

## The Philosophical Zombie as the Portrait of the Human Captured by the System/State Apparatus in Marion's *Warm Bodies*

Il-Yeong Kim

(Professor, Sungkyunkwan University)

The zombies, as Bernard Perron points out, are “migratory organisms, with no respect for territory or concept of home” (27), which make their appearances throughout diverse media such as movies, novels, animation, and video games. In spite of such diverse appearances in media, zombies have the common features, the corpses which come back from the death, that is, living/moving corpses. Zombies, however, can be largely divided into two groups in terms of their specific characters.

The first group is what Kevin Boon designates as the “zombie drone” to which Boon refers also as “the witless shell used for slave labor” (57). The zombie drone, the prototype of the zombie, was

artificially made by the voodoo priest of Haiti, the place of origin of the zombie. The bokor, the voodoo priest, makes his intended victims take the “coup poudre”, the zombie powder whose main effect is to induce a state of suspended animation, that is, a state of apparent death. The victims who later wake up look like zombies who are deprived of their proper mobility, emotion, and thinking faculty, due to the brain damage done by the zombie powder. The bokor uses his zombified victims as slave labor, because they follow any order without complaint like slaves. The zombies of the voodoo, thus, come to represent those who are deprived of thinking power, soul, or identity, while the term zombie refers to the “revenant” (Ellis 213) who returns after death, or “undead” who are dead yet still moving.

The other group is what Boon designates as the “zombie ghouls” (57), which made their first appearance in *Night of the Living Dead*, a movie made in 1968 by George Romero, “Shakespeare of zombie cinema” (Bishop 198). Like zombie drones, zombie ghouls without any thinking faculty cannot feel any pain or emotion. Their common features, however, are confined to these characteristics. Unlike the passive and obedient zombie drones, zombie ghouls are driven into attacking humans by the blind instinct to eat and drink the human flesh and blood, while transforming their victims into their fellows, that is, zombie ghouls.

Zombie ghouls made their continual appearances in the series of following zombie movies made by Romero, such as *Dawn of the Dead* (1978), *Day of the Dead* (1985), and *Land of the Dead* (2005), while inspiring many movie directors and novelists who have introduced Romero’s zombies in their works. The zombie ghouls, recreations of the zombie drones, thus, have become “the firm protocols of the genre” (Bishop 199), while making the zombies blindly covetous of human flesh and blood as the staple in zombie novels and movies.

A new type of the zombie, however, recently introduces itself in *Warm Bodies* (2010), a novel by Issac Marion, which has enjoyed enormous popularity, and has been translated into many languages since its publication. While sharing the common features with zombie drones and zombie ghouls, the zombies of the novel have their own distinctive features which make them look totally different from the traditional zombies as the “undead” or “living dead”

R, the zombie hero of the novel, does not feel any emotion or pain, and sometimes attacks humans to eat their flesh, like zombie ghouls. The common features which R has with the traditional zombies, however, are limited to these. Unlike the traditional zombies, soulless or threatening group of the undead, R has a name, though incomplete, and can do his own thinking and speaking, though partially, while forming a friendship with fellow zombies. Furthermore, though obliged to eat the human flesh for survival, R hates to kill humans, even loathing to chew human flesh, as he confesses, “eating is not a pleasant business. I chew off a man’s arm, and I hate it. I hate his screams, because I don’t like pain, I don’t like hurting people, but this is the world now.”<sup>1)</sup>

R’s fundamental difference from traditional zombies lies in the fact that he feels doubtful about his own identity and his way of living as a zombie. *Warm Bodies* which focuses on such an individualized zombie is, in this respect, distinguished from the traditional zombie narratives whose zombies make their appearance only as a threatening, inhuman group, or soulless machine. In short, the zombies of the novel, as Robert Blanton points out, are not “zombies as killing machines”(9), but humans deprived of their identity, that is, philosophical zombies whose concept was introduced by Giles Deleuze.

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1) Issac Marion, *Warm Bodies* (Vintage Books: London, 2013), p. 7. Further references to this edition will be indicated parenthetically.

