

Character development from season 1 of the walking dead tv series essay sample

[Technology](#), [Development](#)



\n[[toc title="Table of Contents"](#)]\n

\n \t

1. [Introduction](#) \n \t
2. [Arguments For](#) \n \t
3. [Arguments Against](#) \n \t
4. [Conclusion](#) \n \t
5. [Works Cited](#) \n

\n[/toc]\n \n

Introduction

The “ Walking Dead” is a television film series focusing on a world filled with flesh-eating as well as walking zombies. This film is a dramatic post-apocalyptic series of horror genre based on the “ Walking Dead” comic book authored by Charlie Adlard in collaboration with Kirkman Robert and Moore Tony. This American-based film series is a development of Frank Darabont, who is a writer and a co-writer of six episodes of the first season of the series. Season one of the horror series begins with the awakening from a coma of Rick Grimes, the sheriff’s deputy, only to confront the zombie apocalypse. In the event of departing to search the family, Rick encounters numerous survivors of the ordeal.

Arguments For

The development of character in season one of this series is quite unique in the sense that there is a peculiar merging of thriller and comic. The comic is characterized by brilliant storyboarding as well as graphic beauty in the

conventional perspective. On the other hand, thrillers are well known for evoking suspense and tension. Horror is a popular literature genre, focusing on evoking emotions of fear, dread and tension (Viktória 134). In the comics of this season, Rick, hoping that some rescue would soon come, maintains that the group should remain close to Atlanta, but Shane ideologically opposes. Rick keeps pushing for that even when not certain about who the hoped-for rescuer would be or where they would eventually come from. The arguments that persist between Shane and Rick depict horror comic emanating from the thrilling tension instigated by the historical fantasy pictured from the zombies. The hopelessness of the survivors pasted on their faces as the zombies bang the prison gate with their heads is comic, giving credit to the film director for originality in comic creation.

One aspect of horror films is to trigger audiences to be frightened and after that the terror is neutralized by love, affections and reunion of the characters. Chad (4) states that film audiences love to be astonished, frightened and dreaded, and this enhanced the development of new exciting ways to thrill viewers by the horror film industry. Naturally, the feminine gender is deemed to effectively introduce the elements of fear and love in slasher or horror films while the masculine gender provides defense and security. In season one of “The Walking Dead” the female characters are depicted as affectionate and at the same time fearful, with their affection emanating from dreadfulness. Rick's wife and Maggie are fascinating characters that are developed in that perspective, with the latter finding love with Glenn, a veteran of the zombie infested land. The former being found to be secretly attracted to Rick's rival, Shane, helps in the development of the theme of

conflict, which is a common characteristic of the heroes of horror films. This is asserted by the trend observed in slasher films, whereby tension rises as social groups interact, culminating to conflict between entities fighting for normative social status (Chad 10).

Arguments Against

The conventional features of a comic include beautifully designed graphics as well as vivid storyboards. However, the film's first season is characterized by episodes of shallow zombie-drama with graphics that fail to trigger an intensified thrilling notion as horror film development is intended for. The film is an apocalyptic horror which is defined as a horror movie that deals with various factors that lead to the end of the world (Viktória 133). The other name that such a film can be given is "end-of-the-world" horror film, a fact that question the credibility of this film's comic, bearing in mind that there are indeed a good number of survivors. In other horror films, even the main character, after being fully developed, end up vanishing or being exterminated, but this is not the case with Rick in this season of the film. Additionally, many characters in the comic are usually depicted as being chaotic and ridiculously hostile even in apocalypse environment.

Nonetheless, the characters in this particular film are in mutual social cohesion and unity, except for Shane and Rick who are in constant conflict. The element of chaotic and ridiculous hostility is portrayed by Daryl, and this emanates from the pain of the loss of the brother. Again, there is failed comic in Dale's and Andrea's relationship since in one instance, the two are developed as character couples, while in another Dale plays a fatherly role

toward Andrea.

The development of characters in this season is characterized by stereotypical treatment of the feminine gender, despite being depicted as the gender that is instrumental in cultivating love, fear and affection in slasher films. It is affirmative that women and girls are usually viewed as instruments of fear in slasher/horror films. Displaying them in a manner that orients the viewers' expectations toward the perception that females are helpless is merely an example of feminine stereotyping (Chad 1).

Stereotypical treatment of the feminine gender ultimately elevates the masculine, displaying them as brave and bold; a fact hoists their status evens as sexuality is concerned. This directly implies that the feminine is weak and should surrender to the sexual demands of the masculine. Indeed, Chad (2) notes this by mentioning that in horror films, men are revered and regularly acclaimed for their sexual prowess while women are subject of punishment for being promiscuous. Daryl's relates with Carol in a manner that simmers implicit sexual tension between the two characters. Shane on the other hand, is seen to be dedicated in action and efforts in devising marital enticements against Laurie, Rick's wife. This generates a love triangle that shape this season of the series, where a real conflict arises between Rick the superego, and Shane, the superego's rival. The relationship between Glenn and Maggie solely depict fairness in how women are treated in marital terms.

Conclusion

In season one of this series, the characters have been fleshed out than the comics and this permits the inclusion of new supporting characters. This turn serves to totally transform certain subplots and storylines as new characters enter to take more central roles. Additionally, this assists in deviating from the comics in a manner that would have been impossible with the initial cast. By so doing, a peculiarity in character development is achieved, thus fostering the popularity of the subsequent seasons of the film.

Works Cited

Chad, Brewer, " The Stereotypic Portrayal of Women in Slasher Films: Then Versus Now".

Louisiana State University. pp. 1-66. 2009. Print.

Viktória, Prohászková, " The Genre of Horror". American International Journal of Contemporary

Research. Trnava: University of Ss. Cyrill and Method. 2(4), pp. 132-142.

April, 2012. Print.