Becoming Glenn”: Asian American masculinity on *The Walking Dead*

Helen K. Ho

Abstract

For six of seven seasons, Glenn Rhee (Steven Yeun) was the only racial minority who survived alongside *The Walking Dead'*s main hero, Rick Grimes (Andrew Lincoln). While *The Walking Dead* centers on Rick's struggles to lead and protect his band of survivors, it also allows for a more nuanced portrayal of Asian American masculinity rarely seen on American television. Glenn's evolution in the show’s narrative highlights the unsustainable nature of white male characters’ rigid masculinities. Their failures allow for Glenn to succeed and adapt more flexibly as a man in the changing social, racial, and gender relations of the zombie post-apocalypse. This chapter briefly discusses the role of the Asian American model minority stereotype in upholding the dominance of white male characters then offers a reading of Glenn as a fighter, lover, and leader in his own right. By embracing traditionally “masculine” characteristics from a “feminized” starting point, Glenn challenges the rigid frameworks imposed by white masculinity and instead presents an alternative, more fluid formulation of manhood that is, overall, more successful. The chapter also suggests that Glenn's success is illuminated by the sense of loss—felt by the show’s characters and the show’s fans—triggered by his death, even if his demise ultimately served *TWD*'s white male universe.
Since its debut in 2010, viewers of AMC’s The Walking Dead (TWD) have followed a band of survivors attempting to establish a sense of home as they navigate an apocalyptic wilderness. While fighting enemies both human and zombie, forming relationships, getting injured and dying, the show’s characters have spurred intense fan loyalties throughout the seasons. TWD has consistently been one of the top-rated series for the coveted 18-49 audience demographic, attracting attention far beyond the comic book it is based on and spawning an aftershow, The Talking Dead (2011), and a spin-off series, Fear the Walking Dead (2015).

While many of TWD’s original characters have met their demise, a handful of major characters remain alongside the show’s main character, Rick Grimes, from the first season. At the start of season 7, these include Rick’s his son Carl (Chandler Riggs); Daryl Dixon (Norman Reedus), a stoic redneck good with a motorcycle and a crossbow; Carol Peletier (Melissa McBride), the last female survivor from the original group of survivors; and Glenn Rhee (Steven Yeun). Despite creator Robert Kirkman’s claim that the show’s cast “accurately portray[s] the world as it is, i.e. not all white,” the show has been criticized for its lack of diversity; in fact, until his death, Glenn was the only racial minority who had survived alongside TWD’s main white characters.

Glenn’s continued presence and in-depth storyline through the seasons has garnered him special attention from fans and popular media (he was named one of People magazine’s sexiest men of 2013). Glenn’s popularity was particularly evident when season 6 placed him in a seemingly no-win situation: trapped under another character’s dead body in the midst of hungry zombies. With a close-up of ripped flesh and innards, TWD led fans
to believe that Glenn had died, even going so far as to remove Yeun’s name from the show’s opening credits for two episodes. As evidence of his popularity, ratings rose 8% amongst TWD’s target demographic and The Talking Dead saw ratings rise 49%, as viewers tuned in to find out what had happened to Glenn.\(^4\)

A major part of Glenn’s appeal comes from his story arc. Actor interviews, AMC promotional materials and cultural critics note that he is one of the characters—if not the character—that grows the most from the start of the show. As each season progresses, Glenn not only changes his physical appearance to become more ruggedly masculine, but his romance with Maggie Greene develops from a fling to a stable and monogamous marriage. Yeun has claimed that the zombie apocalypse helped Glenn “becom[e] a man,”\(^5\) and to grow emotionally and physically from “plucky kid” to “very hardened... probably the man he never dreamed he could be.”\(^6\) A post on Internet blog Angry Asian Man offered, “Glenn was one of the most complex and beloved Asian American characters in all of pop culture, where complex and beloved Asian American characters are few and far between.”\(^7\)

A consistent fan favorite, Glenn served as a symbol of hope as he evolved from season to season.

