's predicted dystopia. While the advertisement proposed a collective subject and created an illusion of freedom, it acted differently in regards to Charland's second ideological effect: positioning a subject within a transhistorical narrative. Stein assumed an answer to my question regarding transhistorical narratives used in constitutive rhetoric and may have been led to do so because of the nature of all advertising as positing a future identity satisfied by consumption.

Tate (2005) described the constitutive rhetoric of a white lesbian feminist movement beginning in the late 1960s. Political lesbianism was imposed through Charland's three ideological effects: creating a collective feminist movement, identifying with historical lesbians, and espousing a belief that women could be free from patriarchy. Tate noted that this constitutive rhetoric did not succeed with heterosexual feminists who didn't believe lesbianism and freedom from sexual oppression to be a foundation of the movement, or lesbians and non-lesbians of color who identified also with the marginalized men of color. Subsequently, Tate described how Phyllis Schlafly took the narrative of the separatist lesbian feminists and publicized it as the feminist identity in support of the Equal Rights Amendment. Interestingly enough, Schlafly was able to reconstruct societal understanding of the feminist as radical, lesbian, and anti-family. According to Tate, this led to an era of postfeminism. Utilizing Charland's (1987) theoretical description, Tate's analysis and the works of other scholars show how constitutive rhetoric can be a powerful force in defining group identity and societal understanding (Gellert, 2011; Melling, 2013; Sweet & McCue-Enser, 2010).

Leff and Utley (2004) suggested in their analysis of Martin Luther King Jr.'s "Letter from Birmingham Jail" that an author can construct her own persona through discourse. This constitution has an effect on an author's interaction with the surrounding environment. Leff and Utley noted that King in his letter attempts to reconstitute himself as a reasonable activist in the eyes of a white moderate audience, instead of a radical protester outside of the American norm. This is a different kind of identification than that presented in Charland's work. If the Quebec sovereignty narrative says to its audience "this is who you are," then King's message in "Letter from Birmingham Jail" suggests to those who consider him an outsider, "I am just like you."

McGee (1980) proposed that ideologies can be present in even the most discrete linguistic units, such as merely the word <liberty> (p. 6). He termed these ideologically-charged words as "ideographs." McGee noted that the illusory nature of ideology is rhetorical in nature because it persists by means of persuasion. From this work sprouted a tradition of ideographic criticism which focused on the technical use of terms imbued with ideologies. For example, Kuypers and Althouse (2009) examined addresses by British Parliamentarian John Pym and found important legacy implications from his use of the ideographs <law>, <religion>, <justice>, and <Parliamentary privilege>. Other scholars have investigated additional terms or visual icons, and even performed quantitative studies to further understanding of ideographs (Connelly, 2012; Delgado 1999; Edwards & Winkler, 1997; Ewalt, 2011; Hamilton, 2012; Hayden, 2009; Moore, 1997; Palczewski, 2005; Stassen & Bates, 2010).

However, a focus on ideographs alone does not fully describe the true work of ideological rhetoric in affecting audiences. Charland noted, "A theory of ideological rhetoric must be mindful not only of arguments and ideographs, but of the very nature of the subjects that rhetoric both addresses and leads to come to be," and that an ideological rhetoric must "rework or transform subjects" (1987; p. 148). While some ideographs may be noted, this study's primary aim is to describe the subjectification process of constituting an audience as it appears in *TWD*, utilizing Charland's perspective on constitutive rhetoric.

CHAPTER 3. ZOMBIES AND THE MODERN ZOMBIE APOCALYPSE THEME

In the past century, the zombie apocalypse theme has arisen, accelerated by a surge of artifacts in a variety of literary, cinematic, and electronic formats. Although it may at first seem like entertainment junk food, the zombie theme holds significance in the larger cultural arena. Bishop (2006) noted, "Whereas many horror films may be easily dismissed as mindless entertainment or B-reel schlock, the zombie film retains its ability to make audiences think while they shriek" (p. 196). Yes, zombies—the corpses full of motion, but devoid of life—that are commonly depicted in recent popular culture chasing the remainder of humanity across post-apocalyptic scenes on pages and screens. First it seems appropriate to ask the question: what is a zombie? Put simply, "they're dead, they're all messed up" (Hardman, Streiner, & Romero, 1968). According to Zani and Meaux (2011), "No cinematic monster has experienced as many reinventions or taken as many forms as the zombie" (p. 98). A common variation noted by critics regards speed of the monster. Zombies have been shown as both fast and slow moving in film (Dendle, 2011). But more important than analyzing this technical detail is a clarification of the zombie(s) role in a narrative—dependent on zombie type—from which a definition may be gleaned. Many scholars have asked the question, "What do the zombies represent?" Two categories of zombies appear: the traditional Haitian Voodoo zombie and George Romero's living dead zombie.

The traditional zombie has its origins in Africa and came to the U.S. by way of Haiti, where Voodoo sorcerers can supposedly transform a person into a slave that appears dead but is able to be commanded. Therefore, the zombie is a product of Africa, unlike the majority of Western horror monsters in American film hailing from Europe (Kee, 2011). This image of a docile zombie figure appeared in popular culture during the first half of the 20th century. Gunn

and Treat (2005) noted that the hypnotized zombie first appeared to U.S. audiences in William B. Seabrook's 1929 book, *The Magic Island,* along with films *White Zombie* (1932) and *I Walked with a Zombie* (1943).

These and other early American descriptions of the zombie and cannibalism are described by Kee (2011) to "owe much to fears of Haiti as an independent black republic" and provided justification for the 1915 U.S. occupation (and civilization) of the island nation (p. 9). The zombie appeared as an exotic creature and the embodiment of uncivilized black rule. As Kee also noted, when the zombie was introduced to the U.S. during the depression and featured in *Zombie,* a 1932 stage play, many commentators were quick to make a comparison between the impoverished American worker and the creature: both were subjected to mindless work.

While these earlier descriptions served to depict Haitians as uncivilized and inhumane, the zombie evolved beyond its colonial roots into a description of the inhumanity within all people. George Romero significantly modified the popular representation of a zombie in the 1968 film *Night of the Living Dead*. He introduced apocalypse to the zombie theme and adapted the zombies into a dangerous violent force (the living dead or *zombie ghoul*) instead of a controllable one (the traditional slave-like zombie or *zombie drone*) (Boon, 2011a). This conceptualization moved zombification beyond a reversible and exotic affliction to a permanent ending of humanity (Kee, 2011). The theme created by Romero owes much to the description of a new vampire society in Richard Matheson's 1954 novel, *I Am Legend* (Christie, 2011). Gunn and Treat (2005) wrote that this modification of the traditional zombie film "featured graphic disemboweling, brain matter exploding, limbs being torn off, and the flesh-starved cannibalism of the undead" (p. 152). Additionally, Bishop (2006) described that this living dead zombie is aligned with film as a monster that lacks speech and therefore resigns itself to physical violence

best shown on the screen (although it appears in literature as well). Since Romero's significant contribution, many interpretations of the zombie apocalypse theme utilizing his conceptualization appeared, including recent films *28 Days Later* (2002). *Dawn of the Dead* (2004 remake), *Shaun of the Dead* (2004), *Zombieland* (2009), and *World War Z* (2013, based on Max Brooks's 2006 novel of the same name).

Zombie apocalypse artifacts appear as narratives that present viewers with a relatively plausible post-apocalyptic future. In order to make zombies believable, artifacts provide causes of zombie outbreak. Romero's *Night of the Living Dead* presented a story where radiation caused dead bodies to rise from their graves as zombies. Although arguably representative of the era's film manifestations of Cold War fears, Romero stated that this cause of the outbreak was unimportant when compared to the actions of survivors. In an interview, he remarked, "I don't want there to be a cause, it's just something that's happening, it's just a different deal, it's a different way of life" (Curnutte, 2004). This statement shows the film's debt to and appreciation of the same theme in Matheson's *I Am Legend.* Modern entries, including *28 Days Later*, clearly and intentionally focused on a viral plague that causes people to become zombies after they are infected, and this reflects a contemporary concern for deadly pandemics. Both of these artifacts featured what Boon (2011a) described as the *bio zombie*, which is caused by a biological, natural, or chemical agent, including radiation and virus. Similarly, *tech zombies* and *psychological zombies* appear in various artifacts to be caused by devices and conditioning, respectively (Boon, 2011b).

Beneath all of these causes lies the fear of death, which is an important element to consider when attempting to understand the zombie apocalypse theme. Zombie narratives maintain the "ability to stir existential anxieties about our own mortality within the larger context

of cultural attitudes about the nature of self" (Boon, 2011b, p. 50). In addition there are surely some major ideological implications and other impacts of a population's fixation on a theme often defined by gore and violence. Kee (2011) noted that early zombies appeared as "faceless masses," which affirmed colonial descriptions of white individuality (p. 14). Recent examples of zombie narratives also feature large groups of zombies. The individual zombies in these masses retain little of their distinct personalities.

Returning to the initial question, it can be concluded that the term "zombie" is used to describe a variety of creatures that all are without "some metaphysical quality of their essential selves" (Boon, 2011a, p. 7). This absence of a humanity-defining trait in the post-human monster is the common element in all zombie narratives. This encompassing definition has allowed some critics like Ní Fhlainn (2011) to describe zombification in films with no actual zombie monsters, but instead dehumanization, such as from war in *Platoon* (1986), *Full Metal Jacket* (1987) and *Jacob's Ladder* (1990). Becoming a zombie has begun to signify loss of identity, but not of life (Muntean, 2011). Levina (2011) described identity as historically and culturally attached to blood and fears of tainted "other" blood, linking fear of losing identity to contamination by zombie blood. She went on to remark on the significance of this symbolism, as blood is representative not only of individual identity but also of racial and national identities. Furthermore, Dendle (2011) claimed that zombies (i.e. bodies without souls) may be the opposite of virtual avatars (i.e. souls without bodies).

Modern examples of the zombie apocalypse theme tend to make a critique of society by depicting the impact on humans instead of focus on the metaphor-laden causes of zombies (Bishop, 2013). Bishop (2013) suggested this critique occurs even in Romero's *Night of the Living Dead*, but it is characteristic of a post-9/11 American existence. In this society mostly

everyone agrees on addressing the threat of terrorism, but what lengths the U.S. government is willing to go in attempts to achieve national safety often appears in political disputes. It is obvious that the zombies are monsters and they are the main explicit draw of the theme, but a depiction of the monsters that the remaining living humans become in order to persist asks audience members to question their own possible behavior if presented with such a crisis.

The body of work surrounding the zombie apocalypse theme deserves to be examined for the ideologies its constituent discourses may press upon audiences and the various views created of a people when the zombie plague arrives. The typical zombie apocalypse story begins by describing the spread of zombies (in most cases technically dead but moving corpses, hungry for human flesh and/or brains), happening around a person or group of people with whom the audience may identify. These survivors struggle towards some resolution by fighting the zombies, an environment of failing infrastructure, and other survivors.

Not only are audiences reading (Brooks's novels on the topic sold millions before the film adaptation of *World War Z*) or watching (*TWD*'s fourth season premiere had 16.1 million live viewers and outranked NFL football programming for the night) the widely-published zombie content, but they are also creating their own original material in online forums and participating in televised talk shows ("Brooks's 'World War Z' hits sales milestone," 2011; Kelly, 2013). Understandably, the popularity spikes with more news articles and related events around Halloween, but the successful June 2013 release of film *World War Z* illustrates the theme's year-round appeal. This movie, starring Brad Pitt, earned $502.3 million worldwide at the box office, outselling all of the famous actor's previous films ("*World War Z* is Brad Pitt's career high box office winner," 2013). In large cities and small towns, zombie walks—which resemble protest marches, but without any goals beyond dressing and acting like the monsters—

and zombie runs—which are mash-ups of a fitness runs and haunted houses—have been well received by fans. The 2003 Toronto Zombie Walk was one of the earliest iterations of this type of public performance (Lauro, 2011).

State agencies are even tapping into the popularity of zombie narratives. In 2011, the U.S. Centers for Disease Control and Prevention utilized a zombie apocalypse theme in a blog post to draw additional viewers to the agency's annual disaster preparation campaign. The previously overlooked campaign became a viral sensation, garnered media attention, and inspired similar approaches by other public service groups (Kruvand & Silver, 2013). Many of the activities promoted in the preparedness guide were "old" strategies (have water, food, a flashlight, and an escape plan) which were made "new" through the zombie apocalypse theme. CDC extended their zombie apocalypse campaign with more online content, a graphic novella, and even a partnership with *TWD* for a series of video posts (Kruvand & Silver, 2013).

Boon (2011a) identified two veins of scholarship in zombie studies. The first is concerned with describing the evolving zombie, which he notes to be "a political, cultural, and religious product" that is characterized much differently by Americans and Haitians (p. 6). The second set of scholarship he identified as critical work aimed at describing the relationship between zombie narratives and social consciousness. This study falls into the latter category.

CHAPTER 4. DESCRIPTION OF ARTIFACT AND METHOD

The Walking Dead (*TWD;* 2010-) is an American television series on the American Movie Classics (AMC) network. The show depicts a group of people who have survived the early stages of a zombie apocalypse, and who now face a variety of threats in their attempts to regain long-term safety and security. *TWD* features gruesome zombie killings and ethical conundrums at every turn for the survivors.

Acclaimed filmmaker Frank Darabont originally adapted the show for television from Robert Kirkman's comic book series of the same name (2003-). Darabont pitched the project to major broadcast network NBC, where executives were initially excited about the idea of a zombie apocalypse show before reading the pilot episode's script featuring vivid violence. However when *TWD* was subsequently pitched to AMC, the network ordered six episodes outright instead of only a pilot (Itzkoff, 2010). The first, nearly 90 minutes in length including commercials, aired on October 31, 2010 (Stelter, 2010). Kirkman has been involved in the television series production for all four seasons as executive producer and writer. Throughout a number of interviews, he has stressed the importance of characters and telling captivating stories as the sole purpose of the series, originally in print and now on television. The television series has allowed Kirkman to return to exploring earlier characters of the long-running comic book series, but many of the same outcomes occur in the plot (Itzkoff, 2010; Cline, 2012; Cline, 2013; Neuman, 2010; Neuman, 2011). The two iterations of *TWD* could be described as alternate universes (to use a comic book term) which the same characters inhabit. Episodes of the television series focus on the characters and story without the use of zombies for "satire or political criticism" according to George Romero, who described the television series as "a soap

opera with a zombie occasionally" in a November 2013 interview with UK newspaper *The Big Issue* (Mackenzie, 2013).

From this it would appear that Kirkman put little social and political criticism into the comic book or television series, and therefore he had no intended attempts at affecting viewers' positions in relation to specific ideologies. Despite Romero's criticism, it may be argued that *TWD* does make a significant critique of society in depicting the characters' fall to inhumanity. Recalling the definition of a zombie as a post-human that is distinct because of the loss of some metaphysical quality of being human, embracing inhumanity and monstrosity should be understood here as sacrificing altruism, civility and other human values in order to satisfy survival needs. This is a shift in ideology for characters. In their response to manuals describing human disorders, Peterson and Seligman (2004) describe three strengths of humanity: love, kindness (including altruistic love), and social intelligence. These strengths are what separate humans from animals and fictional monsters, such as zombies. Each is social and value-based and can be understood as fundamental in establishing how people live together. While all three are not jettisoned simultaneously by *TWD*'s survivors (e.g. protecting a loved one instead of altruistic behavior towards others in need), violating any constitutes an inhumane act. Any deviation from socially-accepted expectations for kindness, social intelligence, or love is quickly noticed by those fully subjected to the dominant ideology regarding humane behavior. According to Bishop (2013), the *TWD* comic books describe the effect of crisis on a small number of survivors in order to illuminate the American citizenry's acceptance of a "kill or be killed" mentality and restrictions on citizens' rights in the face of terrorism. While zombies and terrorists are most definitely not interchangeable threats, Bishop's description (without the lens of constitutive rhetoric and ideology) of a modern focus on the inhumanity of survivors in the

comic book version of *TWD* is significant for this project. He compares the 2004 Abu Ghraib prison torture to violent depictions of torture in *TWD*. This torture goes beyond what is necessary to survive, but in both cases is justified by the perpetrators as in service of self-defense and justice. Additionally, some of these perpetrators become monstrous in their enjoyment of the violent acts (Bishop, 2013). Bishop noted that the comic book iteration of the protagonist makes the transition from a law enforcement profession that who refuses to condone murder to a monstrous survivalist in order to justify inhumane action. Even in the fourth season, the television show is only now approaching this shift in the character's worldview. To summarize the purpose of Kirkman's comic book and television series, "the zombies aren't metaphors for human failings; they are the catalyst that reveals the monstrous potential that has been exposed within us all" (Bishop, 2013, p. 83). Becoming a zombie apocalypse soap opera—defined by interpersonal tensions—appears as a side-effect of this focus.

TWD is not the first television show to feature zombies (see *Buffy the Vampire Slayer*, 1997-2003, for example), but it does appear as the first serial drama regarding the apocalypse theme. It represents a change that can possibly be attributed to the advent of Web-based on-demand media services which make longer story arcs easier to follow, similar to AMC network programs like *Mad Men* and *Breaking Bad*. In a 2010 interview with *The New York Times*, the series creator remarked of zombie apocalypse films, "Most of the characters die, or all of the characters die, or the characters that live ride off into the sunset. It always occurred to me that there was a lot more story to tell." (Itzkoff, 2010). Telling this story with new technology allows the live-action *TWD* television series to emulate the long-running comic book series. Both versions of the narrative are released from such strict time limitations on the theme in film, and Kirkman is able to explore characters with significantly more content.

The program portrays a particularly vivid visualization of what the world would be like in the event of a zombie apocalypse. In 2011 and 2012 *TWD* won the primetime Emmy award for "Outstanding Prosthetic Makeup for a Series, Miniseries, Movie, or Special." The show also received nominations both years in the "Outstanding Special Visual Effects for a Series" and "Outstanding Sound Editing for a Series" categories (The Walking Dead | Academy of Television Arts & Sciences, n.d.).

In addition to the positive critical reception, *TWD* is also a very popular series with television audiences. The first episode drew 5.3 million viewers on Halloween evening, a record amount for the AMC network on an evening where additional audiences might have been participating in the day's events (Stelter, 2010). The ratings have only grown since. Seasons 2 and 3 saw viewership highs during finale episodes at 8.99 million and 12.42 million, respectively (Bibel, 2012; Bibel, 2013). Although it may be dismissed on the basis of the zombie apocalypse theme innovator Romero's disdain or even because it features zombie apocalypse as the main plot device, the popularity of *TWD* merits study into the ideological effects shown in character interactions.

