

The Capitalist “Dystopia” in Robert Kirkman's Picture Novel The Walking Dead

Mojgan Abshavi^{1*} & Farzaneh Tofighnezhad²

¹Assistant Professor of English Literature, Department of English, Payame Noor University, Tehran, Iran

²Department of English, Payame Noor University PO Box: 193595-369, Tehran, Iran

Corresponding Author: Mojgan Abshavi, E-mail: abshavi17@gmail.com

ARTICLE INFO

Received: October 12, 2019

Accepted: November 15, 2019

Published: December 31, 2019

Volume: 2

Issue: 7

DOI: 10.32996/ijllt.2019.2.7.3

KEYWORDS

“Zombie”, Apocalypse, Capitalist, “Dystopia”, Robert Kirkman, The Walking Dead

ABSTRACT

Capitalism is an economic system wherein a country's trade and industry are controlled by private owners for profit, rather than by the state. By the early 21st century, the capitalist world system has entered into a structural crisis, and relentless capitalist accumulation on a worldwide scale is presently in essential clash with the survival of human civilization. Karl Marx (1818-1883) is the author of *The Communist Manifesto* (1848) and his critique became a prominent perception of capitalism during the mid-19th century. Looking back at the history of the “zombie” in American culture, it is a form of political commentary. The top of “zombiedom” today is *The Walking Dead* by Robert Kirkman which centers around former deputy sheriff Rick Grimes who wakes from a coma to find the world invade with “zombies” and in a condition of aggregate social and economic crumple. Since Marx's theory is based on capitalism and its running amok, the walkers can be used to symbolize capitalism in the story. They walk around doing nothing more than consuming any living thing that gets in their way. Marx's theories about society, economics and politics known as Marxism, hold that human societies expand via class struggle. So analyzing the representational fluidity of Kirkman's “zombies” in *The Walking Dead* by placing them in two disparate Marxian positions and a class struggle between the proletariat and the bourgeoisie are highlighted in this study.

1. INTRODUCTION

In the course of recent decades, the global economy has been constantly threatened by devastating financial crises. As much of the world suffered from insufficient domestic demand, the global economic expansion had to be led by debt-financed consumption in the United States, and the U. S. economy itself was driven by successive asset bubbles. As these trends could no longer be sustained, the global economy sank into the deepest recession since the 1930s (Minqi 10-12).

There are many different types of economic systems that regulate how people operate and profit from business, including capitalism, communism, and socialism. Capitalism, also called free market economy or free enterprise economy, is an economic system wherein the competing owners of means of production hire waged labor to make items for sale in a largely free market with a view to generate a profit,

so a country's trade and industry are controlled by private entities for profit, rather than by the state (Rosser and Barkley 23). According to Merriam-Webster Dictionary definition of capitalism is “an economic system characterized by private or corporate ownership of capital goods, by investments that are determined by private decision, and by prices, production, and the distribution of goods that are determined mainly by competition in a free market” (“capitalism”).

Capitalism is the egocentric realization that strangers are more beneficial to you alive and free than they are dead or enslaved. Capitalism is possible only with a proliferation of specialized skills. These skills not only provide people something to trade with each other, but also allow them to direct their talents towards activities they are particularly good at. One man is probably an awesome hunter, whilst another is better at making tools, while another is better at making clothes, etc. Even if one had the expertise and materials necessary to do something very useful, it'd probably be a terrible idea to do so if you're only going to trade with your family and immediate

neighbors. Even if you succeeded, it probably wouldn't have been well worth it on such a small scale (Meyer).

By the early 21st century, the capitalist world system has entered into a structural crisis and because of the climate change crisis, relentless capitalist accumulation on a global scale is presently in essential clash with the survival of human civilization. In this specific circumstance, the historical errand of communism is not any more about how to effectively go up against capitalism within the capitalist world system. Instead, as capitalism ceases to be a viable historical system, socialism may end up being to be the main suitable answer for the principal crisis confronting humanity in the 21st century (Wallerstein 56).

German philosopher, Karl Marx (1818-1883) is the author of *The Communist Manifesto* (1848) and his critique became a prominent perception of capitalism during the mid-19th century. Marx's critique of capitalism derives from his viewpoint that capitalism is an awesome innovation, but unethically exploitative (Clarke 7).