TWD provided a new model for masculinity with Glenn that was, in part, due to his status as an Asian American. Given his character arc and his presence on screen as a racial minority, Glenn served as a counterpoint to the show’s one-dimensional portrayals of white masculinity. In earlier seasons, Glenn’s marginal masculinity was feminized, as he filled the role of an Asian American “model minority.” As he incorporated qualities of dominant masculinity into his character, a more fluid, relational masculinity emerged. Overall,
Glenn’s flexibility and adaptability—and his ultimate demise—highlight the limitations of rigid, white masculinity.

**Hegemonic masculinity amongst the walking dead**

In previous work, I have detailed the argument that zombie narratives reflect upon and reinforce white masculinity and patriarchy in the social order. By far, the main focus of *TWD* has been the white deputy sheriff Rick Grimes, particularly as his social, physical and emotional strength is tested by villains like the Philip “the Governor” Blake (seasons 3-4) and the Saviors’ Negan (seasons 6-7). Rick’s adventure begins when he wakes from a coma to find the world overrun by zombies. Rick eventually finds his wife and son with a group of survivors outside of Atlanta and, despite the presence of other dominating male figures in the camp, quickly becomes the group’s leader. Over the next six seasons, he gains a steadfast group of loyal followers, working to establish a sense of social order and stability wherever they can. The fierce loyalty is reciprocal, with Rick maiming, killing and exiling those who threaten the people and social order under his care.

Dedicated to his role as protector and lawman, Rick represents a specific white/cowboy masculinity that propels him to success in the early stages of the apocalypse. R.W. Connell describes hegemonic masculinity as, roughly, the dominant form of masculinity – with its set of characteristics and behaviors – in a given society. Hegemonic masculinity works in the defense of patriarchy; it maintains the superiority of not only men over women, but also legitimizes “manly” men over other types of men who become feminized in comparison. To be a hegemonic male is to inhabit and embody positions of power, with all things feminine and weak in juxtaposition. Nick Trujillo’s work on hegemonic masculinity lists five main features of masculine power, at least when it comes
to men in U.S. media: “physical force and control”; “occupational achievement”; “familial patriarchy” and, thus, heterosexuality; and when it is “symbolized by the daring, romantic frontiersman of yesteryear and of the present-day outdoorsman.”

A white heterosexual deputy sheriff who protects those under his care by physically overpowering and outgunning threats, Rick Grimes is the embodiment of this hegemonic masculinity.