In *A Thousand Plateaus*, Deleuze maintains that “nature, the Whole of existence, is at once a matter of flows,” and “any society must structure these flows in order to subsist” (Parr 36), while designating the process of restriction or structuring as “coding”. Along with the way of coding which produces “certain fixed ways of existing” (Parr 36), Deleuze also introduces the concept of “capture”. According to Deleuze, for the state to subsist, the inhabitants of the state and their activities should be dominated and captured by the so-called “state apparatus” which the state employs. In this sense, the state apparatus is also “mechanisms of capture” (Parr 41). Hence comes the concept of Deleuzian zombies. The inhabitants captured by the status apparatus are, in a philosophical sense, zombies who are obliged to follow “certain fixed way of existing” established by “coding”.

Deleuze refers to the inhabitants captured by the state apparatus as zombies because the inhabitants who should follow the fixed way of living are like zombie drones who are deprived of their souls or autonomy. More significant reason that he calls the inhabitants as “zombie-like”, however, can be found in the physical characteristics of zombies. As the bodies of the zombies are impaired and, sometimes, torn away by the process of decay, the bodies of the inhabitants are, in a metaphorical sense, impaired or damaged by the process of the capturing. In short, Deleuze compares the inhabitants who undergo the (symbolic) bodily impairment or spiritual death by the (symbolic) capture to the (philosophical) zombies whose impaired bodies embody the spiritual death or capture by the state apparatus. Deleuzian idea of the zombie is suggested in his explanation of how the state apparatus, “mechanisms of capture” can make the inhabitants of the state zombies.

the State apparatus makes the mutilation, and even death, come first. It needs them preaccomplished, for people to be born that

way, crippled and zombielike. The myth of the zombie, of the living dead, is a work myth and not a war myth. Mutilation is a consequence of war, but it is a necessary condition, a presupposition of the State apparatus and the organization of work. (Deleuze 425)

Deleuze explains that (bodily) mutilation or death is brought about by the state apparatus, “mechanism of capture”, suggesting that the inhabitants of the state become, in the symbolical sense, the (un)dead deprived of their identities whose impaired or mutilated bodies stand for their spiritual death. That is, the inhabitants of the state whose bodies undergo bodily impairment/mutilation by the state apparatus are “living dead”, (philosophical) zombies. Deleuze, however, implies that the zombie is not the effect of the capture by the state apparatus, since the inhabitants of the state are born as zombies. In short, the inhabitants are *always already* “pre-disabled people, preexisting amputees, the still born, the congenitally infirm” (Deleuze 425), that is, zombies, because they are thrown into the state apparatus at their birth. In this sense, Deleuzian zombies refer to the humans who, at their birth, are obliged to follow “certain fixed way of existing”, or who are “trapped within the ideological construct that assures the survival of the system” (Lauro 99).

The Deleuzian/philosophical zombie captured by the state apparatus corresponds to Lacanian subject. Since the subject, according to Lacan, is determined and given by the symbolic order which consists of sign and language (“coded world” in Deleuzian sense, that is, the state), one cannot refuse the symbolic order. Therefore, in order to be the subject, one should forego parts of himself which the symbolic order does not allow, and follow the “certain fixed way of existing” provided by the symbolic order/the coded world. Since Lacanian subject is possible only through Lacanian “castrations”, the

foregoing of parts of oneself, the subject at his birth is already “mutilated” or “castrated”, like the philosophical zombie whose body is already at their birth impaired or mutilated by the state apparatus.

## II

The clue to the nature of the zombies of *Warm Bodies* can be found in the confession made by R at the beginning of the novel. R’s confession which begins with “I am dead” (3) is immediately followed by the self-question of when he died, how he became a zombie, or rather, what made him a zombie, ultimately leading him to agonize over his identity as a zombie. First of all, pondering over “past human existence” and “the new (un)life and its conditions”(Holmes 153), R thinks about the possible connection between his present status as a zombie and his past life as a human.

I have begun to wonder where I came from... was I built on the foundations of my old life, or did I rise from the grave a blank slate? How much of me is inherited, and how much is my own creation?... Am I firmly rooted to what came before? Or can I choose to deviate. (58)

R’s self-question or inquiry about how much of his present life (status) as a zombie is founded on his past life (self) as a human indicates that the zombies of the novel may be not fundamentally different from humans. Furthermore, R’s hypothesis that his present status as a zombie might be an extension of his past life as a human implies that the zombie of the novel is not an “undead” in a literal sense, but philosophical zombie, a human captured by the state apparatus.