Marx believed that Capitalism had evil effects on society. In addition, he believed that Capitalism, accompanied by its own social logic, would terminate in its own collapse, just as prior socio-economic systems had as well fell in on themselves over the span of history. "Capital is dead labor, which, vampire-like, lives only by sucking living labor, and lives the more, the more labor it sucks" (163), claimed Karl Marx in *Capital*, his multi-volume magnum opus, he also stated that upon its arrival in history "capital comes dripping from head to foot, from every pore, with blood and dirt" (538). Elsewhere in *Capital*, he wrote of "the vampire thirst for the living blood of labor" (175), and explained that "the vampire will not lose its hold . . . so long as there is a muscle, a nerve, a drop of blood to be exploited" (195). Had he lived in a later period, it is not hard to imagine Marx using of a different metaphor for capital, and that metaphor would be what we now call the living dead, the walking dead, the "zombie."

It seems just as "zombies" are coming growingly more popular in pop culture as time goes on. There are countless movies, books, video games, and even TV shows. One significant characteristic that has risen with the extended scale of the 21st century "zombie" narratives is the explicit representation of a totally destroyed civilization, or the post-apocalyptic background. The genre has now become identified

with a post-apocalyptic setting, which incorporates the breakdown of social infrastructure, violent clashes with other surviving clashes, the unavoidable overcoming of order by disorder in the form of the destruction of whatever shield the characters find, and the ultimate survival of the fittest (Bishop, 20).

The Oxford English Dictionary initially defined a "zombie" as "a corpse said to be revived by witchcraft, especially in certain African and Caribbean religions" and states it later came to be known as "a person or reanimated corpse that has been turned into a creature capable of movement but not of rational thought, which feeds on human flesh" ("zombie").

With the improvement of the motion picture, the "zombie" became a pointer of horror, and a popular case. The "zombies" of *White Zombie* (1932), *King of the Zombies* (1941), *Revolt of the Zombies* (1936), and *I Walked with a Zombie* (1943), however, were not the cannibalistic creatures we presently know. These "zombies" were individuals put under a spell, the spell of voodoo and supernatural custom. In these movies, the true terror is not be being killed by "zombies," but of turning into a "zombie" oneself. However, the fictional viral "zombies," like the ones present in *The Walking Dead*, are corpses or living people infected with a virus and revived, and stalking the humans to satisfy their yearning. These "zombies" are usually made for war purposes or human experiment by the government, for the most part with evil intentions (Pulliam and Fonseca 330).

In a world where humanity's very existence is threatened on a daily basis, people would be able to figure out a way to sort out their differences for the benefit of mankind. Looking back at the history of the "zombie" in American culture, from its entry into our consciousness to *The Walking Dead*, it is a form of political commentary. For 80 years, the undead have been used by producers and writers as a metaphor for considerably more profound feelings of trepidation: racial sublimation, atomic destruction, communism, mass contagion, globalism, and more than anything, each other. Though various concepts of the dead rising date back thousands of years in many different cultural variations, the American depiction of the "zombie" was borrowed from nineteenth century Haitian voodooism (Crockett and Zarracina).

Robert Kirkman was born on November 30, 1978 in Richmond, Kentucky, USA. He is a writer and producer, known for *The Walking Dead* (2010), *Fear the Walking Dead* (2015) and *Outcast* (2016). His

apocalyptic stories about death, gore and “zombies” loom so large in the pop culture zeitgeist and he calls himself an “optimist” about the future of humanity. It is Kirkman's conviction that great individuals who deliver great composition and smart thoughts influence comics to individuals adore (Skybound).

The Walking Dead is an American post-apocalyptic horror fiction composed by Robert Kirkman, who's an official maker for the TV program as well. Both the show and comic focus on a group of solidified survivors drove by previous sheriff's appointee Rick Grimes, played by Andrew Lincoln. As though staying away from crowds of “zombies” wasn't sufficient inconvenience, they also must deal with people who are regularly more dangerous than the living dead. The desperate will to start over exists in all post-apocalyptic fiction, according to Claire P. Curtis (5). In *Postapocalyptic Fiction and the Social Contract*, Curtis emphasizes on novels that present a new beginning: “in the chaos of the end comes the opportunity of a new beginning. This new beginning provides a space for exploration and examination of all that we have previously taken for granted: political arrangements, gender norms, social practices” (7).