The television series includes numerous plot lines used to give significant depth to the characters. A basic understanding of major events in the story is required to follow a subsequent analysis. Led by Rick Grimes, a sheriff's deputy from a small community in Georgia, the show's survivor group includes his wife, Lori, and 12-year-old son, Carl, alongside other families and individuals who join and/or leave (see Appendix A for descriptions of main characters from *TWD*'s website; see Appendix B for descriptions of significant supporting characters referenced in this thesis). Main characters early in the series include Shane—Rick's best friend and fellow sheriff's deputy—Andrea—an attorney traveling with her sister before the outbreak—Dale—an

older man acting as the group's moral compass—and Glenn—a young man who helps the group by scavenging for supplies.

The first season details Rick's reunification with his wife and son after waking from a coma in an empty hospital and encountering a portion of the survivor group in a destroyed downtown Atlanta scene. The world he encounters has been ravaged by a virus that reanimates dead people into zombies, which the characters refer to as "walkers." These moving corpses have only the ability to move and consume animal or human flesh. Most of human society has fallen to this plague, and what remains are only small roving bands of the still living people among the crumbling buildings and roads of Georgia. After establishing the details of a post-apocalyptic world, the series depicts Rick leading the other survivors to the Atlanta headquarters of the CDC in an attempt to find safety. They encounter a single isolated and suicidal scientist in an underground laboratory who describes the viral cause of zombie outbreak, telling only Rick how everyone is already infected through airborne transmission. The scientist then triggers an explosion that destroys the facility, while the survivors escape and drive into the Georgia countryside.

Season two depicts the group heading to Fort Benning in search of a safe haven, but during an encounter with a horde of zombies, a child is lost in the woods. The girl, Sophia, is the daughter of Carol, who plays an increasing role in season two. She was a supporting character in season one when her abusive husband was killed by zombies. Leading the search is Daryl, another supporting character from season one, whose hunting and tracking skills make him an excellent asset to the group. While out in the woods, Carl is accidentally shot by a stranger whose family lives on a nearby farm. The group takes refuge on this farm and searches for Sophia while Hershel, the elderly patriarch of the family and veterinarian, uses his medical

expertise to heal Carl. The remainder of the season sees the group finding a zombified Sophia, the first violent interaction with another group of living people, and Dale being killed by a zombie. Additionally, Lori is revealed to be pregnant, possibly by Shane before Rick returned. Tensions between the two friends rise through these events. In a climactic moment, Rick kills his best friend in self-defense, and the group flees from the farm when a large group of zombies attacks.

The third season begins with Rick and the group, now including Hershel and his daughters Maggie and Beth, on the road. The group establishes a home in a prison, using the walls and fences to guard against any roaming zombies. Andrea, who was separated from the group at the end of season two, is saved by a sword-wielding woman named Michonne. They are captured by a group of men, including Daryl's estranged brother Merle, who protect a barricaded town. A character named The Governor controls this town and the small militia. After Lori dies in childbirth, a pivotal point in Rick's breakdown, the prison-based survivors are pitted against the town, with Andrea and Michonne caught in between. A number of kidnappings and killings occur, all framed by the apocalyptic scenery and roaming corpses. Glenn and Maggie are captured by Merle and tortured in the town. Andrea plots against The Governor, who locks her up with a dying man. The man reanimates after death and fatally bites her. In the penultimate moment of the season, the town's militia flees during an attack on the prison. Seeing this, The Governor turns on his own posse with an automatic rifle and rides away with only two remaining companions. Rick's group then invites the remaining survivors from the abandoned town to join the prison group (see Appendix C for episode information and descriptions of each season from *TWD*'s website).

In this thesis, I will analyze the 35 episodes that comprise the first three seasons. These episodes are all available without the original broadcast advertisements through an on-demand, online media subscription service, and each runs approximately 40 to 45 minutes in length (excluding the season one and two premiere episodes, each lasting slightly over 60 minutes). *TWD* continued on with a fourth season that began on October 13, 2013, and concluded on March 30, 2014, but those episodes are not included in this study.

It may be worthwhile to study the zombies of *TWD* as a plot device reflecting cultural anxieties, but scholars have already examined this in detail as noted in the section on zombie studies. Bishop's (2013) work regarding the *TWD* comic book series partially answers this question for *TWD*'s "walkers" (as the zombies are referred to).

While previous work regarding constitutive rhetoric has tended to focus on a reconstitution by describing whom a people were in the past ("*people Quebecois*" instead of "*Canadiens français*"), the phenomenon is not limited only to these historical examples used to describe the theory. Although Bishop (2013) suggested the *TWD* comic book series acts as a critical *reaction* to American acceptance of post-9/11 "monstrous" U.S. government practices, I propose that the *TWD* television series acts by each of Charland's (1987) three narrative ideological effects to *expose* a citizenry—the character audience—that accepts inhumanity in the "monstrous" actions taken towards safety and security. Bishop's (2013) comparison is helpful, but it fails to address how throughout American history—not just post-9/11—such "monstrous" means have been utilized to protect against perceived threats such as monarchy, secession, integration, and terrorism. *TWD* presents a fictional threat, but the toll it takes on the characters is representative of those made by historical examples.

With the following analysis of *TWD* (i.e. character dialogue and behavior, alongside environmental depictions), I attempt to demonstrate the following theses:

- Symbolic devices are used by *TWD*'s survivor characters to organize into a collective subject.
- Survivor characters are constituted as a transhistorical subject through narrative devices and contextual symbols.
- *TWD* subjects viewers to an ideology that suggests the world is unsecure and inhumane and because of that, monstrous behavior is required in order to survive. There is an illusion that the viewers and characters are choosing to go down a brutal ideological path towards a *telos* of inhumanity, but these groups have little free will in the decision due to their status as a collective and transhistorical subject.

A unified zombie apocalypse survivor subject may be established by the series, by describing the collective concerns of the survivor character groups: obtaining food, supplies and safety. Survivors' attempts to satisfy these needs may at times come in conflict with the three strengths of humanity. Collective language and behavior may operate in the show to include not only survivors, but also to include the viewing audience as well. This is different from how McGee (1975) described using "the people" as a legitimizing rhetorical tactic, but it is similar to how Charland (1987) included it in his theory of constitutive rhetoric. The language and behavior of group leaders and families will be analyzed to discern any collectivist sentiment. Additionally, the analysis will examine interactions between the show's main survivor group and other bands of survivors. The goal is to demonstrate that the appearance of others who behave in morally questionable ways at times reaffirms the core survivor group's unity and adherence to pre-apocalyptic society.

Additionally, the series may establish transhistorical bond between the survivor characters and their past lives. The audience may possibly be able to identify with the show's survivors despite the distance between reality and fiction. If life after the zombie apocalypse occurs is a different way of living (this element owing to Romero's film, which owes to Matheson's depiction of vampiric apocalypse), then the past lives of *TWD*'s characters are what tie them to viewers. Characters are living in a post-apocalyptic world, and those watching the show can only identify with pre-apocalypse values and experiences. Such a connection would serve to strengthen the collective subject and humane values of love, kindness, and social intelligence. Narrative devices such as flashbacks and characters discussing life before the *TWD* apocalypse may be used to display this point, alongside other connections survivors make to their past lives, such as behavior displaying values from the world before apocalypse. In addition, the crumbling environment around survivors in the post-apocalyptic world acts as a contextual symbol and may also bridge the fictional transhistorical divide. All of these items will be examined to describe how *TWD* creates a transhistorical subject that crosses the apocalypse boundary that divides the viewers' old world from the survivor characters' new one.

Finally, *TWD*'s narrative format, working in tandem with the previous two effects, may direct both the survivor characters towards a bound *telos*, and it may also affect the possibly (re)constituted viewers similarly. In the case of *TWD*, this predetermined end is acceptance of the monster within towards achieving safety and/or justice. This transition may initially be rejected by the survivor characters as they hold to transhistorical values from the old world, but eventually is accepted in order to satisfy needs. In the following analysis, I will examine behavior of characters who sacrifice old world values in favor of a savage new world order needed to survive, along with their dialogue in support of such a transition. Navigating such

changes in conditions requires a good amount of social intelligence. By the time this acceptance occurs in the series for protagonist characters, it might be assumed that a transhistorical and collective subject has already been established. If the characters begin to act inhumanely, the viewing audience subjected to the discourse is theoretically required to agree with such courses of action. The "illusion of free will" described by Charland as applied to *TWD* is that people have the choice to reject justified inhumanity in the face of crisis, and that the identifying viewer as post-discursive subject could do the same. This effect imposes an ideology of justified violence and radical means in the service of a subject and her people's security.

CHAPTER 5. CONSTITUTING THE MONSTER

Season 1: "Days Gone Bye"

Collective, Zombie Apocalypse Survivor Subject

The first of Charland's three narrative ideological effects is the constitution of a collective subject. In season one, many of these bonds between characters which suggest a united family, tribe, or group must be introduced through language and behavior as symbolic devices. Two types of collective appear: (1) the family unit that exists for survivors in the pre-apocalyptic order, and (2) the survivor group that becomes a post-apocalyptic extended family necessary to face the trials of post-apocalyptic living. While in season one these two groups are relatively divided, as the series progresses the idea of family is reformed to include any living companions that have demonstrated loyalty and shown kindness.

The depiction of a family, whether one created by blood and marriage or one established through trial, as a tightly knit group serves to create identification for viewers of the narrative. These viewers are also most likely bound to family units. The 18th century philosopher Jean-Jacques Rousseau claimed the family is "the most ancient of all societies and the only natural one" (1762/1987 p. 18). While communal activity is dwindling in America, as has been described by Putnam (1995) in no small part due to the rise of television, the ideograph <family> retains a strong foothold in American culture. This makes sense, because all people are incorporated into families or at the least understand them. It is a collective bond that cannot be broken by the advance of technology.

Family bonds. The family unit is preserved as an immediate example of the collective subject (a group of people unified around a set of values or ideology) in this post-apocalyptic world, and it represents love, one of the strengths of humanity. From the beginning of the series,

Rick is understandably driven by a desire to reunite with his hopefully still alive family. After stumbling away from the hospital, he walks to his house and in disbelief shouts the names of his wife, Lori, and son, Carl. The first living people Rick encounters are Morgan and his son, Duane, who describe what has happened. During his time with Morgan, Rick sees how the outbreak has turned Morgan's wife into one of the "walkers."

Although this woman is understood to be gone mentally, her physical presence brings much distress to Morgan. He cannot bear to shoot her moving corpse and fails to do so. Amazingly, Rick reunites with his still-alive family and friend Shane in the small survivor camp outside of Atlanta.

Characters adapt their conception of family as the series progresses. For Morgan, it is important that his now undead wife is not included in this unit, but the relationship between characters and moving, dead bodies they once knew as living people is also significant. In the first season, Rick doesn't have to deal with the death of either his son or wife, but when other characters lose a family member, it is depicted as a tragic moment, when the collective bonds of love and family are being broken by death.

Beyond Rick's and Morgan's, other blood family units also appear in the first season. These relationships humanize the survivors and reveal love as the cause of their behavior and language. When characters Andrea and Morales return to the survivor camp from a supply trip to Atlanta, both embrace respective family members in celebration of making it back safe. Daryl's reaction is understandably on the opposite end of the emotional spectrum when he learns that Rick left Merle, his unruly, racist brother, handcuffed to rebar on a department store roof in Atlanta during a hasty escape. Although Daryl and Merle are not depicted as good or even humane group members at this point in the series, their family bond is shown to be just as

important as that of Andrea and her sister or Morales and his family. It serves to humanize even barbaric characters. Daryl quickly sets out for Atlanta in order to save his brother. Later in the season, Morales and his family leave the survivor group with plans to make for Birmingham, where they hope their extended family members have survived. This act demonstrates how for these characters, the family is a stronger and more cohesive unit than the larger survivor group.

To cling to the family or seek out lost members in a time of crisis is an understandable response. The family as a united group has more power than the individual. The family can be considered a "people" as described by McGee (1975), which can be used to provide legitimacy to behavior. This tactic appears in *TWD*. In a heated argument with Shane on where to go after a large zombie group attacks the camp and wipes out many survivors, Rick says "I've gotta do what's best for my family […] If it was your family, you'd feel differently" (Mazzara & Dickerson, 2010).

Because Rick has found his blood family unit, which is a more privileged collective than the larger survivor group, he is able to utilize this to make his case. For Shane, the fact that Rick has returned to his family from what seemed to be a life-ending coma amidst a zombie apocalypse took away Shane's position as protector and crisis-member of that family. Shane is essentially downgraded from pseudo-family member to survivor group member. However, to be a member of this weaker collective takes on new meaning a post-apocalyptic world.

***TWD*'s survivor group.** As the series progresses, bonds between families and individuals suggested by altruistic behavior and language create the sense that a larger collective has been formed due to this crisis. This group can be described as an extended family or post-apocalyptic tribe, and it becomes a necessity for surviving the threats abound. Beyond his family, Rick establishes bonds with many others. The first of these are Morgan and Duane. After

first mistaking Rick for one of the dead, Morgan takes Rick in and tends to his coma-inducing gunshot wound. Rick has a meal and prays with the family before spending the night in their refuge. The next day, Rick takes his new friends to the local Sheriff's station, where hot showers are available and a large supply of guns is shared. Rick heads to Atlanta in search of his family, but he leaves Morgan with a police walkie-talkie and instructions on how to get in contact.

Although Morgan only appears again much later in season 3, Rick reaches out to him on his police walkie-talkie with information about Atlanta and the group's location outside of the city. These broadcasts are utilized as monologues by *TWD*'s writers in order to divulge Rick's thoughts, but they also imply Rick's loyalty to a man who helped him. Rick and Morgan are both men out to protect their respective families. In such a relationship, the humane strengths of kindness and social intelligence guide the actions of characters.

Later, Glenn similarly helps Rick when he wanders into a large mass of zombies in downtown Atlanta. Rick joins Glenn and his group, which is on a resupply trip from the larger camp outside of the city, where Rick's family waits. Before getting back together with his family, Rick connects with this group by helping them to escape from a department store building surrounded by zombies. During this incident, Rick meets Merle, a member of the resupply group. During the chaos, Merle uses a racial epithet and attacks Rick and an African American who goes by the nickname T-Dog. Rick subdues Merle and says of racism's place in the post-apocalyptic world: "Look here, Merle: things are different now. There are no 'niggers' anymore. No dumb-as-shit, inbred white-trash fools either. Only dark meat and white meat. There's us and the dead. We survive this by pulling together, not apart" (Darabont & MacLaren, 2010). This philosophy of unity sticks with Rick through the season and is a motif that appears often in zombie apocalypse narratives (e.g. films *28 Days Later*, *Shaun of the Dead*, and

Zombieland among other works). Rick's remarks make racism trivial in the wake of apocalypse and the imminent threat of zombie attacks. Instead, unity among the living is suggested to be the necessary element required to survive the dead. When Daryl raises a pickaxe and goes to attack a survivor who has been bitten by a zombie during an attack on the camp, Rick commands, "we don't kill the living" (Mazzara & Dickerson, 2010). Social intelligence, as the ability to navigate changes in society and complex relationships, appears in these interactions. Rick shows more of this humane strength than Merle or Daryl. For the post-apocalyptic world, these mottos of unity are the equivalent of Abraham Lincoln's 1858 remark on slavery: "a house divided against itself cannot stand." In the new society among zombies, division leads to death.

At the camp, Shane is also espousing a philosophy of unity. When a distress call comes from the resupply group, he quickly quells any discussion of mounting a rescue: "We do not go after them. We do not risk the rest of the group. Y'all know that" (Darabont & MacLaren, 2010). Later on, although he disagrees with Rick's plan to take the group to the Center for Disease Control (CDC) headquarters in Atlanta, Shane admits, "the most important thing here is we need to stay together" (Kirkman & Renck, 2010). In this instance, his disagreement is not as significant as the group's cohesion. Both Rick and Shane stress the group's safety through terms like "we," "us," and "together" to describe the "group," the "living."

The makeup and behavior of camp outside Atlanta also symbolizes a cohesive unit. Where communities are now arguably weaker in social capital than in previous times according to Putnam (1995), *TWD*'s camp functions for the benefit of constituent families and individuals. As with any group, there are rules on behavior and duties delegated out among members. Rules serve to keep order within the group. These relationships also demand kindness and social intelligence from the survivors as they interact with one another. For example, when group

member Ed puts too much wood on a fire to stay warm, Shane reminds him of the rules and purpose for keeping fires low to avoid detection. Ed unhappily falls in line.

Tasks are given out to the members also, so that one or more persons for the camp provide a service to the whole group, rather than individual families working for themselves. Dale is often found on the top of his RV, surveying the area with binoculars. Other characters go fishing, wash clothes, or bring water to the camp. Beyond these, the camp also responds together to the attack of zombies. When one stumbles across the camp, the men all respond and bring down the corpse.

Later, while traveling to and from the CDC, the group goes in a caravan with instructions on how to stay in touch via radio and how to signal trouble. When the survivors are serving each other, these communal duties serve to unite the camp.

Members of the survivor camp often are shown coming together to enjoy the company of other families and individuals in season one. This behavior acts as a symbolic device to support a collective subject. Multiple times in the season, the camp is found huddled together around a small fire in the evenings. At these meetings, stories are told, bonds are made, and plans are hashed out. At one of these meetings, the survivors cheerily enjoy eating the fish caught during the day by Andrea and her sister (Eglee, LoGuidice, Darabont, & Horder-Payton, 2010). Later at the CDC, the group enjoys a number of meals together in the underground lab's cafeteria. It is during these interactions, essentially the survivor group's town hall meetings, where plans are made for the future and division is eliminated by favor of cohesion. These gatherings serve to unite the survivors into a collective subject and altruistic love is shared between characters.

While it may at first seem that the bonds between non-family survivors are weaker than others, by the end of the season this sentiment is lost. Andrea, whose sister died in an attack on

the camp, decides to end her life by staying in the CDC lab despite an impending explosion. When this happens, her friend Dale decides to stay also and responds to her protest, "See, you don't get to do that, to come into somebody's life, make them care and then just check out. I'm staying. The matter is settled" (Fierro, Darabont, & Ferland, 2010).

This interaction in the final episode of the season solidifies the group's ability to unite survivors as the interdependent "living," despite no family ties. Where such communities are not necessary in the world before the apocalypse, in the new world they are of significant importance. In season one of *TWD*, the survivors are constituted as a collective subject. Characters continue and form bonds of love and kindness, and these strengths of humanity adapt to withstand the post-apocalyptic conditions. The characters ability to redefine the family in light of new threats represents a great level of social intelligence.

Transhistorical Subject

In the first season, characters are very close chronologically to their pre-apocalyptic selves. They often recollect life before the outbreak and maintain values of the past way of living in an effort to return to that society. At this point *TWD* is able to suggest a unity between the survivor characters and the viewing audience because of what can be described as the character's ordinariness. The characters at this point hold true to the pre-apocalyptic system's beliefs and behaviors, something which viewers living in a pre-apocalyptic world (if apocalypse is to come) should be able to identify with. Examples in this section show how characters hold to their pre-apocalyptic societal roles and value protecting children, honoring their dead, and making up for their wrongs.