The racial framework in America, and particularly in the American south, links whiteness with dominance. This racial hierarchy still holds true in TWD, as white men lead almost every band of survivors roving the post-apocalyptic landscape. In the first season, the Atlanta camp found a leader in Shane, Rick’s partner in the Sheriff’s department, as well as the expert hunter and tracker Daryl. As Rick supplants Shane, he still relies on the camp’s other white men for help, including Daryl and the camp’s elder, Dale. In the second season, the Atlanta survivors meet the Greene family, led by stubborn patriarch Hershel. Season 3 has the group meeting the Governor, leader of the fortified Woodbury community. Gareth, the leader of Terminus, is introduced in season 4, as is the hotheaded ex-military Abraham, who eventually joins forces with Rick. In seasons 5 and 6 Rick’s group fights vicious bands of survivors including the Wolves, led by a man named Owen, and the Saviors, led by the infamous villain, Negan (Jeffrey Dean Morgan); they also meet the survivors at Hilltop Colony, led by Gregory. Even in the few communities—Grady Memorial Hospital, Alexandria, and Oceanside—without men at the helm, the women in charge (Dawn, Deanna, and Natania, respectively), are still white. (This is not to ignore the unique racial and power dynamics presented in the communities of Oceanside and The Kingdom. As these communities were revealed to the television audience after Glenn’s death in season 7, they will not be discussed in this context.)
As Connell explains, hegemonic masculinity can be understood through gender relations, but is also complicated by “the interplay of gender with other structures such as class and race.” Negative racial stereotypes (e.g., the black rapist) can exist to maintain the institutional and sexual power of white masculinity, while positive racial stereotypes (e.g., the black athlete) become masculine exemplars only when authorized by whites. The success of racial minorities “has no trickle-down effect; it does not yield social authority to [minority] men generally.” Of the zombie narrative, Gerry Canavan writes, “anyone outside the white patriarchal community…is a potential threat;” Martina Baldwin and Mark McCarthy also note that the genre only values “women and people of color…in so much as they are useful [as] plot devices to support the white characters.” This is certainly maintained in *TWD*. In the first season, Theodore “T-Dog” Douglas (IronE Singleton) is the Atlanta camp’s only black man. While he is of invaluable help to his compatriots, he is still acutely aware of his low social standing as the group’s token minority: “Realize how precarious that makes my situation,” he tells Dale; “Who… do you think is gonna be the first to get lynched?” While *TWD* has included several minority male characters in its storylines, the show’s approach to putting black actors on screen has been widely criticized. There has been a lack of black bodies in either human or zombie form, exacerbated by the show’s apparent practice of “T-Dogging”: killing off the cast’s one black male character in order to replace him with another black male character. As such, black men in particular have been interchangeable in *TWD*, and have also never managed to reach Rick’s trusted inner circle.

The only racial minority that manages to become a leader beside Rick is Glenn, lauded for his strategic thinking and physical swiftness, but also his loyalty and devotion to
his wife Maggie (and, at time of writing, their unborn child). If, as Murali Balaji writes, “race is a subtext that emerges in how leaders are selected and how the living organize themselves and make sense of their new reality,”¹⁹ Glenn Rhee deserves a closer look as the only successful minority man in *The Walking Dead*.

**Asian American men on TV**

Historically, the Asian American man has had limited, stereotyped roles in American mainstream entertainment texts. He is seen as the martial arts expert or street racing Chinatown gangster; alternatively, he plays the dutiful and loyal sidekick ready to help the white protagonist (sometimes, the Asian American character is both; a dutiful martial arts master who aids the white hero on his mission). Asian American characters on TV can be assimilated and Westernized (Daniel Dae Kim in *Hawaii Five-O*), or can be perpetually foreign (Matthew Moy in *Two Broke Girls*); almost always, their presence justifies the dominance and success of white lead characters.

Gary Okihiro places Asian Americans on a continuum, which has long been understood as a tool to maintain whiteness as an ideal of hegemonic masculinity. On one end are foreign and threatening characters, from Sax Rohmer’s Fu Manchu to modern day gangsters, and on the other end are assimilated and meek characters, from Earl Derr Biggers’ detective Charlie Chan to modern day lab technicians and police sidekicks.²⁰ In contrast to white masculinity, both character types on the continuum are asexual (at worst, unattractive; at best, boyishly charming; regardless, neither is rewarded with romance) and endowed with a “racial femininity”.²¹ Neither end of the continuum offers a desirable Asian American representation. The model minority character, for example, is identified as
timid and subservient to the point of childishness, ultimately serving to elevate white men
as the norm for sexual desire, power, and social dominance.

At first glance, Glenn Rhee is positioned as a model minority character, helping to
maintain Rick’s position as the white hero. Glenn is introduced at the end of *TWD*’s pilot
episode, when Rick hides from zombies in an abandoned tank. It’s obvious that Glenn has
survived in the post-apocalyptic world longer than Rick, given the fact that he discovers
Rick while on a supply run and can help him navigate Atlanta’s streets. Contacting Rick
through the tank’s radio, Glenn helps facilitate an escape and eventually brings Rick to the
camp where he can be reunited with Lori and Carl. From the onset, Glenn is no group
leader: his appearance in the show is to save and serve Rick. Rather, Glenn functions as the
group’s gofer, a fast mover with a tactical mindset, who fetches desired items and puts his
life on the line when white characters determine it necessary. When Rick asks Glenn to
return to the city for supplies, Glenn retrieves a bag of weapons and the symbol of Rick’s
authority – his sheriff’s hat; in another episode, Glenn gets lowered into a water well
because Andrea decides that the zombie at the well’s bottom needs “live bait.” Maggie
points out Glenn’s marginal position: “You’re smart. You’re brave. You’re a leader. But you
don’t know it, and your friends don’t want to know it.”