The Walking Dead is one of a few examples that resolutely believes in rural, exurban, small-town settings and everyday Americans, when nearly all our dramas are about rich and powerful people in New York, Los Angeles, Chicago and sometimes D.C. When it was produced, apocalypse of any kind (“zombie,” viral, climatological, power-grid, etc.) was all the rage, making it easy to draw connections between the story and the failing economy, the sense of doom, the tea party, the terrorists. It even made sense somehow that *The Walking Dead* was set in the Bible Belt (Stuever).

The apocalypse may come in many forms, yet the most evident and likely scenario is “zombies.” They aren't only a popular culture marvel promoted by motion pictures, TV and computer games, however a genuine certainty. The variations of the contemporary evolution of the “zombie apocalypse” are merit thinking about critical as an overwhelming mythology of our occasions. After “zombies” moved to American literature, they came to depict persecution to capitalism. “Zombies” are code for the end of the world, the whole breakdown of society, and the cannibalization of humanity (Zimbardo).

2. DISCUSSION

Humans are voracious and imperfect, and until we lose these characteristics, communism can never be effective. But the theory of Karl Marx gives an incredible and genuine critique of capitalism. Marx's

investigate of capitalism derives from his perspective that capitalism is a magnificent advancement, but deceptively exploitative. In Marx opinion, Capitalism have evil influences on society. In addition, he considered that Capitalism, along with its own social rationale, would end in its own breakdown, similarly as earlier financial systems had as well fell in on themselves over the span of history (Clarke 7).

The “zombie” as Marxist metaphor is a tri-part image, it concomitantly outlines: capital itself which “zombie-like,” lives only by eating up living labor, the capitalist laborer, because the hegemonized living labor became a zombified living dead, and the everyday customer who caught in this system, uses up in response to what is devouring it, proceeding the cycle endlessly (Malone). So, the following will be analyzing of Kirkman's “zombies” in *The Walking Dead* in this regard.

The ongoing story of *The Walking Dead* begins with sheriff's deputy Rick Grimes who is injured in a shoot-out and awakens in a hospital bed three-month later, from a coma to find the world has extremely more undead individuals in it than he recalls. Upon returning home, he discovers his house looted and his wife and son gone. Rick sets out to Atlanta to find his missing family. He finally reaches Atlanta, and is escorted to a small camp of survivors where he is brought together with his wife and his son, at the same time trying to adjust life in this new world (Ruditis 24). Gradually, He takes charge and tries to help this group of people survive, find a place to live, and get them food. This gathering experiences various struggles along the way and none of the safe havens prove to be what they sought after. Clashes develop between the characters within the group and between this and other surviving groups. They move from one place to another, lose individuals they adore, fight “zombies” and other humans (Fossum 6).

Rick Grimes' journey in *The Walking Dead* comics is likely far from over. Furthermore, it's difficult to state what further inconveniences he'll face before the series wraps up. *The Walking Dead* depicts a post-apocalyptic world where flesh-eating “zombies” roam and desperate people join forces to survive. Beneath all of the blood and guts, it is a story of people trying to live in a broken, dangerous world that people will trade anything for safety (Castle). The whole idea behind a “zombie” apocalypse is that the known world is utterly destroyed, and not only that, it is destroyed by its own people. This in many ways reflects Marx's idea that capitalism will ruin itself.

The Walking Dead is an all-encompassing contemplation on the reconstitution of community life under states of social collapse. Creator Kirkman expressly offers as much when he requests that pursuers think about how they would survive in a world without the foundation of modern consumer capitalism, and what sort of people they would become when challenged by a daily struggle over the necessities of life (Moore 56).

In *The Walking Dead* the future is one where capitalist society has totally collapsed. This could be a critique of the 2008 financial crash, or a fear of what could happen if a pandemic were to occur that ended consumer life and society as it is known (Bishop 41). Content that shows up on the back cover of *The Walking Dead* reproduces a version of the standard popular critique of late capitalism as "consumerism" although radicalized by the presentation of the dialectical thought of salvation through collapse, and authentic living and labor. It is merits citing in full:

How many hours are in a day when you don't spend half of them watching television? When is the last time any of us REALLY worked to get something that we wanted? How long has it been since any of us really NEEDED something that we WANTED? The world we knew is gone. The world of commerce and frivolous necessity has been replaced by a world of survival and responsibility. An epidemic of apocalyptic proportions has swept the globe causing the dead to rise and feed on the living. In a matter of months society has crumbled – no government, no grocery stores, no mail delivery, no cable TV. In a world ruled by the dead we are forced to finally start living (30: 133).