Life before. Many descriptions of the characters' lives before the outbreak are shown throughout the series to describe some history from before the apocalypse. This serves to inform

the viewer of the pre-apocalyptic context for these characters making an attempt to survive in the new world. For example, early in the first episode Rick and Lori's marital problems are described before he and Shane respond to a county sheriff dispatch transmission describing a high-speed chase that calls for their attention. In these scenes, past troubles and identities are created for the characters. Rick is badly wounded during the chase and visited by friends and family while in the hospital, showing their love and support. These initial sections describe how the characters come from the same pre-apocalyptic order as the viewers but are forced to enter a new one because of the fictitious outbreak.

After reviving from his coma, Rick is asked by Morgan what he did before the outbreak, and Rick describes his job as a local sheriff's deputy. Before heading to Atlanta in search of his family, he dons his uniform to project this identity. Meaningless to others in the new society (e.g. Andrea points a gun at him during their first encounter), the uniform helps Rick to define his own path as adhering to a previous role: enforcer of the previous social order. Shane also holds to his past as a sheriff's deputy and acts as enforcer of the rules and protector of the camp. Attached to this role are the humane values of kindness and social intelligence. When Rick comes across an angry Merle, he subdues and handcuffs him to a section of rebar in a manner befitting a lawman. He even pats down Merle and confiscates a small bag of drugs, throwing it off the building into a mass of zombies below. Later at the camp, Rick and Shane work together with law enforcement tactics to subdue first an angry, knife-wielding Daryl and later a man who had been accused of being bitten. This behavior symbolizes the ties Rick and Shane hold to their past occupation in the new world after the apocalypse. These connections made through their acts further support the constitution of a transhistorical subject. Rick and Shane were lawmen

before, and they adhere to that role, bringing associated values of order and kindness from the pre-apocalyptic society into the next one.

Photos and other items also are used in the series to connect the survivors to their lives before. When Rick returns from the hospital to his home, he notices Lori and Carl have taken the family photos and albums along with them. Morgan describes how his wife did the same when they prepared to leave. In the same episode, Morgan looks through photos of himself and his wife who became a zombie. After Rick finds his wife and son at the camp, Lori shows him the photo album she took with pictures of the family at home, during a birthday, and a younger Carl. These records document that the characters had a level of ordinariness before the outbreak. They further symbolize the connection of the survivor family to their pre-apocalyptic selves and contribute to the formation of a transhistorical subject.

Additionally, when using the guts from a corpse to disguise himself and Glenn, Rick first retrieves the dead man's wallet. Rick reads:

"Wayne Dunlap. Georgia license. Born in 1979. He had $28 in his pocket when he died and a picture of a pretty girl [...] He used to be like us, worrying about bills or the rent or the Super Bowl. If I ever find my family, I'm gonna tell them about Wayne." (Darabont & MacLaren, 2010)

In this case, Rick is even recognizing the zombie as a former human with a life before the outbreak. *TWD's* survivor characters acknowledge that the walking zombie corpses were once imbued with regular human lives significantly less often than they hack and blast away at large amounts of the monsters. However, Rick gives tribute in a kind act to the dead man whose body he is mutilating to make an escape and survive. While the zombie corpses now pursue Rick and the others, Wayne Dunlap's life before the apocalypse is suggested to be an ordinary one from

the old way of life. Through the dialogue above, Rick constitutes the zombified Wayne Dunlap as part of the transhistorical subject with a past to remember while his body is used in the post-apocalyptic world.

Values from before. Throughout the first season, the survivor characters demonstrate their values through dialogue and behavior. These include how to treat children and the dead and how to right wrongs. The values implied all have to do with how to interact kindly with each other in the wake of crisis. While many of these values seem common sense, in the post-apocalyptic world a number of complications arise that make characters question their convictions. It takes social intelligence and altruistic behavior from the survivors to adequately deal with complex circumstances in a way that benefits all parties involved.

The way characters treat children is especially important and demonstrates the strengths of love and kindness from survivors. One of Rick's initial goals is to find his son and resume his role as protector, a job Shane has taken upon himself. Before he finds his wife and son, Rick comes across a child zombie on the highway in the first scene of the series. Rick mistakes this dead child for a lost girl. He calls out to her and she turns to face him, revealing her condition. As the zombie growls and begins to run towards Rick, he raises his revolver and shoots it between the eyes. All of this gruesome violence is shown to the viewers, adequately introducing the show.

While it is not monstrous or inhumane to kill a zombie, the act of killing a zombie child takes on a different significance. There are not as many zombie children as you would imagine in the series, considering the population available to be infected. This act notably disturbs Rick and supports his value of protecting and fostering the growth of his son. Shane, Lori, and others at the camp demonstrate this value in protecting both Carl and Carol's daughter Sophia.

The children are also protected to provide them with a certain level of innocence, despite the reality of the new way of living. Sophia and Morales's children are depicted playing, and Carl learns how to hunt frogs in the quarry near camp with Shane. Preserving this way of life for the children is an important value of the survivors' camp culture.

Similarly, the camp makes an attempt to honor and treat the dead after a large zombie attack as people had before such threats. While disposing of the bodies, Daryl and others begin to burn the remains of survivor family members who did not survive the attack along with the zombies. At this behavior Glenn becomes irate and demands that Daryl bury the dead members of their survivor family instead of burning them with the zombie corpses. Lori expresses similar sentiments later, saying "We haven't had one minute to hold onto anything of our old selves. We need time to mourn and we need to bury our dead. It's what people do" (Mazzara & Dickerson, 2010). The value of honoring the dead with a burial wins out in this instance, but the survivors continue to burn the zombie corpses of unknown outsiders who attacked the camp.

Such expressions affirm pre-apocalyptic values and how to handle dealing with loss. Reactions to death spring from love and altruistic love for those lost. The various cultural rituals dictating how people deal with death come in to play, with some characters adapting to a new reality, but other survivors such as Glenn and Lori dictating how the group should adhere to the old way of honoring the dead. While the survivor tribe holds to the pre-apocalyptic value in burying their own members, this value is reformed when they burn the unknown corpses. In the old world, death does not occur as often and a proper burial is afforded to many of the dead. Because of the conditions in the post-apocalyptic narrative world of *TWD*, this tribute would require survivors to expend resources and energy and cannot be made for the many zombies put down. In one way the survivors maintain their humanity in making kind acts of remembrance for

their companions, but in another they become inhuman by burning the unknown corpses. However, by burying their own dead and protecting the children the survivor family holds to values from before the outbreak. It is this behavior tied to the pre-apocalyptic world that maintains the survivor family's humanity. As Lori says, "It's what people do" (Mazzara & Dickerson, 2010).

Another value shown is beneficence to others within and outside of the group. This value is one guided by kindness, one of the three strengths of humanity. After making an initial escape with the scavenger group from Atlanta, both Rick and T-Dog feel guilt and remorse about leaving Merle behind. They both decide to return with Daryl and Glenn to free Merle from the handcuffs and retrieve a bag of guns. Shane protests this decision initially, noting that Rick and his three companions are needed to help protect the camp. Furthermore, Shane notes of Merle, "The guy wouldn't give you a glass of water if you were dying a thirst" (Eglee et al., 2010). Rick responds with the following statement of conviction:

"What he would or wouldn't do doesn't interest me. I can't let a man die of thirst. Me. Thirst and exposure. We left him like an animal caught in a trap. That's no way for anything to die, let alone a human being." (Eglee et al., 2010)

Despite his previous interaction with the man, Rick adheres to his value regarding how to humanely treat others with kindness. T-Dog, previously insulted by the Merle, feels responsible also because he dropped the handcuff key and was unable to save Merle during a hasty escape. The need to risk their own lives to rescue an earlier enemy depicts a culture that holds true to pre-apocalypse values.

When the rescue group returns to Atlanta, they come across another living group of people. After losing Merle's trail, they decide to make for the bag of weapons Rick had left

behind during his earlier visit to the city. A Latino gang attempts to retrieve the weapons at the same time, and violence breaks out, with each group taking a hostage. Rick's group recovers the weapons and interrogates their hostage, who reveals that the gang's leader will harm Glenn (his hostage) and take the weapons by force. This incident serves to unify Rick, Daryl, and T-Dog, who confront the gang with weapons and demand Glenn be released. At this point in the episode, it seems the Latino gang will be vilified in order to create a stronger cohesion among Rick and his morally right group. Just at the most tense moment in the confrontation, an elderly woman enters the scene, prompting Rick's group and the Latino gang to lower their weapons. She reveals that the gang, under former janitor Guillermo's leadership, have been protecting and tending to the residents of an inner city nursing home in the wake of apocalypse. Rick kindly leaves some of the weapons with the gang to aid in their efforts. While this interaction could have taken a turn towards the inhumane, season 1 occurs shortly after the outbreak, and at this point values such as respect for elders and helping others do good have not been sacrificed out of desperation for survival.

Crumbling scenery. The final element which creates a transhistorical bond between the survivor characters and their lives before the apocalypse is the environment in which they are placed. After awaking from his coma, Rick stumbles out of his room to an empty hospital. The hallways are littered with trash and corpses, and blood is smeared on the walls. Once he makes it outside to the emergency entrance, he notices piles of wrapped dead bodies on the ground and stacked in trucks. Climbing a hill from the hospital, Rick arrives upon an area where military equipment, including a large helicopter, sits dormant. There are no other survivors around and an eerie quiet overwhelms the scene.

Later, when Rick experiences a similar eeriness in the streets of Atlanta. While entering on the interstate through town, cars are backed up on the lanes heading out of town and trains are derailed and dormant to the side. The skyscrapers of downtown Atlanta remain standing, ostensibly empty of people. This particular shot from the first episode very closely emulates the actual view of downtown Atlanta from a bridge over Interstate 85. Once he enters the city, street signs read "Marietta," "Walton," and "Luckie," in a popular area of Atlanta. Downtown is littered with trash and empty, save for abandoned vehicles and military equipment. In a subsequent visit, Rick and the group make for the CDC. The facility is represented in the series not by the actual headquarters, but instead by the Cobb Energy Performing Arts Centre which is also located in the greater Atlanta area. Locations such as the interstate, bridge, and buildings act as visual contextual symbols that contribute to the creation of a transhistorical subject. By taking the real locations in Georgia and modifying them into their post-apocalyptic counterparts, the series makes connections for the viewing audience between a functioning "old" society and subsequent "new" one. Most of these images come in the series premiere and make direct connections between the real-world locations, the past lives of survivor characters, and the post-apocalyptic narrative world of *TWD*.

Ideology and the Path of Inhumanity

There is less to say about this third ideological effect in the first season than in later ones, as Rick and the group adhere mostly to values from before the apocalypse. When Rick and his survivor family hold to humanity in a search for society, it induces characters primarily and viewers secondarily to identify with Rick and the majority as morally right. However, it seems important to describe the inhumanity in some survivor characters and how the series portrays such behavior at this point. Most of the survivor characters have yet to head towards a path of

inhumanity by sacrificing values from the previous way of living, or their humanity as represented by love, kindness, and social intelligence. An understanding of justified inhumanity appears as a slight paradox in the series, where an inhumane act such as killing another living person may be justified by love. Therefore, many of the humane values that appear in the constitution of a collective and transhistorical subject contribute to an illusion of free will, where the survivor family appears to willingly choose to accept inhumanity. However, their constituted history and motives dictate this choice.

In the altercation with Merle, the man is depicted as violent and coercive. After beating on both T-Dog and Rick, Merle stands, waving his pistol in the air, and says, "We're gonna have ourselves a little powwow, huh? Talk about who's in charge. I vote me. Anybody else? Huh? Democracy time, y'all" (Darabont & MacLaren, 2010). Rick responds by subduing Merle, who had attempted to take control by force. At this early point in the series, Merle has sacrificed values from before the apocalypse, such as democracy and beneficence, in order to survive. Nothing about Merle's behavior towards others is kind, but he does show love for his younger brother Daryl.

While not to the same degree as Merle, Shane also has abandoned values in order to provide security for the larger group. Rick and Shane both stress the importance of sticking together. When Rick mounts a rescue for Merle, the man he regretfully left cuffed to the department store roof, Shane demonstrates the difference between their perspectives. By leaving, Rick is "putting every single one of us at risk" for a man who doesn't even deserve it, according to Shane (Eglee et al., 2010). Later on, Shane even aims his rifle at Rick when they split up during a patrol of woods near the camp. He eventually lowers his rifle, realizing the inhumanity of killing Rick in order to regain his place as leader of the group and protector of Lori and Carl,

but not before Dale sees what he's done. While minor, these actions demonstrate Shane momentarily considering sacrificing two strengths of humanity: kindness and social intelligence. In season 1, Rick's idea of unity includes risking death to treat others humanely, while Shane has questioned such action.

Finally, *TWD*'s CDC as representative of the government's response to the crisis does not bode well for humanity. Dr. Edwin Jenner is the only remaining scientist working to create a solution to the outbreak. Jenner's initial depiction is professional and befitting of a scientist trying to cure a disease that has taken over the world. He records a detailed video transmission describing his ongoing efforts and circumstances in an underground CDC lab. After ruining a crucial sample of flesh containing the zombie-causing disease, this changes. In a final transmission, Jenner records,

"I don't even know why I'm talking to you. I bet there isn't a single son of a bitch out there still listening, is there? Is there? Fine. Saves me the embarrassment. I think tomorrow I'm gonna blow my brains out. I haven't decided. But tonight, I'm getting drunk." (Mazzara & Dickerson, 2010)

Jenner, as ostensibly the last qualified person to create a solution, has lost his will to live in the face of the outbreak. He lets Rick's group join him for a final period in the underground lab before it loses power and self destructs, but he tries to convince them to stay and die from the blast. He describes the outbreak as humanity's "extinction event" (Fierro et al., 2010). Although he humanely allows Rick and the group to escape before the center explodes, Jenner's final act in ending his life is inhumane. He describes how before him there was a rash of suicides that broke out among the CDC staff. While these and Jenner's suicides could be considered a dignified end to life in the post-apocalyptic world, it is also an unkind and selfish act to avoid the violence and

desolation outside the safety of the CDC. These professionals had knowledge to continue searching for a cure or at least aid the remaining living people in attempts at survival. Killing oneself in this context is as inhumane as violent behavior between the living in order to survive in the new world.

Season one is very important in understanding the rhetorical constitution of survivors as a collective and transhistorical subject. The blood family is forced to adapt to new circumstances and the larger survivor family begins to form as language and behavior as symbolic devices throughout the series stress "sticking together" and the importance of the collective. Rick and his blood family must adapt, and strong bonds are shown between non-related survivors like Dale and Andrea. Also, the characters make many initial connections between their pre-apocalyptic and post-apocalyptic existence. These connections are made when the characters speak and act in a manner that they did in a pre-apocalyptic world. When Glen and Lori stress burying and mourning their own dead, they hold on to values in a ritual from that previous society. Similarly, Rick and Shane hold on to their previous roles as law enforcement officers even when having little authority in the new way of life. While there are few instances of inhumanity in season one, the antagonistic actions of Merle, Jenner, and to some degree Shane all foreshadow more to come in the next two seasons.

Season 2: "What Lies Ahead"

Collective, Zombie Apocalypse Survivor Subject

In the second season, characters continue to stress family and group bonds as essential to their survival. This occurs through symbolic devices such as dialogue and behavior, and serves to constitute the survivors as a collective subject. Survivors also continue to adhere to their beliefs and way of life from the society before apocalypse and constitute themselves as a transhistorical

subject. Characters also speak and act inhumanely in season two, and some ideology imposed by being constituted as a collective and transhistorical subject leads two characters into a confrontation. As the apocalypse fades further into the survivors' rearview mirror, these relationships are reformed and renewed. More often, love and kindness are shared among the survivors as they continue to strengthen as an extended family. The characters continue to adapt the family to survive in the post-apocalyptic world, and gain a few members along the way.

Family bonds. Much of the second season takes place on a rural farm. A veterinarian, Hershel, his two daughters, and a few trusted friends have held out on the farm up to this point. He places an emphasis on family, even going so far as to keep the zombified remains of his wife and son locked in his barn with others. In a conversation with Rick, Hershel reveals that the farm has been in his family for over a century and a half, and that it has become a refuge during the outbreak. Their time has not been easy he notes.

"We lost friends, neighbors," Hershel says. "The epidemic took my wife, my stepson. My daughters were spared. I'm grateful to God for that. These people here, all we've got left is each other. Just hoping we can ride it out in peace till there's a cure" (Gimple & Abraham, 2011).

Just like Rick and Morgan, Hershel holds tight to his family in the time of crisis. This behavior suggests that blood family ties of love hold strong in that most basic forms of the collective and are an important part of living in the new post-apocalyptic world.

***TWD*'s survivor group.** At the start of the second season, Rick is shown placing more emphasis on the survivor group as a whole, rather than on the individual families. This is altruistic behavior. As the survivors leave Atlanta and head towards Fort Benning, Carl and another child, Sophia, say they would be interested in visiting the Grand Canyon. "Can we go see it? I'd like to," Carl says. "I would too. Can we go?" Sophia adds. Rick responds in a way

that solidifies group bonds beyond family ones: “We'd never go without you and your mom. That's a promise” (Bey, Kirkman, Dickerson, & Horder-Payton, 2011).

When Sophia is lost during an attack by a group of zombies on the side of the highway, Rick continuously leads the survivors in a search. During this time, Shane expresses that he feels Rick is risking the lives of others by continuing the search beyond a few days. Rick responds, “I think she's still alive and I'm not gonna write her off” (Johnson & Ferland, 2011). Before, Rick had attempted to rescue Merle and risked his life for others based on principle. In season two, Rick’s actions propose that the whole collective is devoted to each individual member. Again, Rick’s willingness to risk his own life in rescue attempts appears as representative of his kindness towards others in the group.

Once the survivors arrive on Hershel’s farm, Rick receives a stern warning from the patriarch:

“I don't say this easily, Rick. We don't normally take in strangers. I can't have your people thinking this is permanent. Once you find this girl and your boy's fit for travel, I expect you'll move on. We need to be clear on that.” (Reilly & Gierhart, 2011)

Understandably, Hershel and his family are not at first willing to take in Rick and his group. At this point in the series, these groups are new to one another. No ties have yet been established. The little unity they have is as the collective living against the dead and other hazards of the new world, but it is not strong enough yet to bind them into a single integrated group with long term plans. They show kindness to each other in light of new world struggles but it goes no further than these outwards signs.

Rick has begun to focus on the unity of the survivor group instead of merely his family, but Hershel has not yet made this transition. For Hershel, living amongst others outside the

immediate family and close friends is not "normal." Throughout the season, Rick pleads with Hershel to let the group stay at the farm. They offer to help with the work and provide defense, but Hershel stands firm on his commitment to ask them to leave in due time. Their interaction stands in contrast to the creation of a collective group in season one where survivors had banded together outside the city of Atlanta with little regard for ownership of a place such as the farm.