The white male figure is continually elevated to leadership status in *TWD*, but the
changing social and power relations of the post-apocalypse begin to prove white
masculinities as limiting and ultimately untenable. While hegemonic masculinity is
comprised of multiple traits, the white men on *TWD* devolve into one-dimensional
personalities, with one characteristic overriding all others. For example, the emotionally
distant Daryl has difficulty expressing affection and coping with the deaths of those close to
him, often lashing out and acting brashly in response. He breaks down after Beth’s death,\textsuperscript{28} and after Denise is killed,\textsuperscript{29} Daryl leaves the safety of Alexandria to hunt down her murderer, which leads to his friends’ capture at the hands of the Saviors.\textsuperscript{30} In fact, Daryl’s inability to handle his emotions, as I will discuss below, is the action that directly precipitates Glenn’s death. Maggie’s father Hershel shows that he can be physically strong, but his desire to protect – as the Greene patriarch and eventually as the group’s doctor – overrides all else when making decisions. Despite his position as a father figure and dedicated family man, Rick falls into a position as a fighter who charges into the fray without consideration for his loved ones.\textsuperscript{31} He is described by AMC as a “wartime leader” who has “trouble transitioning to the more peaceful world of Alexandria.”\textsuperscript{32} Unable to adapt and with a growing mistrust of forming new relationships, Rick’s leadership abilities and moral compass grow more dubious as the seasons progress. Perhaps the most telling of Rick’s inflexibility is how his qualities are reflected in The Governor. The Governor obsesses over protecting his community members, is a father unhinged by the zombification of his daughter, and is hostile to those who threaten his leadership. Rick and the Governor are two sides of the same coin, and offer a cautionary tale to those who refuse to change while the world around them does. Similarly, Hilltop’s Gregory and the Saviors’ Negan present the extremes of charismatic tyrants, with Gregory as the manipulative coward and Negan as the narcissistic maniac.

If the white men on \textit{TWD} exemplify the failure of inflexibility, Glenn stands as an exemplar of adaptability. Unlike other characters, Glenn’s personality, relationships, and storyline grow as the seasons progress. As the show’s white men struggle with their one-
dimensionality, Glenn’s own masculinity is allowed to flourish and his character becomes less of racial token. Viewers also noted this change, as Angry Asian Man’s Phil Yu noted:

> You look at the search terms [on my blog] from the first season to now, and I got a lot of traffic in the beginning from, “Chinaman Walking Dead.” Honestly, it would be like, “Chink Walking Dead.” People just want to know who the “chink” is, the yellow dude, on The Walking Dead. And then over time you’d see “Glenn Walking Dead;” “Steven Yeun girlfriend.” He became a human being to people. He was humanized... he stopped being the Oriental dude on The Walking Dead and became Glenn [emphasis added].

Watching Glenn “become Glenn” was a groundbreaking experience for viewers used to seeing stereotyped portrayals of Asian American men in popular media. Glenn Rhee might be “the most beloved Asian American male in the U.S.,” wrote Ken Fong on Angry Asian Man. Identifying Glenn as “resourceful, reliable, romantic, and responsible,” Fong describes a masculinity that is well-rounded and multi-dimensional, far from the stoic or physical one-dimensionality of TWD’s other characters. As an Asian American character, Glenn is “heroic-without-being-a-badass-martial-artist,” and is “one of the only Asian American male characters on any screen who as wooed and won a non-Asian American wife.”