The similar sensation is further explored elsewhere in the narrative. After the initial time of chaos, nomadic survival, and war, a steady system of networks dependent on agribusiness and crafts supplemented with foraging is set up. For several years, they last without significant aggravations and the inhabitants develop a sense of belonging, security, and strength. As Rick Grimes, who is by then not only the leader of one of the groups but the visionary pioneer of the "confederation," talking to another leader, Maggie Greene, as they stand on a balcony overlooking the

settlement they helped construct and develop: "Truth is, things are almost better than before this all started" (22: 126).

Kirkman believes that "if society were to crumble, we would all be killing each other for resources. It's terrifying what a human will do to survive. Monsters are real and they are us" (qtd. in Fear). "Zombies" are a reflection of ourselves. From many points of view, we live deadening and monotonous lives, meandering carelessly from place to place, day to day, achieving nothing. *The Walking Dead* depicts a longing to obliterate capitalism and conquer our dead selves. The manner in which Marxism fit into the recently upset and apocalyptic world is that communist societies appear to normally show up inside the "zombie apocalypse," and in *The Walking Dead*. Small bands of people group together and function as a unit, sharing all nourishment, safe house, obligations, and assets. A leader emerges, as with Rick, in *The Walking Dead*. Despite the fact that the leader settles on huge numbers of an official choices, every opinion is taken into consideration. However, in spite of the fact that the leader is in many ways in charge, the individual gets no special treatment. Every individual from the gathering, regardless of whether the person is loved or despised, whether the person has especially valuable abilities or no aptitudes by any means, is given what the individual really needs. In addition, in support of this theory, every leader that surfaces and endeavors to overthrow the socialist network is viewed as awful, or the antagonist in the plot. Voracious and exploiting characters, such as Shane and the Governor in *The Walking Dead*, are an opposing threat, and are in the end crushed (McKeen).

The communist society is the most ideal, and it is also the most natural. It works in a "zombie apocalypse" because the people actually need each other to survive, and because it only occurs on a small scale. For this reason, the people within the society actually know and care for one another as human beings, rather than materials to be used in a business (ibid).

Karl Marx in *The Communist Manifesto* states that Modern bourgeois society, with its relations of production, of trade and of property, a society that has evoked such huge means of production and of exchange, resembles the sorcerer who is no longer able to control the powers of the nether world whom he has called up by his spells... It is sufficient to mention the commercial crises that by their periodical return put the presence of the whole bourgeois society on its trial, each time more threateningly. In

these crises, an extraordinary part of the current items, yet in addition of the recently made profitable powers, are occasionally decimated. In these crises, there breaks out an epidemic that, in all prior ages, would have appeared a preposterousness — the pandemic of overproduction. Society all of a sudden ends up back into a condition of momentary barbarism and boorishness; it shows up as though a starvation, an all-inclusive war of decimation, had removed the supply of every means of subsistence; industry and trade appear to be demolished; because there is excessively civilization, a lot of means of subsistence, too much industry, a lot of trade (17). Due to their irrepressible numbers and lack of representation, the “zombies” in *The Walking Dead* epitomize the disappointed proletariat. “Zombies” are bound by their circumstances and instincts. As viewed from the perspective of those in power, they are incapable of individuality. “Zombies” are the proletariat mass, unknown and threateningly productive. Actually, similar to the working class mass depicted by Marx, the “zombies latent power” remains limited until developing a political consciousness to their situation, “the weapons with which the bourgeoisie conquered feudalism are now turned against the bourgeoisie itself” (130). Apparently, “zombies” are an ineffective foe except if amassed in an expansive gathering. They are incredible by virtue of their numbers and unified drives—which in Kirkman’s “zombie” stories, the still living infrequently have either. Steve Beard recognizes this aspect of the “zombie” by writing that “individually, are slow, stumbling and weak. Collectively, they are a rampaging mob of clawing hands and gnashing teeth” (30). In *The Walking Dead*, the “zombies” unintentionally carry out the definitive goals outlined by Marx for the proletariat uprising: to sort out on a class basis, overthrow the oppressive bourgeois, and set up the proletariat as the focal political power (136).