However, bonds can be created between distinct groups when they share common goals and enemies. In season two, a mysterious other group appears and threatens the survivor families of both Hershel and Rick. This brings the survivors together as a moral collective in opposition to the outsiders. For Hershel this becomes the new normal in the post-apocalyptic world. After Rick's group discovers the barn full of zombies and Shane leads an assault on the dead within (including Hershel's wife), a distraught Hershel disappears. Rick and Glenn find him in the bar of a town near the farm. Hershel comes to terms with the reality that his wife had died long ago, and that the zombies in his barn retained nothing of their former selves. During the discussion men from another group enter the bar, and when Rick refuses to reveal the location of their farm, a firefight ensues. The other group begins to retreat when a group of zombies approaches, leaving behind one of their injured members. Rick, Hershel and Glenn save this young man, Randall, and bring him blindfolded back to the farm.

Now as their prisoner, Randall describes his group of about 30 men, women, and children:

"We go out, scavenge. Just the men. One night, we found this little campsite. A man and his two daughters. Teenagers, you know? Real young. Real cute. Their daddy had to watch while these guys… and they didn't even kill him afterwards. They just made him watch as his daughters… They just left him there." (Kang & Nicotero, 2012)

This opposing band appears to be the impetus that drives together the two groups led by Hershel and Rick. Now their interests in keeping the farm secure from such an immoral group unify those on the farm into a collective. Hershel invites Rick's group to move into the farm house from their campsite outside. The opposing group of living people who have taken on monstrous, inhumane behavior in the new world order has converted the bonds between these two moral survivor groups that are joined under one roof. This integration represents the power of common enemies (e.g. the zombies and morally-reprehensible others) to unite the survivor groups who bolster their bonds through kindness to one another.

In the final episode of the season, zombies overrun the farm, and members of this now-united group split up to escape. The bonds of this collective hold strong as all the original survivor family, now including Hershel and his surviving family, instinctively return to a point on the highway where Sophia was originally lost and form a caravan in search of a new place to find refuge. Those who were forced off the farm by the end of season two are unified into a newly constituted collective survivor family. Members have died during these episodes, but an emphasis on the strength of the blood and survivor families banding together into something new through the language and behavior of characters strengthens their resolve moving forward into the unknown.

Transhistorical Subject

While not to the same degree as in season one, in season two the characters continue to hold to their lives and values from the old way of life, while interacting with the crumbling environment. Survivors display their values and identities through language and behavior, and this contributes to the continuing constitution of a transhistorical subject. Of course social

intelligence is required on the part of characters so that they can adequately adapt to changes presented by the new order in the post-apocalyptic times.

Life before. In the first episode of the season, the characters continue to remind themselves and viewers of their lives from before the apocalypse. This is done through dialogue and behavior, such as telling stories and continuing a way of life from before the apocalypse. As Rick and his group make their way out of Atlanta and towards Fort Benning, Rick and Lori tell Carl recall a road trip they had attempted to make when he was still very young. Carl had become sick on the way to the Grand Canyon, and they stopped to see a doctor in Texas. They never completed the trip, causing Carl to suggest that it must have been no fun. His parents replied that it was a great time.

Brought up while they are traveling down the road, this story symbolizes the ties between the old way and the new way of living. At that point the family had been traveling on vacation, and now they were trying to survive, but the act itself remained relatively unchanged: driving down the highway was the same, albeit with less traffic and distorted scenery along the route. This story is yet another example of the characters' attachment to their lives from before the apocalypse, and telling it to Carl emphasizes the role of passing down such stories and values in shared family experiences representing their love for each other.

Similarly, Hershel's family holds on to routines from the old way of life in an attempt to cling to history as a transhistorical subject. Each member has chores to complete on the farm. Such behavior has ostensibly remained unchanged in over a century on the family's property. The cows, chickens, and horses kept on the property all still need tending, despite the apocalypse happening outside the farm's borders. Hershel believes not only in holding to these old behaviors, but also that something remains of his wife and son in their zombie remnants. His

beliefs and love tie him and his family to the people they were and the place they lived before the outbreak. The farm is changed however, with the occasional appearance of zombies in the fields and those contained in the barn. Despite these changes, an adherence to the old way of life on the farm and all the roles and values that are included in that complex contribute to the creation of a transhistorical subject with ties to pre-apocalyptic society. The farm and how Hershel and his family behave are not representative of the new world. When Hershel is forced to abandon his farm in the season two finale, he initially refuses and holds on to that place that holds so much history for his family. Eventually, he decides to leave the overrun farm alongside Rick and Carl, and in doing so, adapts his life to survive. This act requires a significant amount of social intelligence on the part of Hershel and takes him deeper into the post-apocalyptic world. He transitions from a farmer to a nomad, in a reversed evolution of human survival, and he modifies his lifestyle in order to fit his conditions. Hershel is a good example of a character constituted into a transhistorical subject, as he holds to a traditional way of life but adapts in order to continue surviving at the end of season two.

Values from before. Hershel allows Rick and Carl to join initially because he holds to a value from before the apocalypse: to make right any wrongs he may have caused. This is a kind behavior that represents humane activity. Rick and his group come to stay on Hershel's property after a farmhand, Otis, accidentally shoots Carl while aiming at a nearby deer. The boy was wounded, and Hershel's medical training as a veterinarian allows him to treat Carl. Meanwhile, Rick and his group refocus on Sophia's rescue effort from the safety of the farm.

While the family tends to Carl, Otis also displays this value of righting any wrongs when he volunteers to lead Shane in a mission to get medical supplies from a FEMA center established at the nearby high school. Otis's wife protests, but he replies, "We don't have time for guesswork

and I'm responsible. I ain't gonna sit here while this fella takes this on alone. I'll be all right" (Mazzara & Dickerson, 2011).

After recovering the items they need, Shane shoots Otis during their escape, leaving him as a diversion for the zombies in pursuit. Shane returns to the farm with the medical supplies needed to treat Carl. Otis risks and eventually loses his life at the high school in order to make up for his unintended shooting of Carl. Otis's adherence to the value of beneficence to others, which he still held from before the apocalypse, contributes to his eventual undoing. This value is one that had been displayed through Rick's behavior many times in the first season, such as his interaction with Merle and the Latino gang protecting a nursing home.

As in the previous season, Dale also holds to values from the old way of life. When the survivors discuss the execution of Randall to secure their safety on the farm, Dale finds himself to be the only one opposed to the idea, but eventually he convinces Andrea to join his cause. The group fears Randall may lead his violent group to the farm if they release him. Dale describes this action as having extreme consequences on the group and their ties to past values and their humanity:

"If we do this, the people that we were-- The world that we knew is dead. And this new world is ugly. It's harsh. It's survival of the fittest, and that's a world I don't wanna live in, and I don't believe that any of you do." (Kang & Nicotero, 2012)

Dale's anger with the group's decision to execute Randall rises in this confrontation. Even Rick seems to have abandoned abandon the value of kindness to others that he showed during the attempt to rescue Merle in season one. After the dispute, Dale leaves to go on a walk around the farm and is attacked by a walker. With Dale suffering from fatal wounds, the group arrives in time to watch him die. The situation represents the sacrifice of humanity the new world

demands of survivors in order to maintain security. Dale's ties to old world values and his reluctance to adapt to the new world arguably cause his death in the fields. The survivor family buries Dale in a symbolic act detailed below.

The survivors' value of protecting children also appears once again in season two through kind acts. As has been described earlier, much of the season is committed to searching for a lost Sophia. While this serves to strengthen the collective bonds of the group, it also shows the commitment to maintaining the innocence of children. Much of the reasoning for a detailed search for the girl is that she would not be able to survive in the woods alone. Eventually the group finds Sophia among the zombies Hershel has collected in his barn. Rick levels his gun and shoots the zombified Sophia, protecting the girl's remains from further desecration by the virus that has taken over. This scene is reminiscent of the first of the series where Rick shoots a child zombie on the side of a highway.

After Sophia's death, 12-year-old Carl remains the only child in either Rick or Hershel's group. In season two, Carl becomes a case study for how children grow up in *TWD*'s new world. Early on in season two, his mother chastises him for playing with a hatchet he finds on the highway. As the season progresses, Carl's parents afford him more independence and responsibility, but they are shocked when he is shot accidentally by Otis. As Hershel tends to him, Lori suggests it may be best if he were to die mercifully, asking, "Why do we want Carl to live in this world?" (Gimple & Abraham, 2011). Rick replies with hope for their son's future, "There's still a life for us, a place maybe like this. It isn't all death out there. It can't be" (Gimple & Abraham, 2011). Rick suggests that the new world can be safe and retain values from the old for Carl's benefit in the future. This entire discussion between Carl's parents represents their love for the boy.

Carl slowly heals from his wounds. When he steals a pistol from the survivors' stash of weapons, his parents reluctantly decide to have Shane train him how to use a gun. This decision, a symbolic device representative of the ones parents often make for their children's' growth, takes on new weight in the new world of *TWD*.

The survivors also continue holding to old world ways of dealing with loss and burial rituals appear as symbolic devices representing this attachment. A number of deaths occur in the season, including Otis, Sophia, Dale, and some of Hershel's family members. The survivors continue to burn the zombie corpses of those they do not know or have bonds with. Dale's death is perhaps the most similar to those of season one. Rick and others mourn Dale after his death from the zombie attack and his burial, and they commit to holding to the values from before the apocalypse he espoused. The short funeral is more typical of the reflections from the earlier attack on the survivor camp outside of Atlanta in season one.

When Otis dies, his body is left behind to the zombies at the high school. Accordingly, his grave is empty and acts only as a memorial to the man. This transforms the act of burial in light of new post-apocalyptic conditions, as his body is not buried. Otis was consumed at the high school, and he may even have become a zombie himself. Furthermore, Shane, as the last person to be with Otis, is asked to speak at the memorial. Shane's dialogue in this instance plays an important symbolic role in changes that have occurred in the group. Unknown to the group at this time, Shane had sacrificed Otis in order to escape, and inhumanity begins to affect this pre-apocalyptic value. This should not be overlooked in how it reforms the funeral act into an ironic one, as Shane is asked to speak kindly of a man who died because of the kindness he showed in attempting to right a wrong. Burying the already dead—such as Sophia and some of Hershel's family corralled in the barn—also transforms the burial act. These bodies are present, unlike

Otis's, but they have been killed twice. For Hershel, he comes to the realization that this second death and burial means no cure will bring back his wife. The core group is saddened by Sophia's fate, but they are able to refocus their efforts now that they know of her death. These reactions to the second deaths of Sophia and Hershel's family members are not representative of how people deal with normal death in the world before zombie apocalypse, but they still come from a humane mentality of love and kindness.

However, when a zombie horde attacks the farm in the season finale, two of Hershel's people are killed in the chaos. These characters get no burial while the survivors are focused on making their escape. When threats are imminent, the values of honoring the dead with a burial and holding a grieving period are abandoned. This decision is required of the survivors if they want to continue in the new world, rather than join the dead.

Crumbling scenery. As in season one, the survivors encounter a number of environments that tie their existence in a new world to the past of the old way of living. This serves to represent the transition from the previous society to their post-apocalyptic conditions. As they leave Atlanta and head towards Fort Benning, Rick and his group come across a large number of cars stranded along the highway. These cars hold a number of items that the group scavenges, including water, weapons, medicine, and a guitar. At one time a place constantly in motion, the stretch of highway has become a vehicle graveyard. In a symbolic act, the survivors take advantage of what has been left behind to survive in the new world, and they interact with the environment and material of the past in a different way. In their actions, the survivors display social intelligence in understanding that this act is not looting but is adapted to scavenging because the valuable items former owners are now likely dead.

While on the hunt for Sophia, Rick's group finds a church with electronic bells ringing on a timer. Inside, a small number of zombies sitting in the pews are stirred when Rick and others enter. They quickly dispose of the zombies, while a large cross looms over the sanctuary.

While Hershel's farm remains relatively untouched, many of the surrounding areas are show in ruins. When Shane and Otis go to the FEMA center at a nearby high school, cars and trash are littered among the mass of zombies within and around the building. The nearby bar, pharmacy, and residential area are also shown in ruins when members of the group visit to scout out the area or scavenge for supplies.

These scenes take environments and contexts from the past world and change them to fit the new needs of survivors. A highway blocked with immobile vehicles, a sanctuary that holds the dead and houses violence, or the infrastructure of a rural Georgia area all hold ties to their original purpose before apocalypse. When the characters interact with structures and environments in a new way, their ties to the world before are paraded on screen and are replaced with new behaviors. Often such replacements convey a level of irony, such as the small battle held in the church where values from the past world would not condone such acts, or the zombies that swarm around and inside the corridors of a high school perhaps as students, teachers, and administrators may have before the zombie outbreak. Further, the survivors scavenge for supplies among the vehicles stranded on the highway. This act would be considered looting before the apocalypse but is justified due to the survivors' circumstances. Just as with depictions of downtown Atlanta in season one, the environments of season two contribute as contextual symbols to the creation of a subject with a past from before the apocalypse and a present in the new world.

Ideology and the Path of Inhumanity

Season two explores the path towards inhumanity that Shane suggests is necessary for the group's survival. Shane's behavior throughout the season demonstrates his leaving behind of some humane values and memories from the old world and emphasizing others. He uses the survivor family's constitution as a collective and transhistorical subject to sway members towards inhumane action (which nearly occurs), but Rick and Dale provide an alternate constitution of the survivor family that eventually leads the survivors away from inhumanity. Both of these rhetorical constitutions, if accepted, direct the family towards a clear choice with little free will. Early in the season, Shane tells others that he is planning to slip away whenever he gets a chance, showing his deviation from the collective survivor group. However, he initially aids in the search for Sophia, perhaps still holding to the value of the group and delaying his plans to leave.

When Carl is wounded, Shane and Otis go to the nearby FEMA center at a high school. When their circumstances become dire, Shane shoots Otis and leaves him to be consumed by the zombie masses. Shane justifies this behavior to himself, believing it was necessary to save Carl, but he lies to Rick and Hershel about the true nature of Otis's death. When acting inhumane towards Otis, Shane is also saving Carl. This inhumane act of killing Otis is justified through a focus on altruism towards Carl.

Shane later expresses his belief that the search for Sophia should end, arguing that the group should cut its losses. The girl, Shane argues, is not worth risking their lives for. Just as he was willing to sacrifice Otis, Shane is willing to forget about Sophia. These actions are suggested by Shane out of consideration for the group's survival. However, he may instead be advocating the group's safety in selfish support of his own agenda of leaving or taking Rick's position as

leader. Dale becomes suspicious of Shane, accusing him of killing Otis. In retaliation, Shane threatens Dale, who responds,

"This world, what it is now, this is where you belong, and I may not have what it takes to last for long, but that's okay. 'Cause at least I can say when the world goes to shit I didn't let it take me down with it." (Gimple & MacLaren, 2011).

Dale places Shane on a spectrum of inhumanity with this claim, suggesting he is tied to the old world and that may result in his death, but Shane has discarded many of those values in order to maintain security. When Rick, Hershel, and Glenn return from town with a blindfolded Randall, Shane predictably argues that the prisoner should be executed. His argument sways the entire group, except for Andrea and Dale. When the group reconsiders what to do with Randall after Dale's death, Shane takes matters into his own hands and secretly kills the prisoner in the woods.

Shane then confronts Rick when the two men are alone and searching for Randall and their interaction symbolizes their divergent constitution of the survivor family and what is needed to survive. Shane has conceived a plan to kill Rick and usurp his place as the leader of the group. In the tense scene Shane rages,

"I'm a better father than you, Rick. I'm better for Lori than you, man. It's 'cause I'm a better man than you, Rick. 'Cause I can be here and I'll fight for it. You come back here and you just destroy everything! You got a broken woman. You got a weak boy. You ain't got the first clue on how to fix it." (Reilly, Mazzara, & Ferland, 2012)

The two men stand opposite, with Shane in favor of violence and inhumanity in order to provide security for Lori and Carl. Rick's constitution of the survivor family as a collective and transhistorical subject is different than Shane's, and this section of dialogue symbolically

represents how the two cannot continue to coexist. They are pulling the group in separate directions, each suggesting a specific *telos.* Shane suggests inhumanity while Rick attempts to maintain the humane values from pre-apocalyptic times. Shane's descent through the season comes to a climactic moment here, before Rick fatally stabs his friend. Throughout the season, Shane represents the abandonment of many old values when he stands opposite Dale and Rick who maintain their connection to the past society. What little of Shane's humanity that remains, his desire to protect Lori and Carl, is what he uses to justify inhumane actions towards others. Rick's search for Sophia stresses the importance of even the group's weakest members. Shane objects by suggesting the group members are at risk out in the woods looking for the girl. When Dale advocates for freeing Randall, Shane objects by suggesting the group's safety is at risk if Randall is let loose. He demonstrates little kindness or social intelligence in these disputes.

However, his plans to abandon the group early in the season weaken Shane's support for the collective group. His use of the collective safety to legitimize his agenda effectively spurs the survivor group to decide on executing their prisoner, but this does not represent his true motive. In his showdown with Rick, Shane reveals his intentions to take over his friend's family. In discarding his use of the group's safety to support his own goals, Shane is depicted as inhumane. Without ties to Rick's constitution of the collective and transhistorical humane survivor subject, Shane has left behind the value of beneficence to others and commitment to all the survivor family members in the pursuit of security and fulfillment of his own needs. Because his own definition of the survivor family is different, Shane is led without free will down the path of inhumanity. This transition demonstrates a lack of social intelligence because Shane does not adapt to the new conditions of the post-apocalyptic world and instead allows the world to contort himself into an inhumane enemy of his former friend Rick.

To a lesser degree, Rick also experiences a sacrifice of values towards inhumanity. When he visits a nearby bar to find Hershel, two men enter and demand to know the location of the farm. Rick refuses to tell them and tensions rise. Eventually the men go for their weapons, but Rick shoots first, killing both. He has interacted with a number of other survivors up until this point, sometimes in hostile situations, but this is the first time Rick kills another living person during the series. Rick's behavior here is not yet inhumane however, as he acts in self-defense when he shoots the two men who were drawing their weapons to kill. Killing in self-defense is in line with old world values, but for Rick it acts as a stepping stone to an inhumane killing.

After they capture Randall, Rick initially jumps on the plan to execute the group's prisoner. Again, the group's safety is described as imperative by Shane (who has ulterior motives), and sacrificing Randall is suggested to be a necessary action. Rick is on board with Shane's plan and only decides against the execution when Carl urges him to kill the man and Dale dies. Protecting his son from such inhumane behavior in the name of group safety and the death of Dale who had been against the plan to execute Randall on moral grounds brings Rick back from Shane's deception.