Over the course of six seasons, Glenn transitions from boyhood to manhood, challenging the notion that life—and the construct of masculinity—in the apocalypse comes to a standstill.

As one of the only racial minorities in TWD’s first season, Glenn highlights Rick’s whiteness: he is the “Chinaman,” to Rick’s “Clint Eastwood.” When viewers first meet Glenn, his diminutive status is reinforced by his appearance, particularly in contrast to Rick’s sheriff uniform. In a baggy baseball jersey and baseball cap, warning the dashing white hero of dangers and helping him escape perilous situations, the similarity to Indiana Jones and the Temple of Doom’s Short Round (Jonathan Ke Quan) could not be denied.

Even Yeun acknowledged the similarity when he first started on the show:
They put me in these clothes that made me look like Short Round.... And I didn’t say anything because I was just like, ‘Oh, don’t make a fuss, even though this is absurd and you look like Short Round.’ Nobody noticed until it aired, and then they all said, “What a minute, you look like Short Round.” And I was like, “I know!”

In fact, Google Trends shows that searches for “short round” and “Indiana Jones” increased 1,200% in 2013, and were the most frequent, related queries for users who had also searched for “Walking Dead Glenn.” Despite the fact that Quan is 12 years older than Yeun and that the former is Vietnamese while the latter is Korean, the link between Glenn and Short Round serves to highlight the dearth of Asian American male characters in America’s cultural imagination.

With his humorous quips and earnestness, Glenn is TWD’s “plucky kid” in direct contrast to the alpha male types of the show’s white men. Marginalization is furthered by his friendship with Dale, who is similarly on the periphery as the eccentric and elderly man in the group. Glenn’s naïve optimism (“I’m a glass-half-full kind of guy,” he tells Rick) is meant to reflect his boyishness and immaturity, as is his job as a pizza delivery boy pre-apocalypse. As an inexperienced youth, Glenn is reduced to a stuttering mess once he realizes he has feelings for Maggie. When Maggie declares she’ll have sex with him, Glenn asks, “Why?” His question boyish nervousness but, given the history of asexual Asian American masculinity in American media culture, also projects incredulity that a Asian man sexually desirable. Maggie’s first step to physical intimacy with Glenn is to remove the baseball cap that youth. As their relationship grows, his cap appears with less frequency. By , Glenn’s baseball cap is long gone and he wears, instead, facial hair – the marker of a grown man.
As Glenn’s relationship with Maggie develops, so do his characteristics of masculinity. Viewers witness him having sex, both impulsive and intimate, with Maggie; he becomes an outspoken and demonstrative leader; he hones his hand-to-hand combat skills. Glenn reaches the pinnacle of manhood when he and Maggie are captured at Woodbury. Driven by an overwhelming desire to protect Maggie from being raped by the Governor and to protect his friends, this is the episode where Glenn becomes a hardened man: his tormentor Merle even claims, “I gotta hand it to you – you’re a lot tougher than I remember.” Viewers witness Glenn’s rite of passage into manhood as he smashes the chair he’s tied to against a wall in order to stake a hungry zombie through the skull. After this, Glenn is brought into the fold of hegemonic masculinity as a powerful leader and example of strength, as a protector of white femininity and, perhaps most importantly, as a progenitor.