Capitalism is an entire “zombie” system, apparently dead when it cares about accomplishing human goals and responding to human assumptions, but capable of sudden spurts of activity that cause chaos all around. The dog-eat-dog nature of capitalism makes worthwhile open entryways for mergers, antagonistic takeovers and leveraged buyouts, allowing the most predatory firms to eat up their opposition. Capitalism is not faithful to any individual, country, company or belief system. It doesn’t care about the planet or have faith in equity, uniformity, reasonableness, opportunity, human rights, democracy, world peace or even monetary development. The cannibalistic capitalist ascends out of the shadows and metastasizes quickly, thriving off conflict, wrongdoing and crisis; gathering and theory;

insecurity and desperation (Barrett-Fox 73). *The Walking Dead*’s most savage character, the Governor, indexes the symbolic parallels between the living and the undead and the scope of nerves toward the system that fallen the economy and the nation of cannibalistic capitalism. The self-appointed leader of a “zombie-free” community called Woodbury, with an eager local army available to him, the Governor’s insatiable need to extend at all costs caricatures the predacious nature of capitalism’s fundamental principles. His insatiable nature, delineated best in his antagonistic takeover of the prison Rick Grimes and his group of survivors have made home, mark him as a monstrous personification of capitalism’s focal property of opportunism. Asserting that we can gain much from watching “zombies” devour a body, the Governor muses about their flexibility: “They want what they want and they take what they want and after they get what they want- they’re only content for the briefest span of time. Then they want more” (5: 85). The Governor isn’t faithful to any individual or ideology, and hard of hearing to unprejudiced nature, equity, or harmony. He is worried about development and keeping up power most importantly, and anyone in the way of that goal is disposable. Furthermore, as the ability of capitalism’s more craven principles to constantly vivify from the dead, the Governor too returns from a practically unavoidable passing at the hands of Michonne to assault the jail for its assets, killing bunches who were essentially trying to survive through the incessant stream and unpredictability of this undead new world (7: 129).

After the prison’s obliteration by the Governor, the gathering meets the Hunters, a group of cannibals that endeavor to eat them. The cannibalistic conduct of this gathering infers the multiplying between the humanity and the “zombies,” which also perform cannibalism. The Hunters are chiefly driven by Chris, and their base was appeared to be a secluded countryside home with thick woods and some fences incorporating it. At first, the Hunters had survived on ordinary sustenance supplies. However, when sustenance ended up and scavenging was no longer a protected option, they turned to human flesh consumption, due to, ironically, being horrendous seekers. It was derived from Chris’ story and his noticeable influencing distress that the Hunters ate their very own children to endure (11: 69). In Volume 22, Rick’s group goes over the Whisperers. The execution of the Hunters was a standout amongst the most horrendous activities of the Rick’s group up until that point, and brought amazing unease and internal inside conflict them in Issue 66. It viably turned into a defining moment for the survivors in the way they communicated and took consideration other

survivor gatherings, as ended up being cemented from their earlier bloody encounters with The Governor and the Woodbury Army.

To realize the ideal upheaval, the "zombies" must initially break into the human stronghold. Keep running with tyrannical dictatorship by Negan the city in volume 17 is set up in a feudal system of class stratification. Stratified economically, the still living obviously keeps on maintaining the capitalist holdings of cash money in a "dystopian" progress when the legitimate need ought to be substantial and utilitarian things. In attempting to reproduce the typicality of their past development, humanity not only stifles the "zombies" in *The Walking Dead*, but also some of their own because they "[have] left no other tie twixt man and man but naked self-interest and callous cash payment" (Marx 127). This further class separation takes into account a portrayal of all the class levels theorized by Marx.

By displaying the slow devolution of the still living from survival into indifference and self-satisfaction, people lose their individuality and mindfulness, getting to be "zombies" themselves. Like the lower-middle-class proposed by Marx, it isn't until the proletariat "zombies" encompass them that the still living recover their self-viability by safeguarding themselves or joining the working class mass. In spite of the stratified class system within the still living, it is the humans' aggregate persecution, misuse, and slaughter of "zombies" that cause the "zombie" swarm to revolt. By tearing down the walls of the city both Negan and the "zombies" accomplish the Communist goal of "the abolition of bourgeois property" (Marx 136). Marx wrote that the bourgeoisie intentionally agglomerated the population from the rustic to the urban as a means of centralizing their power, generation, and property (129).