When Shane confronts him during their later search for Randall, Rick stabs Shane. As his former partner and friend dies in the clearing near the farm, Rick contends, "Damn you for making me do this, Shane. This was you, not me! You did this to us!" (Reilly et al., 2012). Shane becomes Rick's third victim among the living, but his first as inhuman. While it may initially seem that Rick committed this act in self-defense, he later admits to his wife, "I wanted him dead" (Kirkman, Mazzara, & Dickerson, 2012). Through Shane's treachery, Rick has also fallen to sacrificing a member of the group to secure his position as leader. Like Shane's sacrifice of Otis, or the early abandonment of the search for Sophia, Rick discards a bit of his humanity in

the unkind act of killing Shane, who had been a member of the collective survivor family. In killing Shane to maintain the security of his blood and survivor families, Rick allows himself to be defined by Shane as a member of an alternate inhumane collective and transhistorical subject. Accordingly, some of Shane's violent ideology affects Rick and directs him without free will towards a *telos* of inhumanity.

After the survivors regroup following the zombie attack on the farm, Rick receives some intense criticism from the other group members as they ask what to do. In response, Rick suggests they leave if they would like, but if they stick with the group, "this isn't a democracy any more" (Kirkman et al., 2012). After killing Shane for the good of the group (in his perspective), Rick angrily demands total authority, foregoing the old world value of democratic rule and liberty among members. This signals the beginning of Rick's sacrifice of old world values in order to provide security for the group. He continues down this path in season three, but Rick is redeemed when, by the end, he returns to his constitution of the survivor family as a humane collective and transhistorical subject.

Season two as a whole shows the survivor family adapting their definition of family and humanity more quickly to the threats of the new world. The collective subject undergoes reconstitution, but blood family bonds continue to be of importance for Rick and also for new character Hershel. Hershel at first stresses this blood bond to be of much more importance than those that tie together the survivors into a family of the living, but Rick has redefined family to include other loyal survivors. Once coming to terms with the death of his zombified family members and understanding the threats of zombies and immoral bands of the living outside the farm, he adapts his conceptualization of the family to match Rick's and address the needs of the new post-apocalyptic world. The transhistorical subject is also reconstituted throughout the

season when a number of circumstances require survivors use social intelligence to adapt their societal norms from before the apocalypse in order to survive. Of particular importance is how the survivor family debates on the fate of a possibly dangerous prisoner. Shane makes a compelling argument that execution is the only option by reconstituting the survivor family as an inhumane collective and transhistorical subject. His definition directs the survivors towards a *telos* of inhumanity, but Rick and the rest of the survivor family reject this reconstitution when Dale dies after making a passionate plea for the prisoner's humane treatment. However, Shane confronts Rick and in demanding a fight forces his friend down the path of inhumanity and reconstitution as an inhumane collective and transhistorical subject.

Season 3: "Fight the Dead. Fear the Living."

Collective, Zombie Apocalypse Survivor Subject

Family bonds. In season three, blood family bonds of love are still important among survivors, but the significance of the larger survivor family group also increases. Character behavior and dialogue as symbolic devices continue to contribute to the reconstitution of a collective subject and a transhistorical subject, and Rick's survivor family continues to display social intelligence in adapting to post-apocalyptic conditions. Concerning Rick and his family, the most important moment of the season is when Lori dies during the birth of her daughter Judith. Rick decides to establish a camp at the prison due to the impending birth of Lori's child. When Lori goes into labor during a zombie attack on the prison, Maggie realizes that it won't be a traditional labor and the baby will need to be cut out to survive. Lori forces Maggie to sacrifice her in order to save the baby's life. Carl shoots his mother in order to prevent her from turning into a zombie.

The new addition of Judith in the family is bittersweet for Rick and Carl, as they also lose Lori in the process. While families exist in the world before apocalypse where the mother has passed in childbirth, it is presumed that with appropriate medical care and without imminent zombie threat, Lori could have survived the birth. This situation in the new world is much different and reformed from the situation of family member loss in a pre-apocalypse world, but love for Lori and Judith guide their behaviors. Rick becomes grief stricken as a result and descends into madness. Carl also is affected by the loss of his mother significantly because of his role in shooting her. Because of the changes in the world, Lori's pregnancy and subsequent death take on new meaning. For example, living characters are dying at an increasing rate from conflicts with zombies and other groups. The pregnancy is vital in ensuring the survival of living humans and passing on old world values. Lori's death, while she was still a young mother and wife, is also uncharacteristic of typical old world family development. Because of these events, the blood family is modified in the post-apocalyptic world. Rick is now a single parent, and the larger survivor family steps up to support his blood family by taking care of Judith and Carl while he tends to the prison's security and clashes with the Governor and his militia in service to the whole survivor family. The family is here adapted in the characters' symbolic response in behavior and language to Lori's death and that response suggests the survivor family's social intelligence has grown even more since the earlier seasons.

The Governor also places importance in family, having lost his wife before the outbreak and harboring his daughter as a zombie. Milton, a man living in Woodbury who serves as the town scientist, performs a test on a dying member of their community at the Governor's request. It is suggested that the Governor is hoping for a cure to be found for the virus, or at least to confirm that something remains of people when they become a zombies. This motive

corresponds to the importance he places on family in the new world. When his zombified daughter is killed by Michonne during an attack by Rick's group on Woodbury, the Governor descends into madness and inhumanity after having lost his last connection to a pre-apocalypse family. Milton suggests that he should let go of his vendetta on Michonne and Rick's group at the prison and accept the loss of his daughter. The Governor responds, "It's all that matters," (Mazzara, Reilly, & Schwartz, 2013). This suggests getting revenge on Michonne and Rick's group for his daughter's death guides his actions. It could be surmised that an extreme love for his daughter results in his madness, but it seems more likely that his inhumanity comes from selfish desires for power.

Another significant moment for blood family bonds in season three is when brothers Daryl and Merle are reunited. Their relationship in the second half of season three serves to describe an evolving conceptualization of family in the post-apocalyptic world. The brothers' blood bond from before the apocalypse remains strong, but they have joined separate groups and become trusted members of new survivor tribes. Merle had been previously left handcuffed to a roof in the second episode of season one by Rick. He escaped by cutting off his hand and eventually made his way to Woodbury to become the Governor's second in command. Merle, under the Governor's leadership, attacks Michonne and tortures Glenn in an attempt to discover the location of Rick's group. Daryl and others come to Glenn and Maggie's aid in an attack on Woodbury. Daryl is captured by the Woodbury militia during the attack, and the Governor turns on Merle. The Governor tells the people of Woodbury that Merle has betrayed them and is related to Daryl, prompting their demand for execution of the brothers. Another escape facilitated by Rick makes sure this does not occur.

But after escaping Woodbury, Rick and his group do not initially allow Merle to join them at the prison. Daryl makes the tough decision to abandon the survivor family group in favor of his brother, symbolically saying, "No him, no me [...] it was always Merle and I before this." (Reilly & Linka Glatter, 2013). The act is significant as it symbolizes the family bonds for these two survivors who have been apart for over eight months in the wake of apocalypse. Their familial love for one another persists. Despite the connections made with Rick's survivor family group, Daryl turns to his brother based on their blood family history of supporting one another, privileging transhistorical subjectivity over that of the reconstituted collective subjectivity or redefinition of the family in post-apocalyptic times.

Before he leaves, Rick's group suggests that they have become a family of which Daryl is an important part. Glenn says to Daryl, "Merle is your blood. My blood, my family is standing right here and waiting for us back at the prison," with Rick adding, "And you're part of that family" (Reilly & Linka Glatter, 2013). This suggests that in light of circumstances in the post-apocalyptic world, the core group has transformed into a survivor family. Not much time passes when Daryl decides to go back to the prison and leave Merle. Nevertheless, Merle follows him and subsequently sacrifices himself in a one-man attack on the Governor and his militia. Daryl searches for his brother, finds him as a zombie, and takes down his corpse. Merle receives no onscreen funeral.

The struggle Daryl faces here is to hold to a pre-apocalyptic definition of family or to transition into a new survivor family collective with Rick and the others at the prison. Merle's death makes this easy for him, but in the time where the men stand on opposing sides of the conflict and then as outsiders to either group, ideas about family and the collective subject in *TWD* are reformed. The ultimate conclusion shows that these bonds still carry significant weight

in the post-apocalyptic world but take on new meaning, driving both the Governor and Rick to near insanity through loss and dividing Daryl between his obligation to his families from before and after the apocalypse.

***TWD*'s survivor group.** In season three, the survivor group continues to strengthen and is even labeled a family by characters in dialogue as described above. In addition, their symbolic behaviors are those of a unified collective struggling to survive in the new world, and dialogue (or lack thereof) also serves to symbolize cohesion among members. Rick and his group are on the road approximately eight months after leaving the farm, moving from house to house and scavenging for food and other supplies. The first scene of the season shows the group quickly eliminating the zombies from a house and desperately searching for anything edible or usable. In this instance they find little. Carl is an important part of the operation, toting a pistol. Soon enough, walkers are spotted outside, and the group returns to the vehicles and leaves the area.

What is most significant about this scene is that the family does not utter a single word throughout, signifying their cohesion as a family working together. Their cohesion is symbolized by their stealthy infiltration of the home, similar to that attributed to a military unit. A number of signals are used, all members know their tasks, and no one is left behind when the group once again hits the road. This depiction of the survivors suggests that during their time following the farm, they have formed even tighter bonds of kindness in a desperate search for food and safety. Social intelligence takes a stronger presence than in seasons one and two and allows the survivors to interact without the need for language. Carl even suggests eating dog food, but brings the cans he finds to the group to share. Hershel and his two daughters who escaped the farm have been integrated into the group. Rick leads and everyone else follows.

When they come across a prison, Rick suggests that it would provide refuge for the group due to its fences and other fortifications. Unfortunately, it is overrun with zombies. In clearing out the prison yard and a cell block, Rick and the others employ a number of well-planned strategies, and all members perform their duties. One of these tactics is a tight formation called a phalanx. With origins in ancient Greece, the tactic appears in *TWD* as a tight pentagon of survivors, with each providing cover to the others' rear**.**

In addition to their survival strategies, the survivors also continue to display other contextual symbols that suggest unity, including once again caravanning down Georgia highways together in formation and resting by a campfire in the prison yard. Both in their strategies against the dead and communal culture, the survivor characters continue to kindly support one another in service of the larger group.

Just as Randall's mysterious group of other living survivors united the survivor families of Hershel and Rick in season two, two new groups also appear to solidify the cohesion of the season three survivor family: a small band of surviving prisoners, and the people of Woodbury, a nearby fortified town. The behavior and dialogue of characters continues to suggest stronger family bonds when faced with external threats, reaffirming and reconstituting the survivor family. These groups eventually join together and constitute a new survivor family to face the harsh conditions of the post-apocalyptic world but not without initial struggles.

While pushing further into the prison, Rick and his group are attacked and seek refuge in the cafeteria. Once inside they discover a small group of prisoners who barricaded themselves there. After working to make a home inside the prison, Rick and his group are not willing to give up the prison when the surviving prisoners claim ownership. Rick kills one prisoner who threatens his life while fighting a group of zombies. Another goes into hiding and sabotages the

group, but Rick eventually finds and kills him with the help of the remaining prisoners. Rick and others suggest it may be easier to kill the two last prisoners, but they decide in an act of kindness to share the prison with them instead. Because the remaining prisoners are friendly, Rick's survivor family is able to interact with them in a humane manner.

In interacting with the more aggressive prisoners, Rick places the prison group as outsiders to the show's core survivors. Once eliminating those threats, the group eventually comes to accept the two nonviolent prisoners as part of the collective against the zombies and Woodbury. The two convicts who survive the initial altercation with Rick plead throughout the season to join the core survivor group at the prison. Initially there is some pushback from Rick and others. This initial reluctance to admit the prisoners into the core survivor group suggests the survivors hold to old values and stigmatize the convicts as not worthy of reintegration into society, even in the new world. The convicts symbolize a time when "good" people did not associate or trust people who had been convicted; when prisons were for the unredeemable. However, this attitude shifts as the convicts demonstrate their humane values, in contrast to how the survivor family initial treats them.

Through the season the former convicts show loyalty and kindness to the survivors who liberated them from their cafeteria prison within the prison. While this relationship is evolving, a new enemy appears for those at the prison. The Governor leads Woodbury, a functioning town nearby the prison, with guards stationed on walls near the end of city streets. The entire downtown area of the small rural town seems to be fortified, and citizens are able to live their lives with less fear of the zombies outside. The Governor has recruited Merle, Daryl's brother, whom the group lost in season one. Andrea, who had not regrouped with Rick and the others after leaving Hershel's farm, also made her way to Woodbury and began to take on a leadership

role. The two remaining prisoners eventually die in battles with the Governor and his supporters, and although no burial is shown, the survivor family recognizes this humane personal sacrifice through brief but significant dialogue. It is in the face of the Governor's militia and the zombies as outsider groups that a bond is created between Rick's group at the prison and the friendly prisoners who have made up for their pre-apocalyptic wrongs with post-apocalyptic heroism.

While Hershel's older daughter Maggie and Glenn are on a supply run, Merle captures them and takes them to Woodbury. Word gets to Rick's group at the prison that Maggie and Glenn have been captured, and he mounts a rescue mission and wages war in the streets of Woodbury. Later after returning to the prison, Rick describes his group as the moral one in the conflict with Woodbury and uses language that symbolizes a focus on the collective (including using the word "we" 13 times in this short passage) when asking for democratic support in the coming struggles:

"What I said last year, that first night after the farm it can't be like that. It can't. What we do, what we're willing to do, who we are, it's not my call. It can't be. I couldn't sacrifice one of us for the greater good because we are the greater good. We're the reason we're still here, not me. This is life and death. How you live how you die-- it isn't up to me. I'm not your Governor. We choose to go. We choose to stay. We stick together. We vote. We can stay and we can fight or we can go." (Gimple & Nicotero, 2013)

When the Governor attacks, Rick's group ambushes his army in the prison and they hastily escape. Furious with his people's desertion of the battle, the Governor shoots down his group save for his two lieutenants. He drives off, abandoning Woodbury and his war on the prison.

Once the savage Governor abandons Woodbury, the main survivor group invites the defenseless people of the town to join the fortified prison. This act suggests that Rick returns to valuing the need for a group to survive in the struggle between the living and the dead. In offering such an invitation, Rick displays social intelligence when discerning the peaceful Woodbury group from the inhumane Governor. Similar to how the threat of the Governor and zombies served to unite the show's evolving survivor family now at the prison with the two friendly prisoners, the same now brings together the Woodbury people with Rick's prison group. Just as in seasons one and two, the family is redefined to fit post-apocalyptic conditions. However, the importance of the larger survivor family instead of the smaller blood families is more strongly expressed by survivors through the language and behavior as symbolic devices surrounding the death of Lori and Daryl's reunification with Merle. This further reconstitutes the collective subject. The bonds of love and kindness in this larger family are depicted in an early scene symbolically with no dialogue, and the way Rick and members interact with outsiders.

Transhistorical Subject

Life before. In season 3, the characters talk less about their lives before the apocalypse and more about impending power struggles. Two sets of dialogue, both including Carl, focus on the old world and how it is tied to the new and contribute to the constitution of a transhistorical subject in the season.

After Carl is forced to shoot his mother following her death in childbirth in order to prevent her return as a zombie, Daryl shares how his own mother died before the apocalypse.

"You know, my mom, she liked her wine. She liked to smoke in bed. Virginia Slims. I was playing out with the kids in the neighborhood. I could do that with Merle gone. They had bikes, I didn't. We heard sirens getting louder. They jumped on their bikes, ran after it, you know, hoping to see something worth seeing. I ran after them, but I couldn't keep up. I ran

around a corner and saw my friends looking at me. Hell, I saw everybody looking at me. Fire trucks everywhere. People from the neighborhood. It was my house they were there for. It was my mom in bed burnt down to nothing." (Gimple & Attias, 2012)

Daryl sharing this story serves to tie the experiences of Daryl and Carl, despite happening in much different circumstances on either side of the outbreak in time. Both the man and the boy suffered losing a mother while still young, but from incidents respective to the world before and the world after apocalypse. Of significant note is that both tragedies ultimately led to the same conclusion of death. Death and loss transcend the apocalyptic boundary and characters carry on an old world tradition of responding with love through grief and mourning. Daryl and Carl are united due to the similarity of their experiences, and this conversation between the two reveals the constitution of a subject bound to a shared narrative history by *TWD*.

Later in the season, Rick, Carl and Michonne travel to the town where Rick and Carl lived before the crisis. Carl is focused on visiting a nearby café and retrieving a photo of his family. While he tries to avoid her, Michonne helps him retrieve the photo. Carl reveals that the photo was for his infant sister, saying, "I just thought Judith should know what her mom looked like" (Gimple & Brock, 2012). It is an act that symbolizes both love for his mother and new infant sister. The importance Carl places on the photo is reminiscent of Lori's focus on the family photo albums in season one, which have been ostensibly lost by this point in the series. As described before, these photos appear as transhistorical symbols that serve to remind the survivors, specifically Rick and his family, of their lives from the world before zombie outbreak.

Values from before. In season three, the survivors sacrifice or modify some of their pre-zombie values, (e.g. beneficence to others, protection of children, and burial rituals) when dealing with the prisoner group and the people of Woodbury. The effect of Shane's fall to

inhumanity makes the group more reserved and hostile when dealing with the prisoners, the Governor and his Woodbury militia, or the zombies as outsiders. Like Shane, they have begun to stress the importance of acting humanely with one another but inhumanely with anyone outside the survivor tribe who may threaten their safety, directing them without free will towards a *telos* of inhumanity.

When they encounter the prisoners, Rick and his group initially respond aggressively to the criminals who claim ownership of the prison. There is some discussion among Rick and his group about the prisoners' status in the old world order, but Rick does not interact with these new characters from the perspective of a law officer. Through deliberation, the groups decide to share the prison, and Rick and Daryl help to clear out an additional cell block for the prisoners. While Rick initially responds with no attachment to his previous values of beneficence towards others, he eventually returns to that belief when he offers to help the prisoners. However, this puts him at risk when he is threatened by two of the prisoners while clearing out zombies in an area of the prison. Regardless, Rick and his group continue to kindly help the friendly prisoners as they join the survivor family. After the Governor leaves, Rick also shows this same value of kindness in a symbolic invitation to people of Woodbury to come join his survivor family at the prison.

One value of particular importance that is kept by the survivors is a focus on the children, with the futures of both Carl and Lori's unborn baby at stake. Lori willingly dies in childbirth during a zombie attack on the prison in order to ensure that Judith survives. This act is very significant in that it shows how traditional values of the protection and love of children are maintained despite the zombie threat of the new world, emphasizing Lori's love for her baby. Further, her love for the unborn child reflects parental pre-apocalyptic sacrifice for children.

While it may seem that a miscarriage may have been a better outcome from such a situation because of the perils ahead for a baby and with Lori able to contribute to the group's future efforts, a focus on baby Judith displays the group's efforts to protect children and to some degree the future. In the coming days, Daryl, Maggie, and Glenn all make supply trips in order to get formula, symbolizing their altruistic love for the newborn. Love for Carl and Judith then spurs Rick in all his dealings with opposing groups.