Given his starting point as a marginalized racial minority, on the periphery of hegemonic masculinity, Glenn is given the space to blend multiple characteristics of hegemonic masculinity into his persona. The process of “becoming Glenn” takes the once “feminized” characteristics of a racialized masculinity and incorporates them into a well-rounded portrayal that also includes the traditionally “masculine” characteristics of white hegemonic masculinity. Glenn, therefore, becomes one of the few Asian Americans on American television to become a successful minority character in his own right: a three-dimensional character who succeeds not only in physically surviving, but in developing and maintaining relational, emotional, and mental well-being. By season 6 Glenn is no longer in service to the white man, but instead has taken the best qualities he can find in the white men that surround him. As he tells the young Enid, people “[make] you who you are.”
Thanks to Dale, Glenn can impress Abraham with knowledge of how to find a spare battery for an RV. Following Rick's example, Glenn develops a ruthlessness to protect those he loves. Unlike Rick, however, he's also more willing to trust outsiders and even forgive Alexandria's Nicholas, the hotheaded coward who not only got Glenn's friend killed, but tried to kill Glenn as well. Pointing out how Glenn's trusting nature contrasts the hardened mistrust of the group's leaders, Maggie matter-of-factly claims, "Glenn saves people. Even people like that." Like Daryl, Glenn can swallow his feelings and remain steadfast and stoic. At the same time, he is open about his vulnerabilities and fears. Having had Hershel as a father figure, Glenn finds it in him to try and build a future with Maggie, first proposing to her, and eventually deciding to have a baby. While he is protective of Maggie, he also acknowledges her right to make her own decisions in a true partnership; Glenn is also a tender and caring lover who relishes in small, intimate moments with Maggie. Indeed, as a model for new masculinity in *TWD*, Glenn's declaration seems apt in the season 6 finale: "The world's not what we thought it was... it's bigger."

Post-apocalypse postscript

Glenn's growth as a man suggested that the ever-blurrier social dynamics of the *TWD* held no place for the limitations of traditional, white masculinity. With each passing season, Glenn added characteristics of dominant, white masculinity to his once-marginalized identity, ultimately crafting a more fluid expression of manhood that addressed the challenges of the post-apocalypse more successfully than the rigid masculinity of the show's white characters. Yet, while Glenn went from being a boy to becoming a man, he could still never be a white man. *TWD* ultimately remains a zombie narrative privileging the struggles of white patriarchy, and the show's focus continues to be
on the struggles of traditional American (white) heroes. Perhaps, then, this is why Glenn “needed” to die in season 7.

_TWD’s_ season 6 cliffhanger ending centered on Negan choosing which of the remaining survivors in Rick’s group he should kill with “Lucille,” his barbed wire-wrapped baseball bat, and the episode ended with the characters’ screams as Negan beat one of them to death.47 The months that followed spawned a litany of tweets, blog posts, YouTube videos and more as fans offered their theories on Negan’s victim. Many expected Glenn to die at some point – Glenn had, in fact, died early on in episode 100 of Kirkman’s comic, in this exact scene with Negan – but many held out hope given Glenn’s fake death earlier in season 6, the fact that he had survived much longer on the TV show and was, ultimately, one of the show’s more beloved characters.

_TWD’s_ promise to reveal Negan’s victim worked to provide the show with a sizeable ratings bump: the season 7 premiere drew approximately 17 million viewers.48 The episode, “The Day Will Come When You Won’t Be,” was widely criticized as gratuitously violent, even for a zombie drama, and as exploitative of fans’ emotions and expectations. After a tense 20 minutes, viewers saw Negan impulsively choose Abraham as his victim, beating him in the head with Lucille. Overcome with rage, Daryl lunged and hit Negan, which provokes him to claim a second victim: Glenn. True to the comic, Glenn’s death is not swift, and is just as gruesome: “I just popped your skull so hard your eyeball just popped out…and it is gross as shit,” crows Negan, as Rick’s group watches in horror. The prolonged scene and its gratuitous violence, along with later moments where Rick imagines – and viewers see – other members of the group beaten with Lucille, prompted _The Hollywood
Reporter to describe the episode as “nonstop traumatization and nonstop sadism... [and] nonstop torture porn...followed by 10 minutes of grief porn.”\textsuperscript{49}

Ultimately, Glenn’s death serves the white masculinity of the \textit{Walking Dead} universe. Glenn’s death was functional even for the (white, male) showrunners, as it supported a tidy narrative. Kirkman stated in an interview, “At the end of the day...pulling the thread on this sweater [of keeping Glenn alive] pulls too many things apart and it’s too difficult to get back on that trajectory with that death.” Within the show itself, the graphic scene is less about Glenn and more about establishing Negan as an enemy and Rick’s subsequent breakdown. In the episodes that follow, it becomes clear Glenn’s death is a narrative catalyst to add nuance and interest to the white masculinities that remain from season 1: Carl steps into the role of vengeful action man as Rick turns into a simpering and broken submissive, and Daryl struggles with his grief, guilt and rage.