By bookending both the beginning and end of his "zombie" narrative cycle with humanities' persistent antagonistic tendencies towards "zombies," Kirkman establishes his ultimate pessimism towards his metaphorical ideal of true equality between the haves and have-nots. Marx wrote in *The Communist Manifesto* that the bourgeoisie's ascension to class dominance was not a mere coincidence, but instead, "the bourgeoisie has played in history a most revolutionary part" (127). The acquisitive bourgeoisie's first revolutionary act was the cunning overthrow of the dominating ruling class at the time: the absolute monarchy. But the bourgeoisie did not effectively oust the monarchy alone. Abusing the low class' dissipated mass, the bourgeoisie joined the low

class to overthrow the monarchy with guarantee of a republican government, but as Marx portrays, "the proletariat [did] not fight its own enemies, but the enemies of their enemies, the remnants of absolute monarchy" (132). Following vanquishing the monarchy, the bourgeoisie made the cutting edge industrial system, accordingly financially subjugating the working class as pay work. But, inexorably, the bourgeoisie, by enrolling the guide of the working class in their battle against the nobility, inadvertently gave the low class the instruments essential for them to overthrow the bourgeoisie: rudimentary political consciousness (Marx 132—133). In this lies the basis for an ulterior viewpoint in drawing closer the "zombie" revolution in *The Walking Dead*.

Karl Marx wrote *The Communist Manifesto* within the context of the Industrial Revolution in the mid-1800s. The epic struggle of "zombies" versus humans in *The Walking Dead* can help represent the principles of each orientation. According to Marx Capitalism ventured into the most distant corners of the globe to rule markets, misuse labors, and decimate local culture. The "zombies" in *The Walking Dead* have totally overwhelmed urban Atlanta, and it's not long before herds of walkers begin plundering the encompassing residential communities and countryside as well. The "zombies" symbolize capitalism's enterprise's voracious need to continually extend, abusing (or benefiting from, all the more properly) individuals to achieve its ultimate objective, which is simply to support itself (Stearns).

Modern bourgeois society, with its relations of production, of exchange and of property, a society that has conjured up such gigantic means of production and of exchange, is like the sorcerer who is no longer able to control the powers of the nether world whom he has called up by his spells (17).

This statement from the *Communist Manifesto* sums up the crossroads humanity ends up at. While capitalism has built up the methods of production to a dimension that can give an agreeable life to all and give us the apparatuses to vanquish about any snag nature can toss at us, we are (for now) stuck in situation where the blasts and droops of the securities exchanges decide the destiny of billions of individuals. The only way to beat this inconsistency is through the progressive change of society with the sorted out common laborers in charge, taking cognizant, vote based power over the colossal powers we as a species have made (Rahman).

3. CONCLUSION

The story pursues a gathering of individuals who band together in an effort to survive—and more significantly, live—in “dystopian” world loaded up with flesh-eating “zombies” and dangerous individuals. The story substantiated itself pertinent to themes of faith, economics, and public policy and even perceptive about the difficulties we face in reality.

When the “zombie apocalypse” occurs, that reality becomes every-present. Nobody can take a get-away from the reality of “zombies.” Furthermore, there we have a definitive power and aesthetic beauty of genre, “zombie” stories as a hybrid of sci-fi and horror. “Zombie” stories are not mere escapist fiction, but harsh and even refined reflections of what we have become in a world that is—like the aftermath of the “zombie apocalypse”—characterized by consumer capitalism. Nobody can take a get-away from the reality of consumer capitalism.

What's more, capitalism must be part equally with communism. If they are not balanced evenly, one will take control, dictatorships will seed, etc. Individuals are, inevitably, greedy. Absolute Capitalism will never work, in light of the fact that the poor dominant part will be abused by the rich. *The Walking Dead* depicts a “dystopian” hellscape, where “zombies” are the least of the survivors’ issues. The protagonists are constantly imperiled by different survivors: gatherings of furnished marauders, crazy cult leaders, biker packs, and convicts. It portrays a “dystopian” existence where flesh-eating “zombies” meander and frantic individuals unite to survive. Underneath the majority of the violence, it is an account of individuals endeavoring to live in a broken, dangerous world. Individuals will exchange anything for security. Obviously, the things that they exchange away are normally not tangible. More often, they are metaphysical: convictions, principles, and ethics. At the point when the apocalypse hit, numerous groups of individuals before long wound up merciless and scheming, doing whatever it took to endure. Genuinely, individuals ended up eager to exchange anything for wellbeing. The unobtrusive message of the story is that creation such an exchange is an oversight.