Continuing from season two, how the core survivor group deals with death also evolves. When T-Dog and Lori both die during an attack on the prison, and Carol is missing and presumed by the survivors to be dead, Glenn digs three graves. As with Otis's in season two, the graves of Lori and Carol are empty and act as memorials. The survivors mourn Lori, known to be dead from childbirth and then shot by Carl to prevent reanimation. Her body was later wholly consumed by a zombie. They also mourned Carol, whom they were not sure to be dead. T-Dog's body is the only one recovered, but it is damaged severely from the zombies who attacked him. When the survivors eliminate all the zombies from the prison, Carol is found hiding in a cell deep within. Other people die in the season, such as those from Woodbury and the two friendly prisoners. The burial of these characters is not emphasized or even depicted in the season. Differing from pre-apocalypse and even season one, the characters cannot at times bury bodies of their survivor family members that had been lost and with little evidence presume the death of separated members. They have held on to some of their belief in traditional burial and mourning, but the survivor family symbolically acknowledges through dialogue that this value is modified when they are not able to properly bury their dead as the new post-apocalyptic world continues to change.

Rick appears to begin losing touch with his humanity in several ways as he responds to the death of Lori with an increased aggressiveness throughout the remainder of the season. He also begins to hallucinate, seeing his dead wife, and descends into madness. Rick takes no part in helping to dig her empty grave, but he savagely stabs the zombie that consumed her. His response to Lori's death displays enormous grief, but it is not representative of the way widowers respond to tragic death of their spouses in the old world. It is an unusual period of anger and confusion for a stressed Rick. An increased tension regarding the safety and security of the prison overcomes him in the period following Lori's death, as he fears any mistakes may result in the death of another member of his blood family. His behavior symbolizes a continuation towards the inhumane *telos* introduced through Shane's language and behavior in season one stressing the blood family's survival and reinforced by Lori's death.

Whether considering the act of digging a grave for someone whose body has not been recovered or who is simply missing, the burial and funeral act is further modified from its original symbolism in the time before apocalypse. As in the previous seasons, characters are only memorialized when they convey importance to the survivor family and when there is time to safely do so. Additionally, the way Rick responds with excessive violence and a harsh ideology to the death of his wife is also not characteristic of traditional or old world grieving. In the past society, losing a spouse is life altering but often those left behind do not respond with such forceful violence.

Crumbling scenery. With its fences to keep people either in or out, the prison transforms from a repressive structure of the old world into a safe home for the group in the new world. In that previous society the concrete walls and chain link fences of prison symbolized the state's power to enforce the law through punishment. It is perhaps the most important of *TWD's*

environmental cues that make a transhistorical bond between the survivors and their past. The prison, envisioned by Rick as a stronghold for the group in the first episode of the third season, is the material remnant of the government long destroyed.

When the survivors first clear the prison yard and a cell block of the zombies inside, they encounter corpses dressed specifically in prisoner and prison guard garb. Some riot gear and gas masks have also been left behind among dead bodies and trash. The survivors become the building's new inhabitants and put its fortifications to use, but they do it to keep bodies out of the complex instead of inside. The survivors become to know themselves as the prison group pitted against the townspeople of nearby Woodbury. Ironically, the prison becomes their safe home from the outbreak's toll on the surrounding world.

On the other side of the season's conflict is the town of Woodbury. On its surface it seems to symbolize the pre-apocalyptic world, because the town maintains many comforts of life before the apocalypse, including power and water. But the symbolism stops when the view sees beyond the surface. The town is reduced to a small downtown area with walls build on the streets to protect from zombies and opposing bands of survivors. The people are subjected to many restrictive rules put in place by the Governor, such as curfews and restrictions on their ability to leave. The townspeople grow crops and have tasks assigned, but they accept their place in the community because the militia provides safety and life that resembles one lived in the previous society. The Governor and his men go out into the world and often, unknown to the townspeople, inhumanely attacking and killing other living people.

Despite all of its comforts, Woodbury becomes a more repressive environment than the prison due to the dictatorial rule of the Governor and strict rules enforced by the militia. The town also symbolizes falseness in the Governor's expressed motivations to support the people of

Woodbury and help others from outside. He maintains a public persona with language and public actions that constitute the community as humane, leading the townspeople to an illusory free will acceptance of his ideology. When this persona is revealed to be false, Woodbury under an oppressive leader succumbing to madness and inhumanity is transformed by what it may have been before the apocalypse (perhaps a charming rural town) into a cage for the citizens within. The Governor leaves and the people even give up their inhumane but safer lives in Woodbury to join Rick and his humane family at the prison.

Ideology and the Path of Inhumanity

Through season three, Rick at times loses touch with transhistorical values, or his focus on the collective. Rick continues to redefine the ideology he held before killing Shane, such as his support for democratic rule and selfless sacrifice for others in need, and he now leads the group as a stronger authoritarian than in the past. When they come across the small human prisoner group in the cafeteria, it is only a short time before Rick savagely attacks one with a machete in retaliation for a number of threats. The act is swift, and Rick follows up by trapping another outside the prison with a group of zombies. As the prisoner pleads to be let back in, Rick responds in an unkind fashion, "You'd better run" (Beattle & Gierhart, 2012).

Soon after, Lori dies in childbirth during a zombie attack on the prison. This turn of events has no small effect on Rick. He goes on a rampage through the prison depths, clearing out many of the remaining zombies. Rick continues on this path and engages in numerous conflicts with the militia of Woodbury, killing a number of living people during a raid on the town meant to save his captured group members.

Throughout these events, Rick at times strays from his pre-apocalyptic identity. His beneficence towards the prisoners found early resulted in his own family and other people in the

larger family being threatened. He stresses love for his blood and survivor family over any value of kindness to outsiders. Once Lori dies, he retreats into solitude within the prison and slowly descends into madness. When another small band of survivors comes across the prison, a hallucinating Rick maddeningly asks them to leave when he sees the ghost of his wife.

Rick somewhat reaffirms his values of the greater good and invites the peaceful people from Woodbury to join the group at the prison once the Governor leaves the prison and the town. Once the antagonist leaves, the only remaining threats for survivors are the zombies. By the end of the season, Rick has acted inhumanely in the struggle, but he begins a return to support for the collective and attachment to old world values such as kind beneficence towards others and the loving protection of his children. These values, reformed by his inhumane actions, are what justify Rick's behavior for the viewing audience, and they solidify his position as a hero rather than an anti-hero in *TWD*. His return symbolizes that redemption is possible through social intelligence for those who may have committed inhumane acts. However, we can imagine that when the new unified group is threatened, Rick may return to inhumane behavior to protect the prison and his survivor family within.

Although Rick makes a return to his values, his focus on security and willingness to commit inhumane acts has an impression on his son. During the Governor's final attack on the prison, Hershel and Carl are hiding in a forest near the prison. A young member of the Governor's militia from Woodbury stumbles on their hiding spot and begins to surrender. Regardless, Carl shows no kindness to the slightly-older boy and shoots him. Hershel tells Rick of the act. When Rick asks Carl about shooting the boy, he replies "I couldn't take the chance," and suggests that Rick's decisions of kindness in letting others live have often had fatal consequences for the core group in the past (Mazzara & Dickerson, 2013). Rick's occasional

sacrifice of values to protect their security is at times necessary for the survival of the group. He symbolizes the struggle that all humans face when given an impossible choice. When Carl takes this decision upon himself, it signals a possible new brutality for the next leaders in the new world. A future for the *TWD* world would consist only of people raised after the apocalypse, who like Carl haven't led much of their life before the outbreak occurred. The language and behavior of the young people symbolize the future of the post-apocalyptic world. What does that future hold for the next generations of the *TWD* world? Only many more seasons of the show could hold that answer, but it does not seem unreasonable to think more unkindness during threatening times will be characteristic of the new order.

The Governor is the primary antagonist of the season who drives Rick to much of his inhumane behavior. It is not revealed how he came to power in Woodbury, but early in the season he gives a number of encouraging speeches to the townspeople, stressing the collective and values. Rarely is the Governor's leadership questioned in the town. His actions outside the safety of the town's walls reveal different motives from those of his public image. The Governor, along with Merle and other men of the Woodbury militia, demonstrate a loss of social intelligence when they ambush a small squadron of U.S. soldiers who remain in the area. The posse takes weapons and vehicles back to their town. This act severs the Governor's ties to the old world where the military enforced government rule, and it suggests he wants to rule the remaining survivors in the post-apocalyptic world for self-serving reasons. Although they supposedly protect the town from outside problems, the militia led by the Governor is shown to act inhumanely to others from outside Woodbury. When the Governor discovers the prison, Rick's group is no exception to such inhumane action.

Slowly, the Governor's public persona begins to fade revealing his motives and inhuman behavior in dealing with others. The Governor keeps the heads of a number of zombies in a back room of his apartment, along with his chained up, zombified daughter. Further demonstrating his inhumanity, he has established gladiator fights among the Woodbury militia where zombies are released along with the fighters for entertainment. Through all of this early in the season, Andrea, who has been living in Woodbury after being separated from Rick's group, believes the Governor to be an altruistic ruler of the town. The viewer could also come to this conclusion, as by this point the Governor is relatively tied to many of the old world values, despite his attack on the military camp.

During an attack on Woodbury, Michonne puts down the zombified daughter of the Governor. After this happens, the leader becomes isolated from the larger town community, showing little kindness and only guiding them in war against the prison group by raising a small army. Towards the end of the season, the Governor shows little social intelligence when he demands Rick and his group surrender the prison and move on. His inhumanity accelerates after the death of his zombie daughter. When she plots against him, the Governor then kills Andrea. Finally, as many of the Woodbury people retreat from an attack on the prison, the Governor becomes enraged and shoots all but two of his lieutenants down. Viewers last see the Governor driving away from both Woodbury and the prison.

The inhumanity of the Governor is the wellspring for much of the unkind behavior of the brutal third season of *TWD*. His actions from the start are rarely justified but stem from an adherence to brutal savagery which he uses to stay alive. He gains support from the people of Woodbury and Andrea by espousing values in the town and their adherence to an old way of life. The Governor's symbolic actions provide a sense of normalcy for the townspeople which

resembles society from before the outbreak, but he betrays this false persona in his dealings with the outside world. Such action breeds the same in Rick, but the difference between the two is that Rick returns from his decent into madness after losing Lori. The Governor puts all his energies into attacking the prison to get retribution for the death of his daughter and sheds values of kindness and social intelligence from the old world.

In season three, the narrative ideological effects continue to reconstitute socially intelligent survivors so that they may survive conditions in the new world. The collective subject continues to be adapted with the addition of new characters as time passes in *TWD*'s narrative. Symbolic interactions between blood families take on new meaning when situated within larger survivor families that are nearly as supportive through language and behavior. A good amount of social intelligence is required on the part of survivors when they make this significant lifestyle change. The transhistorical subject is also reconstituted in the third season, as dialogue, behaviors and environments act as contextual symbols to connect the survivors to life in the past society. Daryl and Carl share similar experiences of losing their mother on either side of the apocalyptic divide to emphasize this connection, and Carl retrieves a photo of his mother during their life in the pre-apocalyptic world to share with his infant sister. The core survivor family under Rick's leadership is more hesitant to aid those outside their collective than in previous seasons, but they often demonstrate their humane value of beneficence to others after initial periods of struggle. The prison also appears as an ironic environmental symbol in the series. It has distinct ties to its role in government of the past society, but the fortifications originally used to keep people in take on a new use for survivors in keeping the dead out. Woodbury is also an environmental symbol of the society from before, but its ability to adequately emulate the previous order is only an illusion created by the Governor. Because at times their transhistorical

constitution and therefore ideology in the season does not emphasize helping others over the survivor family safety, at times the family is in acceptance of members' inhumane behaviors towards others. In dealing with the hostile prisoners and the Woodbury militia led by the Governor, Rick has at times resorted to inhumane behavior that shows little respect for the sanctity of human life. However he makes a symbolic return to helping others and a value in democracy by the end of the season, demonstrating social intelligence and that redemption is possible for those who have committed inhumane acts towards others.

CHAPTER 6. DISCUSSION AND CONCLUSION

The analysis suggests the characters of *TWD* are constituted as a collective and transhistorical subject through the dialogue and behavior of protagonist survivor characters, alongside contextual symbols and environments, similar to how Charland (1987) described a constitution of a people by a political narrative. After this constitution, the primary character audience and possibly even the secondary viewer audience are set on a path towards accepting inhumanity in the service of security and survival according to Charland's (1987) theory of constitutive rhetoric. However, this acceptance of inhumanity was not as I had initially expected, but it affects the characters of *TWD* to a lesser degree.

The analysis discovered that symbolic devices are used by *TWD*'s survivor characters to organize into a collective subject, the first of Charland's (1987) three narrative ideological effects. The first symbolic device is the family. The post-apocalyptic family is different than those from before, but these units operate similarly. Throughout all three seasons of *TWD*, Rick and the other survivors maintain a focus on the collective support of both the blood family and the survivor family by sharing love and kindness. This focus is emphasized through the symbolic language and behavior of survivor family members as they form and reaffirm bonds. From Rick and Shane stressing the importance of sticking together in season one, to Rick's impassioned plea for democratic rule in season three, the collective is described by *TWD*'s characters as key to surviving in the new world. The survivor family evolves as time progresses, with occasionally some members dying and new characters joining. The show would be much different if it focused on a sole survivor who lived without others and made decisions based solely on her own need. This importance placed on the collective survivor subject is suggested to be vital to survival in the post-apocalyptic world. In a number of episodes, Rick symbolically acts as a kind

and benevolent leader who risks his life (and asks other protectors of the group to do so) to assist those in need. Rick's group sees and describes itself as humane and opposed to inhumane behavior. The necessity of symbolically protecting and rescuing those from the survivor group who are in danger or go missing serves to reinforce this focus on a collective group. Rick emphasizes the group's collective destiny by using significant words such as "we," "us," and "the group" throughout the first three seasons of *TWD*.

A second symbolic device is the appearance of opposing groups. The appearance of a number of opposing living survivors further strengthens the bonds of Rick's reconstituted survivor family. From the Latino gang in season one to the town and militia of Woodbury in season three, threats from opposing survivors serve to illuminate the superior morality of the show's core survivor family for the viewing audience. Shane also appears as an internal threat to Rick and the family. In addition to such relationships, the show often reverts to a dichotomy of the living and the dead. This relationship often serves to unite some of the fiercest opponents, who may then return to their disputes after the zombie threat is eliminated.

Viewers also are invited to join this morally correct group as they identify with Rick and other heroes of *TWD*'s zombie narrative. These characters demonstrate a superior social intelligence that the antagonists of the series do not have. The viewer uncovers the new world from Rick and his group's perspective, often coming in contact with mysterious and devious others. This creates a bond between the viewer and their surrogates in the *TWD* world.

Survivor characters are constituted as a transhistorical subject, or a subject that crosses the apocalyptic divide between the old and new worlds, through narrative devices and contextual symbols. The constitution of a transhistorical subject is the second of Charland's (1987) three ideological effects. These elements may serve to make the characters relatable and

understandable, as they originated in a functioning pre-apocalyptic society. This old world is evident in the symbols, environments, character dialogue and behavior of *TWD*. It requires social intelligence on the part of the survivors to survive in the remains of that previous society. Much of the dialogue that takes place in *TWD*'s post-apocalyptic world is used to create a bond between the characters and their lives before the apocalypse. These accounts detail experiences from before, such as Rick's time as a sheriff's deputy, the history of Hershel's farm, and the death of Daryl's mother. These portions of dialogue describe realistic experiences that stand in contrast to the post-apocalyptic world, and they serve to connect the survivors to average American viewers.

Other interactions between characters reveal their adherence to old world values in the post-apocalyptic scene. An example of this is the emphasis placed on burial rituals by the group when a member is lost in an attack. As characters die in the face of the new world, the survivors continue to reaffirm their shared ideology with beliefs and values from the old world. This ideology dictates the survivors' understanding of the new world and guides their response in the face of crisis.

Additionally, the scenery of *TWD* makes connections across history. From the characters' time in urban Atlanta to their travels through rural Georgia, the post-apocalyptic environment consists of dilapidated buildings, abandoned vehicles, and scattered corpses. This reality constitutes the new world of the survivor characters, but it is strongly tied to their old world. A downtown department store becomes a place to scavenge for supplies. A highway becomes a graveyard of cars and bodies. A prison takes on new meaning as a fortified home for the survivors. This relationship may serve to remind viewers of the connection between functioning society and the crumbling remains in *TWD.* In all these cases, something from before takes on a

new purpose for survivors, and they are required to display social intelligence in surviving the transition and recreating society.

Before beginning my analysis, I suggested TWD subjects viewers to an ideology that suggests the world is unsecure and inhumane, and because of that, monstrous behavior is required in order to survive. Resulting from constitution as a collective and transhistorical subject, I posited that a primary character audience and a secondary viewing audience may be placed without free will on a brutal ideological path towards a telos of inhumanity. This is similar to how Charland (1987) suggested constitution as a collective and transhistorical subject with a sovereignist ideology will direct a people towards voting for sovereignty. Because of their ties to the old world, *TWD*'s survivor characters are theoretically directed towards acceptance of inhumane behavior, such as killing other living people, when justified by a strength of humanity such as love, kindness, or social intelligence. Throughout my analysis of the three seasons of TWD, I found the show depicts the downfall of antagonist characters who have fully submitted to inhumanity and shed ties to the old world. Whether describing Merle, Shane, or the Governor, characters who lower their behavior to brutality in the service of security and safety are all conquered by Rick and his group. The show's core survivor family under Rick's leadership is constantly in pursuit of a return to society. This goal is representative of their ties to the values and roles from a pre-apocalyptic time and places Rick's survivor family as the protagonists of the series despite some members' lapse in humane behavior during season three.

The show does not simply suggest that the old world values espoused by Rick and his group are all it takes to survive in the new world of threats from zombies and opposing groups. Rick and others occasionally fall to inhumane behaviors in attacking and killing members of other survivor groups in order to survive and protect others in this new world. When killing the

living, Rick and some members of his collective display their love and kindness by protecting each other from external threats. However, killing a living person also requires little social intelligence, as the act ends a complex relationship between two or more people and demonstrates little concern for the value of life. Violence towards other humans stands opposite from any diplomatic intervention and occasionally is resorted to by Rick and his survivor family. Season three is of crucial significance to this point, as Rick begins to transform into a brutal dictator of his survivor family after killing Shane. By the end of the season he is redeemed symbolically when he invites the peaceful people of Woodbury, abandoned by the Governor, to join his survivor family at the prison and returns to the socially intelligent value of aiding others. Rick's brief descent into inhumanity implies an acceptance of inhumanity and monstrous behavior as justified by an emphasis on family security over the value of helping outsiders. In accordance with this emphasis, Rick's survivor family is constituted under his leadership as a collective and transhistorical subject by language and behavior that reflect humane values, and therefore it is ideologically directed towards an acceptance of this behavior.