Another clue to the nature of the zombies is also found in R's confession that "the truth is I have no idea when I died" (52). Since R's confession, as Holmes points out, implies that R already meets "many of the conditions of being a zombie before he died" (146), it can be inferred that the death which R mentions is a spiritual one. The fact that R never refers to himself or other zombies as "undead", a traditional term for the zombie, but as "the dead" or "convert" (22), can be considered in the same way, since a "convert" denotes the person who undergoes a spiritual change, like the zombie who undergoes a spiritual death.

The difference in the decaying degree of zombies' bodies also indicates that the zombies as the converts refer to those who undergo spiritual death. According to R, some of the dead maintain their flesh for years, while some of the dead "wither to bones in a matter of months" (52). As an explanation for such different stage of the decay, R suggests that the decay of the zombie's body is determined by zombie's mind. "Maybe our bodies follow our mind's leads. Some resign themselves easily, others hold on hard" (52). The meaning of the spiritual death and decay is implied in R's description of the everyday life of the zombies. "We[zombies] are just here. We do what we do, time passes, and no one asks questions" (4). The zombies of the novel do not question themselves about the meaning and purpose of what they do, never wondering why they are here at this moment. They just spend their time in "repeating their routines" (12) without any thought, thus proving themselves to be "animate but empty" (12), soulless beings whose spiritual death is derived from their loss of autonomy and identity.

The spiritual death which zombies represent or embody is actually the cause and result of the loss of identity. Thus, it is impossible for R who has deep "concerns about identity and the self" (Szanter 100) to

figure out what he had been as a human before he became “the dead”, or rather, a zombie, since the spiritual death which the zombie represents is another name for the loss of self or identity.

The fact that the zombies of the novel refer to the philosophical zombies deprived of their identities is also suggested by R’s reference to the zombies as “no one” (4), and by their inability to remember their past lives and names. What is important, however, is that the zombies cannot remember their names any more, when they became zombies. To be precise, they become zombies at the moment when they cannot remember their own name any more, since the loss of the name is equivalent to the loss of identity. Thus, R laments over the loss of his name as the most tragic: “it does make me sad that we’ve forgotten our names. Out of everything, this seems to me the most tragic” (4).

R’s lament over the loss of his name/identity, thus, inevitably leads to his question of the cause of his zombification. In the belief that he may find a cure for the zombification, if its cause is found, R enumerates the possible causes of zombification which traditional zombie narratives or movies suggest. “How did we become what we are? Was it some mysterious virus? Gamma rays? An ancient curse?” (8). R is anxious to find out how he became the dead/a zombie, wondering whether zombification was brought about by the mysterious virus as in *World War Z* by Max Brooks, by the radiation such as gamma rays as in *Night of the Living Dead*, or by the black magic of voodoo priests.

R also asks himself about how the world became devastated, or rather, how the apocryphal world has arrived. “Disease? War? Social collapse? Or was it just us? The Dead replacing the Living?” (6). As her answer to R’s question, Julie who also has worried herself about the cause of the zombification and devastation of the world makes the following statement. “All the political and social breakdowns? The



global flooding? The wars and riots and constant bombings? The world was pretty far gone before you guys even showed up" (70). The point of Julie's argument is that the advent of zombies is not the cause of the disaster, but the "final judgement" (70), that is, the result of the disaster, because the disaster which leads to the destruction of the humanity already began before the appearance of the zombies. Julie's following statement that "killing a million zombies isn't going to fix it, because there's always going to be more" (70) once again confirms her belief in the zombie as the result of the disaster.

Julie also maintains that the fundamental cause of the disaster is neither the black magic of voodoo priests as suggested in the traditional zombie narratives, nor the virus or atomic war, but something obscure. "I[Julie] don't think it's from any spell or virus or nuclear rays. I think it's from a deeper place. I think we brought it here" (221). Julie implies that she seeks the fundamental cause of the disaster in the unobtrusive, thus, unseen (social) system, because, she believes, the disaster was brought about by the human, and its cause resides in "a deeper place". In this respect, Julie's former statement that "everyone is dying, over and over again, in deeper and darker ways" (134) reveals her suspicion that the (social) system may produce "the dead", that is, zombies, in a hidden and secretive way.