Whatever humans do, the “zombies” simply continue coming. Gradually, genuine, however unyieldingly. In the second half of *The Walking Dead*, the people are reinforcing a security fence around the Alexandria free zone, some place in Virginia, to keep out another crowd of the undead and ensure that their similarity to civilization isn't overwhelm by the

savage other. As Grimes, the cop-turned-leader of a troubled gathering of human survivors, battles to repulse the most recent swarm of zombies, the dramatization parallels how the western world longs to pull up the drawbridge to keep the nuisances out. There are structural features of life in modern western societies. In this, “zombie” dramatization are allegories of human mercilessness under free enterprise. The main issue is, as *The Walking Dead* lets us know, that it is hard to shield the nuisances from getting in, from demolishing what we hold dear and chewing on our very vitals. Really, *The Walking Dead* lets us know, we are just one bite away from becoming “zombies” ourselves, from dying and being restored as the bothersome other, from losing our humankind and turning into a pest that needs and has the right to be wounded to death for the good of civilization.

Capitalism doubtlessly should confront mortality sooner rather than later, because its terminal affliction won't move forward. There is no genuine road for recuperation on a planet already stretched to the absolute maximum. So we could claim that the bailout/life support strategy is damned, and the possibility of an economic structure not based on benefit and abuse may become more likely as the end of capitalism gives an opening through which new worlds can emerge. *The Walking Dead* is a valuable illustration to think with. We can think its role in discussing how we imagine events that may undermine the economic order of things. *The Walking Dead* guides us thoroughly consider the difficulties we face as a species; it causes us ponder the basic importance of how to make new economies conceivable, and not simply in the outcome of genuine disaster. Indeed, even without the danger of human bloodlust, there's as yet the issue of nourishment, water, and other supplies the survivors need to live.

Capitalism calls for more than markets, firms, and individual economic actors; it requires structure, security, and adaptability that only government, as human choices, can give reliably and accountably after some time as conditions always show signs of change. *The Walking Dead* is a “dystopian” comic series where a group of survivors battles to remain alive in a world where the dead walk. As the story progresses, it becomes the clear the more fascinating storyline has nothing to do with “zombies,” but with the elements between the people who are endeavoring to remain alive. Not only remain alive, but remain alive while keeping their humanity. The survivor's morals and ethics are incessantly attempted in a world favoring survival of the fittest. In obscurity circumstances such as this, we should

make a stride back and ponder what we value as a society. Unquestionably, survival and security are important. But so are compassion, opportunity, and the numerous different things that are crucial to our lifestyle. We should locate a sensitive harmony between the distinctive qualities and merchandise that we hold dear. Furthermore, however our approach reactions must be expeditious, this likewise implies they ought not simply be reflexive. Particularly in the midst of crisis, we must be clear-headed as opposed to passionate, with the master plan. We should not move toward becoming individuals who are eager to exchange anything for wellbeing. Regardless of how hard we attempt, total wellbeing is a sham, and huge numbers of the things that we may exchange away are too significant to even consider giving up. In a few regards, our lifestyle is as valuable as life itself.