What separates Rick from the Governor and Shane is that he holds to his beliefs in the collective and maintaining his humanity and values from the old world. The Governor and Shane are motivated by selfish desires and use the group and certain values from before to pursue their own agendas. Rick is dedicated to the survivor family, tradition, and society, which justifies his inhumanity for viewers. Hopefully Carl and the next generation will hold to this ideology for survival in the new world and all humanity will not be lost. If future leaders in *TWD*'s narrative world constitute survivors as inhumane collective and transhistorical subjects with an ideology emphasizing security over the value of helping outsiders, they will be directed with little free will towards accepting inhumane behavior.

Social intelligence is the most important of the three strengths of humanity for the survivor family of TWD as they attempt to survive in the post-apocalyptic world. The show examines how this trait is crucial to maintaining civility in the wake of crisis. It is what drives them to that constant search for society and a return to the old world order. For the most part, the members of Rick's survivor family do not become inhumane but treat each other with kindness and love and make attempts to treat others outside their survivor family fairly. The family holds to values from before the apocalypse, but it is able to adapt these to evolving material conditions and situations. Just as outside of the show, sometimes these situations can be morally taxing. In war soldiers are pitted against those of other countries with an understanding that sacred lives will be lost on both sides of the battle. This unfortunate reality is reflected in disputes between Rick's survivor family and other groups but most notably the Woodbury militia under the leadership of the Governor. People die on both sides of the struggle, and Rick does not take lightly the decision to defend his prison and fight against other living groups. As often is the case at the conclusion of war, the two sides are able to make peace afterwards, and history favors the victorious leaders. The defeated (and inhumane) Governor goes into exile, and the living groups unite at the prison to reunite in humanity.

Rick appears to undergo post-traumatic stress in season three among these disputes between groups and following the death of his wife. What TWD as a reflection of society reminds us about human interaction is that people can return from traumatic situations to their roles and values from before crisis, but this return will be to a changed society. This project suggests that a theoretical understanding of constitutive rhetoric supports a common understanding of how to aid veterans transitioning back to society. Charland's (1987) theory of constitutive rhetoric supports the idea that love and support from blood and extended families

and holding to pre-crisis values and roles can positively affect apocalypse victims. People who have been traumatized by apocalyptic circumstances can be constituted as part of a collective and transhistorical subject that operates humanely, in such that it consists of behaviors and language that express love, kindness, and social intelligence. Early in this project, I suggested my analysis would demonstrate that the show exposes a citizenry that accepts justified inhumanity in actions taken towards safety and security. Now after performing this analysis, I claim *TWD* reflects on how people deal with morally taxing circumstances and can return to society through rhetorical constitution.

The many examples of the zombie apocalypse narrative that have appeared in popular culture since Romero's invention of the theme have much to reveal regarding cultural anxieties, but also the reaction of societies to such crises. In my analysis of TWD, I suggest that the new order of a post-apocalyptic world binds survivors into a collective and transhistorical subject that searches for society and displays social intelligence. These characters are tied to their past before the apocalypse and also become relatively relatable for viewers. This project takes Black's (1970) description of the second persona and Charland's (1987) framework for rhetorical constitution and examines the symbolic language and behavior of characters in a television series. Future studies on any of the many popular zombie apocalypse stories that have been told or may be told in the future should take note of the ability these stories have to constitute viewers as a member of the living survivors, and towards what ends viewers are directed along with characters.

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APPENDIX A. MAIN CHARACTERS

***The Walking Dead* Main Characters - Seasons 1-3 (2010-2013)**	
Character ***(Actor)***	**Description** *From AMC's* TWD *Cast Website (http://www.amctv.com/shows/the-walking-dead/cast)* Used under fair use, 2014
Rick Grimes *(Andrew Lincoln)*	"Rick Grimes is a small-town sheriff who wakes from a coma to an undead apocalypse."
Carl Grimes *(Chandler Riggs)*	"Carl is the son of Rick and Lori. He flees with his mom and Shane after the apocalypse."
Glenn Rhee *(Steven Yeun)*	"Glenn is Rick's 'go-to-town expert' who is in a relationship with Maggie."
Daryl Dixon *(Norman Reedus)*	"Daryl Dixon is an adept survivalist and Merle Dixon's little brother."
Carol Peletier *(Melissa McBride)*	"Carol has rebounded from the pain of losing her daughter to become a stronger woman."
Maggie Greene *(Lauren Cohan)*	"Maggie is Glenn's girlfriend, who lived with her father Hershel in a secluded farmhouse."
Hershel Greene *(Scott Wilson)*	"Hershel is a veterinarian who offers the survivors medical expertise and sage wisdom."
Andrea *(Laurie Holden)*	"Andrea was an attorney, on a road trip with her sister Amy when the apocalypse occurred."
Michonne *(Danai Gurira)*	"Michonne is the mysterious stranger who saved Andrea from walkers with her katana blade."
Lori Grimes *(Sarah Wayne Callies)*	"Lori is Rick's wife, Carl's mother and the emotional center of the group of survivors."
Shane Walsh *(Jon Bernthal)*	"Shane was Rick's partner and best friend since high school who harbored feelings for Lori."
The Governor/Philip Blake *(David Morrissey)*	"The Governor was the charismatic leader of Woodbury, a seemingly utopian community."
Dale Horvath *(Jeffrey DeMunn)*	"Dale owned the RV around which the others, particularly Andrea, formed a community."
Merle Dixon *(Michael Rooker)*	"Merle is Daryl Dixon's brother and the Governor's second in command."

APPENDIX B. SUPPORTING CHARACTERS REFERENCED

***The Walking Dead* Supporting Characters Referenced - Seasons 1-3 (2010-2013)**	
Character *(Actor)*	**Description**
Sophia Peletier *(Madison Lintz)*	Carol and Ed's daughter. When she goes missing, the group begins a lengthy search, and finds her zombified.
Beth Greene *(Emily Kinney)*	The younger of Hershel's two daughters. Beth lives first on the farm with Hershel and later joins Rick's group.
Morgan *(Lennie James)*	The first survivor Rick meets after waking in the hospital. Morgan helps Rick and has later gone mad after the death of his son Duane.
Duane *(Adrian Kali Turner)*	Morgan's son who also helps Rick. Morgan tells Rick how Duane died when bitten by his zombie mother.
Morales *(Juan Gabriel Pareja)*	Member of the original camp outside Atlanta. He and his family hope to reconnect with their extended family and part ways with the rest of the group.
Theodore "T-Dog" Douglas *(IronE Singleton)*	Member of the original camp outside Atlanta. He supports Rick and the others until bitten by a zombie during an attack on the prison.
Ed Peletier *(Adam Minarovich)*	Abusive husband of Carol, and father of Sophia. He dies during the zombie attack on the camp outside Atlanta.
Guillermo *(Neil Brown, Jr.)*	Leader of a Latino gang that protects a nursing home in downtown Atlanta. Initially hostile to Rick, the men find common ground in their value of helping others.
Dr. Edwin Jenner *(Noah Emmerich)*	Last scientist living in an underground bunker of the Center for Disease Control. He dies in the destruction of the center after spending some time with Rick's group.
Randall Culver *(Michael Zegen)*	Young man left behind by his group during a shootout with Rick, Hershel, and Glenn. Shane savagely kills him in order to protect the group, but not before much discussion of the morality of his execution.
Otis *(Pruitt Taylor Vince)*	Ranch hand on Hershel's farm who accidentally shoots Carl. Shane sacrifices Otis in order to escape a FEMA center with vital medical supplies.
Judith Grimes *(Adelaide and Eliza Cornwell)*	Infant daughter of Lori and Rick, and sister of Carl. Her birth results in the death of Lori, but she is supported by the entire prison group.
Milton Mamet *(Dallas Roberts)*	Man from Woodbury who acts as the town scientist, performing experiments on zombies. He is killed by the Governor after plotting with Andrea against the leader.

APPENDIX C. SEASON DESCRIPTIONS

The Walking Dead **Season 1 (2010)**			
Executive Producers: *Frank Darabont, Robert Kirkman, David Alpert, Charles H. Eglee, & Gale Anne Hurd*			
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
1	"Days Gone Bye"	Frank Darabont *Frank Darabont*	October 31, 2010
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
2	"Guts"	Michelle MacLaren *Frank Darabont*	November 7, 2010
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
3	"Tell It to the Frogs"	Gwyneth Horder-Payton *Charles H. Eglee, Jack LoGuidice, & Frank Darabont*	November 14, 2010
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
4	"Vatos"	Johan Renck *Robert Kirkman*	November 21, 2010
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
5	"Wildfire"	Ernest Dickerson *Glen Mazzara*	November 28, 2010
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
6	"TS-19"	Guy Ferland *Adam Fierro & Frank Darabont*	December 5, 2010
Season 1 Summary *From AMC's* TWD *Season 1 Website (http://www.amctv.com/shows/the-walking-dead/episodes/season-1)* Used under fair use, 2014			
"Wounded in the line of duty, small-town Georgia sheriff Rick Grimes wakes from a coma to find the world infested by zombie-like 'walkers.' Alone and disoriented, he sets off in search of his wife Lori and their son Carl. Rick soon encounters two other survivors — Morgan and his son Duane. Morgan explains that the undead are driven to eat the living. 'One thing I do know, don't you get bit,' Morgan says. Bites kill, then you become one of them. Morgan has seen the transformation first-hand. His wife was bitten then turned into a walker. Now, she haunts him and his son by frequently			

returning to the house where she died.

Rick takes Morgan and Duane to the police station, where they stock up on guns and ammunition. Rick is headed to Atlanta where supposedly a refugee center has formed and the CDC is working on a cure. Along with a rifle, Rick gives Morgan a walkie-talkie with instructions to check in daily at dawn — that's how they'll meet up later.

En route to Atlanta, Rick runs out of gas near a farmhouse, where he finds a horse to ride the rest of the way.

Meanwhile, Lori and Carl are living outside Atlanta in a camp with Shane (Rick's best friend and partner), and other survivors. Believing her husband dead, Lori has begun a romantic relationship with Shane, who has become the group's de facto leader.

In a deserted Atlanta, Rick is overwhelmed by hordes of walkers who topple his horse and force him to retreat inside a tank. Guided by Glenn, an adventurous young man who instructs him via radio to make a run for it, Rick grabs a gun and a grenade and flees for his life. Glenn then leads Rick to a department store, where they meet up with other survivors: Andrea, Morales, Jacqui, T-Dog and Merle Dixon — a redneck ex-con.

Rick handcuffs the volatile Merle to the store rooftop after Merle attacks T-Dog. Rick then hatches an escape plan, which involves Rick and Glenn smearing themselves with walker guts as camouflage. Having navigated through the crowd of walkers, Rick drives off in a cube van to evacuate the survivors while Glenn lures the undead with the sound of a car alarm in a hotwired Dodge Challenger.

Back on the rooftop, T-Dog accidentally drops the handcuff key down a ventilation pipe, then chains the access door shut so that the stranded (and furious) Merle will be relatively safe from hungry walkers.

Driving back to camp, Morales warns Rick about Merle's brother Daryl, who will be irate about his brother's abandonment.

Glenn arrives at camp first. Shane and Dale (an older survivor who owns an RV) chastise Glenn about drawing walkers with the alarm. Jim, another survivor, disconnects the alarm just as the cube van approaches.

Andrea tearfully reunites with her younger sister, Amy, as does Morales with his family.

Rick emerges from the van and is shocked to discover Lori and Carl living at this camp. The family is tearfully reunited. Later, around a campfire, Lori tells Rick she was told he would be medevaced to Atlanta. But it never happened. ‘Mom said you died,’ Carl says. ‘She had every reason to believe that,’ Rick replies before thanking Shane for saving them.

That night, Rick and Lori have sex in their tent, vowing to each other that this is a new beginning in their marriage. The next morning, Rick and the others find a walker feasting on a freshly-

hunted dear in the woods. Jim theorizes the walkers are running out of food in the city.

Daryl returns from an overnight hunt. After being informed of his brother's whereabouts, Daryl attacks Rick and Shane who quickly subdue him. Daryl vows to retrieve Merle. ‘I'm going back,’ Rick volunteers. Glenn and T-Dog also enlist.

‘You're putting every single one of us at risk,’ Shane replies, arguing they need everybody to protect the camp. What they really need, Rick contends, are the guns that he dropped when the walkers attacked. Lori is against it, but Rick tells her he has to get the walkie-talkie back, otherwise Morgan and Duane will walk into the same trap he did.

After Rick departs, Lori tells Shane to keep away from her family. ‘You are the one that told me that he died,’ Lori seethes.

Nearby, an altercation breaks out between a hulking survivor, Ed, and his meek wife Carol. After Ed slaps Carol, Shane intervenes and beats Ed to a pulp.

In Atlanta, Rick and company find the rooftop deserted save for a severed hand lying beside a hacksaw. They follow Merle's trail of blood down to the streets, but decide to retrieve Rick's guns before continuing the search.

Glenn goes for the guns while the others stand guard. Their plan is derailed when Daryl is jumped by two men, who eventually take Glenn hostage at an inner city fortress that turns out to be a nursing home. Glenn is set free and Rick passes on some guns to the nursing home staff for protection.

Rick, Glenn, T-Dog and Daryl discover their vehicle is missing. ‘Merle,’ Rick says. ‘He's going to be taking some vengeance back to camp,’ Daryl predicts.

Back at camp, Andrea and Amy present fellow survivors with fish caught at a nearby lake. Dale interrupts the excitement to express concern over Jim, who's feverishly digging holes without explanation.

Shane subdues Jim, who can't remember exactly why he was digging: ‘I had a reason, don't remember,’ he says. ‘Something I dreamt last night.’

Andrea, meanwhile, roots through Dale's RV looking for something to wrap up Amy's birthday present: A necklace stolen from the department store.

Later, the group jovially feasts on fish around the campfire. When Amy steps away to go to the bathroom, she's bitten in the arm by an unseen walker — one of many about to attack the camp.

Rick and his cohorts arrive to drive the zombies back, though he's too late to save Amy or Ed. Jim is also bitten in attack.

The survivors burn walkers' bodies, though Glenn insists they should bury their dead. Andrea

cradles Amy nearby, unwilling to let anyone near the body. Dale commiserates, explaining that since his wife's death, 'you girls were the first people that I cared anything for.'

Andrea tells Dale she feels guilty for missing so many of Amy's birthdays. 'I'm sorry for not ever being there,' Andrea sobs, shooting the now-walker Amy in the head.

When Jim's injury is revealed, Rick suggests the group go to the CDC for help. Shane thinks the Army base in Fort Benning, 100 miles away, is safer.

While sweeping the forest for walkers, Shane tries to convince Rick to change his mind. 'I've gotta do what's best for my family,' Rick says. 'If it was your family you'd feel differently.' Enraged, Shane aims his gun at an unknowing Rick, but comes to his senses.

Later, Shane announces his support of Rick's plan. Morales says that his family will not be joining the group and they head off in a different direction.

En route to the CDC, the RV breaks down. Jim, in agony, asks Rick to leave him behind. 'I want to be with my family,' he says of his late wife and children. The group reluctantly leaves him beneath a tree.

In a CDC laboratory, disheveled scientist Dr. Jenner performs experiments on tissue sample TS-19. He accidentally spills corrosive fluid initiating a decontamination sequence that destroys the sample.

Meanwhile, Rick's caravan approaches the CDC. Jenner watches the group's approach via a security monitor. He agrees to allow them into the building, provided they submit to blood tests.

The group feasts on food and wine, then luxuriates in hot showers. Afterward, Andrea laments the fall of civilization as Dale attempts to comfort her.

Later, Shane drunkenly confronts Lori, professing his love and insisting he did not lie about Rick being dead. (Indeed, at the outset of the walker outbreak, Shane visited Rick in the hospital where amid sheer chaos he attempted to rescue Rick, but failed). Drunk and out of control, Shane tries to force himself on Lori, who scratches his face and neck to stop him. Horrified by his own behavior, he flees, leaving Lori shaken and afraid.

The next morning, Jenner shows the group brain scans of his genius wife who allowed her infection to be recorded. He admits he doesn't know what the disease is or how to treat it. Plus, he's lost contact with other facilities. Worse yet, the CDC's generators are running out of fuel. When they're empty, the building will self-destruct as per a decontamination protocol.

Though at first he tries to convince them to stay, Jenner agrees to let Rick and the others flee when the self-destruct is activated. Jacqui, terrified of ending up like Amy or Jim, opts to stay behind. After a fiery explosion, Rick and his fellow survivors caravan away from the smoldering rubble, destination unknown."

The Walking Dead **Season 2 (2011-2012)**			
Executive Producers: *Frank Darabont, Robert Kirkman, Glen Mazzara, David Alpert, & Gale Anne Hurd*			
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
1	"What Lies Ahead"	Ernest Dickerson & Gwyneth Horder-Payton *Ardeth Bey & Robert Kirkman*	October 16, 2011
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
2	"Bloodletting"	Ernest Dickerson *Glen Mazzara*	October 23, 2011
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
3	"Save the Last One"	Phil Abraham *Scott Gimple*	October 30, 2011
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
4	"Cherokee Rose"	Billy Gierhart *Evan Reilly*	November 6, 2011
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
5	"Chupacabra"	Guy Ferland *David Leslie Johnson*	November 13, 2011
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
6	"Secrets"	David Boyd *Angela Kang*	November 20, 2011
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
7	"Pretty Much Dead Already"	Michelle MacLaren *Scott M. Gimple*	November 27, 2011
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
8	"Nebraska"	Clark Johnson *Evan Reilly*	February 12, 2012
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
9	"Triggerfinger"	Billy Gierhart	February 19, 2012

		David Leslie Johnson	
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
10	"18 Miles Out"	Ernest Dickerson *Scott M. Gimple & Glen Mazzara*	February 26, 2012
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
11	"Judge, Jury, Executioner"	Greg Nicotero *Angela Kang*	March 4, 2012
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
12	"Better Angels"	Guy Ferland *Evan Reilly & Glen Mazzara*	March 11, 2012
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
13	"Beside the Dying Fire"	Ernest Dickerson *Robert Kirkman & Glen Mazzara*	March 18, 2012

Season 2 Summary *From AMC's* TWD *Season 2 Website (http://www.amctv.com/shows/the-walking-dead/episodes/season-2)*

"After the CDC explosion, the survivors caravan down a highway until the RV breaks down. While scavenging, the group encounters a herd of walkers. In the ensuing chaos, Sophia flees and is lost.

As Rick and Daryl lead a search party, Shane contemplates leaving the group. 'I have a few mistakes under my belt,' he tells Lori.

Nearby, Andrea wants her gun back. Dale is concerned she's suicidal. 'You took my choice away,' Andrea says, angry that Dale coerced her to leave the CDC.

The next day, Rick leads another search, but finds no sign of Sophia. Shane orders everyone to return: He, Rick and Carl will continue.

Later, Carl gets shot while admiring a deer in the woods. The unwitting gunman is Otis, a ranch hand from a nearby farm. Horrified, Otis leads Rick and the gravely-wounded Carl back to the farm. The owner Hershel, a veterinarian, proposes surgery.