R compares the process of being a zombie to the taming of a body: "our wild bodies have finally been tamed" (7). R's description of his zombification as the taming of his body suggests that zombies are the product of the system, because the taming of the body is equivalent to the impairment or mutilation of the body by the social system or Deleuzean state apparatus. That is, R is unconsciously aware that he became a (philosophical) zombie by the social system, Deleuzean state apparatus, which impairs and mutilates his body in a symbolical sense. Hence it is necessary to find out the state apparatus which produces

zombies, and to examine how the state apparatus operates in the society, and who masterminds the state apparatus controlling the society.

The novel introduces two societies: a human society called “city stadium” and a society of the zombies who live in the airport. The city stadium is governed and controlled by General Grigio, Julie’s father. General Grigio, a musician in his youth, became a soldier who devoted himself to exterminating zombies at the command of “big-picture people” (70), because, he believed, he could prevent the destruction of the world by destroying zombies, the ultimate cause of the global devastation. However, as the government disappeared along with the “big-picture people”, Grigio who was appointed as the governor of the city stadium built a tall wall around the city stadium, placing guards with weapons at its entrance to prevent the entrance of zombies. As a result, the humans are “all corralled in the Stadium with nothing to think about but surviving to the end of the day” (69), as Julie points out, since “Dad[Grigio]’s idea of saving humanity is building a really big concrete box, putting everybody in it, and standing at the door with guns until we get old and die” (70).

Grigio’s radical measure to protect the humans against zombies is derived from his wrong-headed, but unshaken conviction that zombies are “just walking corpses to be disposed of” (72), enemies to human survival. Acting up to this conviction, Grigio instills the antagonism against zombies into the mind of the humans, and has children taught everyday how to kill zombies, allowing them to read and write, only when they have time to spare. With Grigio, reading and writing is unnecessary, and inessential activities which does not contribute to human survival. So Grigio provides power and authority only for soldiers, policemen, and engineers whose function, he believes, is essential to the maintenance and control of the city stadium, while banishing “inessential ornament” (122) such as art and music from the stadium.

The city stadium where ‘impractical’ things such as learning and arts are ignored, is like the waste land where “production is no longer possible due to environmental collapse and life persists only through the salvaging of remnants of civilization” (Holmes 146). So Julie’s mother left the city stadium, and chose her death, instead of living in the city stadium, because she could no longer endure the city stadium where “everything that made her alive was gone” (150). In short, the city stadium, where nobody can sustain his/her proper life, as shown in the case of Julie’s mother, is a city of death which Julie compares to “a vast cemetery” (202) or “dry corpse of a world” (221).

The dwellers of the city stadium, a city of death, are, in this respect, “dead” people in a metaphorical sense. R’s description of the streets of the city stadium as “a grid of nameless streets filled with nameless people” (145) implies the stadium dwellers’ deprivation of their names, that is, their identities, while Julie’s description of them as “one big mindless amoeba” (146) suggests deprivation of their souls. R and Julie are aware that the humans in the huge prison called city stadium are not different from “the dead”, that is, zombies.

As the human society is under the control of the rigid system represented by general Grigio, the zombies dwelling in the airport are also, in an insidious way, controlled by a particular group of zombies called “boney” or “skeleton”. As their appellations suggest, the boneys/skeletons do not have any flesh, unlike the ordinary zombies called “fleshy” or “flesh-clad” who have flesh in their bodies, though decayed or impaired. Though they are referred to as “the dead”, the boneys/skeletons who control the “fleshy” are fundamentally different from the zombie, because the boney/skeleton functions as a kind of system which controls and produces the (philosophical) zombies. R’s following description of the boneys/skeletons is significant in this respect.