As he embraced the best example of manhood he could—as a leader, fighter, lover, father—Glenn juxtaposed the one-dimensional masculinities he lived beside. Glenn Rhee illuminates the struggle the white patriarchy faces to survive in a society where traditional frameworks of race and gender have broken down. Within the \textit{TWD}'s narrative, Glenn’s strong relationships with Rick and Daryl instill in them an acute sense of loss that humbles them as men, reinvigorates their efforts toward survival and foregrounds their loved ones as priorities. Beyond \textit{TWD}, Glenn’s death also prompted acute sense of loss among fans, particularly those in the Asian American community. However, this loss would not be such a sting, such horror, if Glenn Rhee had not proven that an Asian American man can be present in a narrative as a desirable character, fighting alongside—and even rising above—the traditional white hero. Glenn Rhee’s legacy proves that there is hope for an Asian
American man to escape the label of “yellow dude” and instead “become Glenn,” a full-fledged character in his own right.

**Bibliography**


Ho, Helen K. "The Model Minority in the Zombie Apocalypse: Asian-American Manhood on


Saria, Oliver. *October Cover Story: Into the Deep End With The Walking Dead's Steven Yeun.*


11 Ibid.
13 Connell, 80-81.
14 Ibid.
15 Gary Canavan, "We Are the Walking Dead': Race, Time, and Survival in the Zombie Narrative, Extrapolation 51, no. 3 (2010): 444.
were the most frequent related queries for users who had also searched for “Walking Dead Glenn.”

Ironically, in the same episode where T-Dog tries to convince Rick to let the black prisoner Oscar (Vincent Ward) join their group, he sacrifices himself to a mob of zombies so Carol can live. In the episode where Oscar is shot by a Woodbury soldier, Tyreese (Chad Coleman) and his sister Sasha join Rick’s group at the prison.


*The Walking Dead,* “Cherokee Rose,” AMC, November 6, 2011, written by Evan Reilly.


*The Walking Dead,* “East,” AMC, March 27, 2016, written by Channing Powell.

Take, for example, Rick’s return into the overridden streets of Atlanta immediately after reuniting with Lori and Carl; when Carl is shot in the eye, Rick leaves him in the infirmary to instead go on a zombie-killing rampage (“No Way Out”).


“Vatos.”

“Guts.”

Google Trends shows that searches for “short round” and “Indiana Jones” increased 1,200% in 2013, and were the most frequent, related queries for users who had also searched for “Walking Dead Glenn.”

“Guts.”

“Cherokee Rose.”


*The Walking Dead,* “First Time Again,” AMC, October 11, 2015, written by Scott M. Gimple and Matthew Negrete.

*The Walking Dead,* “This Sorrowful Life,” AMC, March 24, 2013, written by Scott M. Gimple.

*The Walking Dead,* “Now,” AMC, November 8, 2015, written by Corey Reed.

“East.”


All the Times Glenn Was Taken Prisoner. Do you like this video? “People you love they made you who you are. They’re still part of you. If you stop being you, that last bit of them that’s still around inside, who you are it’s gone.” – Glenn sharing his philosophy with Enid.

Glenn Rhee is a main character and a survivor of the outbreak in AMC’s The Walking Dead. He is the main supply runner for the Atlanta survivor camp and he saved Rick Grimes from walker-infested Atlanta, bringing him back to