Shane and Otis collect surgical supplies from the nearby school.

At the school, Shane and Otis are soon surrounded by walkers. Their ammunition dwindling, Shane shoots Otis in the leg, sacrificing him in order to escape. Shane returns with supplies in time to save Carl's life and tells the others Otis 'told me to keep going.'

Later, Shane checks on Lori and Carl. ‘Stay,’ says Lori.

The next day, Daryl searches for Sophia. Glenn and Hershel's daughter Maggie plan to go to the pharmacy, where Glenn will pick up a pregnancy test that Lori requested.

Daryl finds a Cherokee Rose blooming outside an abandoned farmhouse — a sign, he tells Carol, that Sophia is still alive.

At the pharmacy, Maggie thinks Glenn's buying condoms and propositions him. They have sex.

Carl wakes up and declares he's like Rick now: They've both been shot. Rick gives Carl his cowboy hat, then places his sheriff's uniform and badge in a drawer.

Lori takes the pregnancy test. It's positive.

Daryl takes Hershel's horse out on a search for Sophia. The horse gets spooked, tossing Daryl into a ravine. He hallucinates his brother Merle taunting him as he struggles back up the ridge: ‘Ain't nobody ever gonna care about you except for me.’

Andrea is sitting watch with a rifle when a bloodied, limping Daryl emerges from afar. Assuming it's a walker, she shoots and nearly kills him.

Later, Carol brings Daryl food, thanking him for looking for Sophia and assuring him he's ‘every bit as good’ as Shane and Rick.

Glenn slips a note to Maggie to meet him for sex in the barn, where he discovers walkers corralled inside. ‘You weren't supposed to see this,’ Maggie says.

Maggie begs Glenn not to tell the others but he confides in Dale. Dale talks to Hershel, who insists walkers are people.

At shooting practice, Andrea shows proficiency. Rick recommends her for Shane's ‘advanced class.’ But while she's shooting, Shane flusters her by mentioning Amy.

Shane later apologizes and invites Andrea on a search for Sophia, where they're soon surrounded by walkers. Andrea shoots an attacking walker in the head, and with newfound confidence takes down the others. Driving back, Andrea and Shane pull over for sex.

At the farm, Lori asks Glenn to make another pharmacy trip for morning-after pills.

In the pharmacy, a walker grabs Maggie. Glenn kills it. Back at the farm, Maggie angrily thrusts the pills at Lori, then tells Glenn he's being used like an errand boy.

Dale tells Shane to leave, accusing him of killing Otis and trying to kill Rick. Shane threatens Dale in response.

In her tent, Lori swallows the morning-after pills then vomits them up.

Rick finds the pill box, and challenges Lori for going to Glenn instead of him. ‘I don't know how we do this,’ Lori cries, and then admits to her affair with Shane. ‘I know,’ Rick replies.

The next morning, Glenn reveals that walkers are in the barn. Shane insists they kill them or leave. Rick argues against it since Lori's pregnant and Sophia's missing.

Worried about Shane, Dale takes the bag of guns to the swamp. Shane trails Dale and forces him to hand the guns over. Shane brings the guns back and arms the group.

Hershel tells Rick he has to accept walkers as people if he wants to stay. He asks Rick to help corral more into the barn.

Shane spots Rick and Hershel leading two walkers with snare poles. He flies into a rage and breaks open the barn doors. The survivors shoot the dead as they emerge. The final walker to emerge is Sophia. Rick shoots her.

Hershel orders Rick's people to clear out then heads to an abandoned bar. Rick and Glenn track him down. Two strangers, Dave and Tony, appear. They deduce Rick and company are living at a nearby farm and try to shoot Rick when he refuses to reveal its whereabouts. Rick beats them to the draw, killing both.

Impatient for Rick's return, Lori drives after him but hits a walker and rolls her car. Shane later finds her on the road. He tells her Rick has returned, thereby convincing her to come back. When Lori discovers Shane's lie, she becomes incensed.

At the bar, other members of Dave and Tony's group open fire on Rick, Hershel and Glenn. Walkers approach. The gunmen abandon one of their own, Randall, who's impaled his leg on a fence. Rick takes Randall back to the farm.

When they arrive, Rick assures everyone Randall's not a threat, but Shane thinks he'll lead the others to their door.

Afterwards, Lori warns Rick that Shane ‘thinks I'm his…He's dangerous.’

A week later, Rick and Shane drive a blindfolded Randall away to abandon him. Randall reveals he went to school with Maggie; therefore he knows the farm's location.

Shane tries to kill Randall, but Rick intervenes. Shane says Rick can't keep Lori and Carl safe. The two brawl until walkers attack.

The three barely escape. Rick blindfolds Randall again and warns Shane, ‘You wanna be with us, you gotta follow my lead.’

When they return, Daryl interrogates Randall, who says his group has 30 armed men with a

history of raping women. Randall swears he's innocent, but Rick declares him a threat. He must be executed. Dale begs Rick to reconsider.

Rick says Dale can try to convince the others to spare Randall, but in the end, only Andrea sides with him. ‘This group is broken,’ Dale declares.

Carl, meanwhile, finds a walker stuck in a creek-bed. He pelts it with rocks until it gets one leg free.

Rick brings Randall to the barn to execute him. Carl interrupts, urging his father to shoot, which causes Rick to reconsider his decision.

While on a walk, Dale is gored by the walker Carl freed. Daryl mercy-kills Dale.

Dale's death prompts Rick and Hershel to move the survivors into the house for safety.

Rick orders Shane to establish lookouts while he frees Randall. While constructing a lookout, Shane is approached by Carl, who admits his role in Dale's death.

Lori, too, approaches Shane, apologizing: ‘Whatever happened between us,’ she says, ‘I'm so sorry.’

Rick consoles Carl. Dale's death wasn't his fault: ‘People are gonna die,’ he says. ‘Best we can do now is avoid it as long as we can.’

Fed up with Randall, Shane takes him into the forest and snaps his neck. Shane bashes his own face against a tree, then returns and tells the others that Randall jumped him and is on the loose.

Rick, Shane, Daryl and Glenn hunt down Randall. Glenn and Daryl find him: He's turned into a walker despite not being bitten.

Meanwhile, Shane and Rick come to a clearing, where Rick realizes Shane's intent to kill him.

Rick tells Shane he can’t live with murder and hands over his gun. As Shane looks down, Rick stabs Shane in the heart.

Rick is sobbing near Shane's dead body when Carl approaches with a gun. Shane resurrects as a walker. Carl shoots him.

The gunshot attracts a nearby herd of walkers who attack the farmhouse. Jimmy and Patricia are killed in the ensuing battle and the group is separated fleeing the farm.

Andrea, alone without ammunition, is about to be killed by a walker when a hooded stranger wielding a katana sword rescues her.

The other survivors regroup on the highway, then caravan away. Hershel's car soon runs out of

gas. Rick declares they'll camp by the road, sending the group into a panic.

Daryl asks about Randall becoming a walker. Rick reveals Dr. Jenner told him at the CDC that everyone is infected. Rick tells Lori he confirmed Jenner's secret when he witnessed Shane's transformation after killing him. Rick admits that he wanted to kill Shane. Horrified, Lori recoils from her husband.

Rick chastises the group for questioning his leadership. He says anyone who wants to leave can. 'If you're staying,' he warns, 'this isn't a democracy any more.'

Up ahead, a structure looms in the distance: a prison."

The Walking Dead **Season 3 (2012-2013)**			
Executive Producers: *Robert Kirkman, Glen Mazzara, David Alpert, & Gale Anne Hurd*			
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
1	"Seed"	Ernest Dickerson *Glen Mazzara*	October 14, 2012
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
2	"Sick"	Billy Gierhart *Nichole Beattle*	October 21, 2012
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
3	"Walk with Me"	Guy Ferland *Evan Reilly*	October 28, 2012
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
4	"Killer Within"	Guy Ferland *Sang Kyu Kim*	November 4, 2012
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
5	"Say the Word"	Greg Nicotero *Angela Kang*	November 11, 2012
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
6	"Hounded"	Dan Attias *Scott M. Gimple*	November 18, 2012
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
7	"When the Dead Come Knocking"	Dan Sackheim *Frank Renzulli*	November 25, 2012
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
8	"Made to Suffer"	Billy Gierhart *Robert Kirkman*	December 2, 2012
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
9	"The Suicide King"	Lesli Linka Glatter *Evan Reilly*	February 10, 2013

Episode	Title	Director(s) *Writer(s)*	Air Date
10	"Home"	Seith Mann *Nichole Beattie*	February 17, 2013
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
11	"I Ain't A Judas"	Greg Nicotero *Angela Kang*	February 24, 2013
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
12	"Clear"	Tricia Brock *Scott M. Gimple*	March 3, 2013
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
13	"Arrow on the Doorpost"	David Boyd *Ryan C. Coleman*	March 10, 2013
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
14	"Prey"	Stefan Schwartz *Glen Mazzara & Evan Reilly*	March 17, 2013
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
15	"This Sorrowful Life"	Greg Nicotero *Scott M. Gimple*	March 24, 2013
Episode	**Title**	**Director(s)** ***Writer(s)***	**Air Date**
16	"Welcome to the Tombs"	Ernest Dickerson *Glen Mazzara*	March 31, 2013

Season 3 Summary *From AMC's* TWD *Season 3 Website*
(http://www.amctv.com/shows/the-walking-dead/episodes/season-3)

"After spending the winter on the run, Rick and his group of survivors come across an abandoned prison and kill all the walkers in a cell block, making it their home.

Meanwhile, Andrea has fallen ill and her katana-wielding companion Michonne tries to nurse her back to health. They venture into the wilderness with Michonne's chained pet walkers in tow.

The prison group is attacked by walkers while exploring the lower levels. Hershel gets bitten, and Rick hacks off his leg to prevent infection.

The survivors then find a group of inmates who've been locked in the cafeteria for 10 months.

Rick offers to clear a second cell block with them in exchange for food rations.

While clearing out the cell block, the inmates' leader, Tomas, pushes a walker onto Rick. Rick kills Tomas, then fends off an attack by another prisoner, Andrew. Rick chases Andrew outside and leaves him for dead. The other two prisoners, Oscar and Axel, stand by Rick.

Andrea and Michonne are discovered in the forest by Merle Dixon, who now sports a bayonet prosthetic hand. He takes them to an idyllic town, Woodbury, where Andrea tells him his brother Daryl is still alive.

Andrea and Michonne meet the Governor, Woodbury's leader, who welcomes them to stay as long as they like. Andrea wants to stay but Michonne mistrusts the Governor.

The Governor and his men track down a nearby military squad and gun them down, pilfering their weapons. Later, the Governor enters a room in his apartment and gazes upon a wall of aquariums containing live walker heads.

At the prison, the group is attacked by walkers who were let into the yard by Andrew. T-Dog is mauled while protecting Carol, and Oscar proves his loyalty by shooting Andrew dead.

Amid the chaos, Lori goes into labor and begins to hemorrhage. Growing faint, she begs Maggie to cut the baby out. A tearful Maggie finally does so and Carl shoots his mother to prevent her from turning into a walker.

Maggie and Carl bring the baby out and rejoin the group. Rick collapses when he realizes Lori is dead. Graves are dug for those who fell, including Carol.

In his apartment, the Governor brushes the hair of his undead daughter, Penny.

Michonne discovers a cage of walkers in an industrial courtyard in Woodbury and kills them all. The Governor admonishes her, and Michonne decides to leave. Andrea stays behind.

The Governor's ‘Research Team’ retrieves walkers from a pit to replace the ones Michonne killed. That night, the Governor takes Andrea to a gladiator fight between Merle, Martinez and the captive walkers. Andrea calls it barbaric.

In a rage, Rick storms through the prison slaughtering walkers. He gets to the boiler room where Lori died and repeatedly stabs the walker that gorged on her. In a stupor, he hears a ringing phone and answers. He talks to various people, then sobs when he realizes one of them is Lori.

Meanwhile, Merle hunts down Michonne in the forest. She kills two of his men and flees into a walker-infested zone. Merle calls off the hunt and kills the remaining member of his team when he challenges Merle's decision.

On his way back to Woodbury, Merle runs into Glenn and Maggie, who’ve gone on a run to look for baby formula. Michonne watches from a distance as Merle takes them hostage.

Michonne takes the baby formula to the prison, where she reports what happened to Glenn and Maggie and offers to help infiltrate Woodbury.

Daryl interrupts the debriefing to report that he found Carol dazed and dehydrated in an abandoned cell.

Back in Woodbury, Merle beats a bound Glenn and demands to know the whereabouts of his camp. He lets a walker loose in the room, but Glenn manages to break his shackles and kill it.

Next door, the Governor interrogates Maggie and orders her to remove her shirt and bra. He brings her into Glenn's room and threatens Glenn's life, forcing her to give up the prison's location.

Andrea helps Milton, the Governor's ‘advisor,’ conduct an experiment to see if traces of human consciousness remain once someone has turned. Andrea kills the subject of the experiment when he lunges at Milton.

Newcomers Tyreese, Sasha, Ben and Allen take refuge in the prison when a member of their group, Donna, is bitten. Hershel takes them in but warns that Rick may not be as welcoming.

That night, Rick, Daryl, Michonne and Oscar sneak into Woodbury to rescue Glenn and Maggie. In the ensuing firefight, Oscar is killed and Daryl gets separated from the group.

Michonne sneaks into the Governor's apartment, finds Penny and kills her. The Governor is enraged and they brawl, shattering the walker head aquariums. Michonne grabs a shard of glass and stabs the Governor in the eye. Andrea finds Michonne readying to kill the Governor and threatens to shoot her. Michonne flees.

The Governor gathers Woodbury's citizens and explains the attack was the result of a betrayal. He brings out Merle and a captured Daryl and accuses them of colluding against Woodbury. Rick and Maggie fire into the crowd and rescue Merle and Daryl.

Rick's group refuses to let Merle accompany them back to the prison. ‘No him, no me,’ Daryl says, striding off into the forest with Merle. But it's not long before Daryl tires of Merle's bad attitude and declares he's going back to the prison.

Andrea tries to calm frightened Woodbury residents and asks the Governor to reassure them. Instead, he gears up for war.

Back at the prison, Rick is about to let Tyreese's group join when he suddenly hallucinates Lori in her wedding dress. ‘You don't belong here!’ he screams. Tyreese assumes he's talking to them and leaves.

Hershel worries about Rick's mental state and tries to talk to him. Rick admits he's been hallucinating Lori. The Governor suddenly ambushes the prison, killing Axel and unleashing

walkers into the yard. Daryl and Merle arrive just in time to save Rick from a walker.

After the assault, the Governor enlists Woodbury citizens aged 13 and older to fight. Andrea suggests they try to arrange a truce instead. ‘You go to that prison, stay there,’ the Governor warns. He orders Milton to keep tabs on her.

Later, Andrea asks Milton to help her escape so that she can broker the truce herself. Milton tells the Governor, who instructs Milton to help her.

Milton escorts Andrea through the forest, where they run into Tyreese's group. Milton takes them back to Woodbury while Andrea continues on to the prison, where she tells everyone that she wants to broker a peace. Rick's group is dubious. Carol urges Andrea to have sex with the Governor and then kill him in his sleep.

Back in Woodbury, Milton introduces Tyreese's group to the Governor. Tyreese offers to help in the fight against Rick.

Andrea returns to Woodbury and tells the Governor that she came back of her own volition. They have sex, but she can't bring herself to kill him.

Michonne, Rick and Carl head to Rick's hometown to look for guns. Carl privately expresses doubts about Michonne.

In town, they’re attacked by a sniper and knock him unconscious: It’s Morgan. In his apartment, they find a huge cache of weapons, which they load into their bags.

While Rick tries to reason with Morgan, Carl and Michonne visit a cafe to retrieve a family photo so that Judith can know what Lori looked like. They escape a swarm of walkers inside the restaurant.

Meanwhile, Rick learns that Morgan has become mentally unstable since the death of his son Duane. Rick tries to convince Morgan to join them but Morgan refuses.

As they pack up to leave, Carl tells Rick that Michonne is ‘one of us.’

Rick meets the Governor in an abandoned feed store to negotiate. The Governor demands Rick's surrender but offers to stand down if Rick turns over Michonne. He gives Rick two days to decide.

Back in Woodbury, the Governor orders his men to kill Rick's group. ‘What about the deal?’ Milton asks. ‘No way we can all live side by side,’ the Governor says.

At the prison, Rick announces they're going to war. Privately, he tells Hershel about the Governor's offer, hoping, he says, ‘that you can talk me out of it.’

Milton tells Andrea about the Governor's plan to kill Rick's group. Andrea sneaks out to warn

Rick.

Martinez enlists Tyreese's group to round up walkers at the pit. Tyreese refuses to participate once he realizes that the plan is to unleash them on the prison group.

The Governor chases Andrea in his truck and corners her at an abandoned warehouse. She escapes but is later captured at the prison perimeter. The Governor ties her up in Woodbury's interrogation room, which he's converted into a torture chamber.

Milton lights the pit walkers on fire and tries to hide the fact from the Governor the next morning.

Meanwhile, Rick asks Merle to help kidnap Michonne. But after suffering another hallucination of Lori — this time, standing pregnant on the catwalk — he backs out.

Merle, anticipating Rick's change of heart, kidnaps Michonne himself. Michonne convinces Merle to release her, but he refuses to go back with her. 'There's somethin' I gotta do,' he says.

Merle lures a group of walkers to the feed store and fires at the Governor's men. The Governor discovers Merle and shoots him dead. Daryl later finds Merle as a walker and tearfully stabs him to death.

Glenn proposes marriage to Maggie and she accepts.

Rick discloses the Governor's offer to the group but says he couldn't sacrifice Michonne.

The Governor stabs Milton in retaliation for killing the pit walkers and leaves him slowly bleeding to death in the torture chamber with a bound Andrea.

Afterwards, the Governor and his soldiers storm the prison, only to find it empty. As they search the maze of hallways known as The Tombs, a smoke grenade goes off and the alarm sounds, drawing walkers. The Governor's soldiers run outside, where Glenn and Maggie open fire. They flee.

Back in the torture chamber, Milton tells Andrea he left a pair of pliers near her feet. As she struggles to cut herself free, Milton dies and turns into a walker.

Rick admonishes Carl for shooting a defenseless Woodbury boy that was trying to run away, but Carl says he couldn't risk a potential threat to their safety.

On the road back to Woodbury, the Governor stops his caravan and screams at his soldiers for retreating. When they refuse to go back, he opens fire, killing them. Then he drives off with Martinez and Shumpert.

Rick, Michonne and Daryl discover the Governor's massacre and continue on to Woodbury, where they find Andrea has been savagely attacked by Walker Milton. With Michonne at her

side, Andrea shoots herself.

Rick shuttles the rest of the Woodbury survivors back to the prison. ‘They're gonna join us,’ he tells Carl.

Rick looks up at the catwalk. Lori is nowhere to be seen.”