To exist in that singularity, trapped in one static state for eternity— this is the Boney's world. They are dead-eyed ID photos, frozen at the precise moment they gave up their humanity.... Now there's nothing left. No thought, no feeling, no past, no future. Nothing exists but the desperate need to keep things as they are, as they always have been. (168)

The appearance of the boney/skeleton is the picture of death itself, that is, ID photo of the zombie. Furthermore, the boney/skeleton as the visual representation of the zombies have the characteristics of "the dead". They do not have any emotion, or feeling, still less any hope for the future, while attempting to maintain the status quo, since the world of death the boneys/skeletons represent is a stagnant world of no change. Hence R finds the image of "Grim reaper" (213), personification of death, in the boneys/skeletons.

The boneys/skeletons as the controllers of the zombies should be examined in terms of Althusserian state apparatus, particularly ideological state apparatus. In his "Ideology and Ideological State Apparatuses", Althusser distinguishes "repressive state apparatuses" (RSA) which "function by violence" from "ideological state apparatus" (ISA) which "function by ideology", while providing a list of RSA such as "the Army, the Police, the Courts, the Prisons" (110) as well as a list of ISA such as "the religious ISA... the educational ISA... the family ISA, the legal ISA, the political ISA" (110).

Among the ISA in which "the ruling ideology", that is, "the ideology of the ruling class", is realized, Althusser mentions two ISA particularly. The principal ISA which Althusser first mentions is the church as the religious ISA, "dominant Ideological State Apparatus" in the "pre-capitalist historical period" (115). The church, according to Althusser, was the most effective and dominant ISA as a means of spreading and confirming the ruling ideology because it "concentrated

within it not only religious functions, but also educational ones, and a large proportion of the functions of communication and culture” (115).

The another principal ISA on which Althusser focuses is “what the bourgeois has installed... as its dominant Ideological State Apparatus”, that is, “the educational apparatus, which has in fact replaced in its functions the previously dominant Ideological State Apparatus, the Church” (117). Because the ultimate purpose of ISA is to instill the ruling ideology, the educational apparatus, which “drums into them[children]... a certain amount of ‘know-how’ wrapped in the ruling ideology” (118), becomes the most effective ISA in the capitalist period.

The boneys/skeletons perform the function of these two principal ISAs as (priests of) the church and as teachers of the school. The function of the boneys as the church (priests) is suggested at the beginning of the novel.

The Dead have built a sanctuary on the runway. At some point in the distant past someone pushed all the stair-trucks together in a circle, forming a kind of amphitheatre. We[zombies] gather here, we stand here, we lift our arms and moan. The ancient Boneys wave their skeletal limbs in the centre circle, rasping out dry, wordless sermons through toothy grins... That vast cosmic mouth, distant mountains like teeth in the skull of God, yawning wide to devour us. To swallow us down to where we probably belong. (11)

In the above scene, the boneys/skeletons who self-appoint themselves as religious leaders preside over the church service in a kind of makeshift church. The “dry, wordless sermons” which the boneys deliver to their “congregation” (12), however, are not about life, but the doctrine of death which they represent and advocate. In a word, the boneys as the priests of the zombie society lead their congregation to

the world of death by inculcating their ideology of death in the form of religious sermons.

The boneys who pose as sacred, spiritual leaders also assume the authority as Althusserian legal ISA. They set up what they say or preach as the law to be absolutely observed, never allowing any objection to it. When R tries to explain the reason why Julie should leave the airport, the boneys make predetermined responses, not even listening to his explanation. With “unyielding conviction”, they pass a sentence of death on Julie “like demon monks chanting Hell’s vespers” (79). “No need to speak. No need to listen. Everything is already known. She[Julie] will not leave. We[boneys] will kill her. That is how things are done. Always has been. Always will be” (79). The boneys as the legal ISA would not listen to what others say, not even allowing others to speak, because only the things which they say can be laws. “I[boney] rest my case, and That’s the way it is, and Because I said so” (67).

The boneys/skeletons also undertake the role of the educational apparatus, the most powerful and effective ISA in the capitalist period. Looking upon themselves as teachers of the zombies, who should maintain and justify the closed system of death, they try to have the sense of hostility toward humans ingrained in the zombies. For this purpose, the boneys/skeletons show to the zombies some horrible pictures, such as those of “organized ranks of soldiers firing rockets into our [zombies] hives, rifles popping us off with precision”, “private citizens with their machetes and chainsaws hacking through us like blackberry vines” (66-67). Furthermore, the boneys take the pictures of the zombies who hunt humans to eat their flesh, which they show to the zombie children.