REFERENCES

- [1] Barrett-Fox, R. (2013). *The great recession in fiction, film, and television: Twenty-first-century bust culture*. Lanham: Lexington Books.
- [2] Beard, S. (1993). No particular place to go. *Sight and Sound* 3.4, 30-31.
- [3] Bishop, K. W. (2010). *American zombie gothic: The rise and fall (and rise) of the walking dead in popular culture*. London: McFarland.
- [4] Bishop, K. W. (Spring 2009). Dead man still walking: Explaining the zombie renaissance. *Journal of Popular Film and Television*. 37.1, 17-25.
- [5] Bishop, K. W. (2013). Battling monsters and becoming monstrous: Human devolution in *The walking dead*. *Monster Culture in the 21st Century: A Reader*, 73-85.
- [6] Capitalism. (2018). *Merriam-Webster*. [Online] Available: <https://www.merriam-webster.com/dictionary/capitalism> (June 22, 2018)
- [7] Castle, T. (2016). How *The walking dead* can inform our response to terrorism. [Online] Available: <http://www.valuesandcapitalism.com/how-the-walking-dead-can-inform-our-response-to-terrorism/> (March 12, 2019)
- [8] Clarke, S. (1994). *Marx's theory of crisis*. New York: St. Martin's Press.
- [9] Crockett, Z., & Zarracina, J. (October 31, 2016). How the zombie represents America's deepest fears. [Online] Available: <https://www.vox.com/policy-and-politics/2016/10/31/13440402/zombie-political-history> (March 3, 2019)
- [10] Curtis, C. P. (2010). *Postapocalyptic fiction and the social contract: "We'll not go home again"*. Lanham: Lexington.
- [11] Fear, David. (May 31, 2016). *Robert Kirkman: Inside 'Walking dead' creator's twisted mind, new show*. [Online] Available: <https://www.rollingstone.com/tv/tv-news/robert-kirkman-inside-walking-dead-creators-twisted-mind-new-show-51826/> (February 5, 2019)
- [12] Fossum, S. O. (2015). *The walking dead: Representations of death, the other and the west* (master's thesis). University of Oslo, Norway.
- [13] Kirkman, Robert, et al. (2016). *The walking dead*. Berkeley: Image Comics Inc.
- [14] Li, M. (2013). The 21st-century: Is there an alternative (to socialism)? *Science & Society*. 77(1), 10-12.
- [15] Malone, Tyler. (October 31, 2018). The zombies of Karl Marx: Horror in capitalism's wake. [Online] Available: <https://lithub.com/the-zombies-of-karl-marx-horror-in-capitalisms-wake/> (February 1, 2019)
- [16] Marx, K. (1981). *Capital: A critique of political economy*. London: Penguin.
- [17] Marx, K. (1993). *Grundrisse*. London: Penguin Adult.
- [18] Marx, K. & Engels, F. (1848). *Manifesto of the communist party*. Moscow: Progress Publishers.
- [19] McKeen, E. (March 9, 2015). Marxism and the zombie apocalypse: Questioning the desire for destruction in western culture. [Online] Available: <https://ambertypewriter.wordpress.com/2015/03/06/marxism-and-the-zombie-apocalypse-questioning-the-desire-for-destruction-in-western-culture/> (January 2, 2019)
- [20] Meyer, T. (October 16, 2014). The economics of *The walking dead*. [Online] Available: <https://ricochet.com/225844/archives/the-economics-of-the-walking-dead/> (March 25, 2019)
- [21] Moore, J. (2015). *Capitalism in the web of life: Ecology and the accumulation of capital*. London: Verso.
- [22] Pulliam, J., & Fonseca, A. (2014). *Encyclopedia of the zombie: The walking dead in popular culture and myth*. Santa Barbara: Greenwood.
- [23] Rahman, M. (November 2, 2015). Horror film—The decline of capitalism through the lens. [Online] Available: <https://www.marxist.com/horror-film-the-decline-of-capitalism-through-the-lens.htm> (December 15, 2018)
- [24] Ruditis, P. (2011). *The walking dead chronicles: The official companion book*. New York: Abrams.
- [25] Skybound. (2018). *The walking dead (TWD) comics story*. [Online] Available: <https://www.skybound.com/walking-dead-comics-story> (January 14, 2019)

- [26] Stearns, A. (February 24, 2013). The zombie manifesto: Marx & *The walking dead*. [Online] Available: <http://sociologyinfocus.com/2013/02/the-zombie-manifesto-marx-the-walking-dead/> (March 1, 2019)
- [27] Stuever, H. (March 27, 2016). Have fans had too much of *The walking dead*? [Online] Available: <https://www.ajc.com/entertainment/television/have-fans-had-too-much-the-walking-dead/HDqK3yDyHgk6nz5hRoyuOM/> (March 13, 2019)
- [28] Wallerstein, I. (1979). *The capitalist world-economy*. Cambridge: Cambridge University Press.
- [29] Zimbardo, Z. (December 29, 2014). It's easier to imagine a zombie apocalypse than imagine the end of capitalism. [Online] Available: <https://www.storybasedstrategy.org/blog-full/2014/12/29/its-easier-to-imagine-a-zombie-apocalypse-than-imagine-the-end-of-capitalism> (December 25, 2018)
- [30] Zombie. (2018). *Oxford Dictionaries*. Oxford: Oxford University Press.