The message they try to deliver by showing pictures of the bloodshed to zombies is suggested by R’s impression when he receives these pictures from the boney, “the images speak for themselves. The

message of today's sermon is clear; inevitability. The immutable, binary results of our interactions with the living. They die/we die" (67). The ultimate idea with which the boneys attempt to inculcate zombies is that zombies and humans are essentially incompatible with each other, so one of them should be killed. In other word, the purpose of the pictures is to justify zombies' killing of humans, which the boney insists is absolutely necessary for zombies to survive. So assuming the responsibility as teacher, the boneys/skeletons also teach zombie children how to attack and kill humans in a "classroom" built by "stacking heavy luggage into high walls" (34) of the food court, just as humans teach their children efficient ways to kill zombies.

The fact that zombies are products of the exclusive system supported by the state apparatus implies that the enemies of the humans are not zombies, but the exclusive system itself, because zombies are victims captured by the system/state apparatus. Issac Marion, author of the novel, therefore, suggests the way to restore "the dead"/zombie to the human, that is, the way to escape from the exclusive system which makes its captives zombies.

The foremost thing which is essential to overcoming zombification is the communication between humans and zombies who are taught that they are incompatible with each other. The only way for the zombie to communicate with the human, however, is to consume the human brain. R could also communicate with the human by taking the brain of his human victim, who was ironically Perry Kelvin, Julie's former boy friend. So whenever he eats Perry's brain, R carries on a telepathic or imaginary conversation with Perry's soul. When R apologizes to Perry for having killed him in this telepathic conversation, Perry advises R to forget about it, thus showing the importance of mutual understanding.

The consuming of Perry's brain leads R to share Perry's past

memories, sometimes throwing R into a baffling situation, because R becomes confused about whether the memory suddenly occurring to him is Kelvin's memory or his own. "These are my[R] memories... Am I having a conversation with the very mind I'm digesting? I don't know how much of this is actually Perry and how much is just me" (60-61). Furthermore, R comes to feel as if Perry's soul entered his body, and he became "Perry Kelvin's afterlife" (63), even thinking that he might be Perry Kelvin himself. "Is it actually him[Perry]?" (89). In a word, by consuming Perry's brain which connects Perry and R, R feels as if he and Perry became undistinguishable.

As if Perry knew and understood R's feeling, Perry, in a telepathic conversation with R, maintains that he and R are not enemy, but one and the same person whose soul is conjoined.

you[R] and I[Perry] are victims of the same disease. We're fighting the same war, just different battles in different theatres, and it's way too late for me to hate you for anything, because we're the same damn thing. My soul, your conscience, whatever's left of me woven into whatever's left of you, all tangled up and conjoined. (160-61)

When the hostile relationship between humans and zombies, and their seeming incompatibility are considered, Perry's argument that humans and zombies are "victims of the same disease" who fight "the same war" in different places seems unreasonable and incomprehensible. But, if the "disease" refers to the exclusive system which transforms its captives into "the dead"/zombies, Perry's argument is logical, because humans and zombies wage wars against the system, and the humans captured by the system become (philosophical) zombies. In short, Perry's statement suggests that the human and the zombie are not fundamentally different from each other, thus revealing his accurate



grasp of the situation with which humans and zombies are faced.

Along with the communication between humans and zombies, love is also essential to the “rehabilitation of the zombies” (Holmes 149). When R comes to have affectionate feelings for Julie prompted by his sharing of Perry’s memory, he partially recovers his feelings as a human. So when Julie hugs R with gratitude for R’s considerateness, R begins to feel his heartbeat. “[R] almost swear I can feel my heart thumping. But it must just be hers[Julie], pressed tight against my chest” (69). Though R later adds that the heartbeat he felt must be Julie’s, because he is “the dead”, it is not clear whose heartbeat it is. Furthermore, even if R mistook Julie’s heartbeat for his, it is a proof that R, through his love for Julie, begins to change into a human who can feel.

It is not R alone whom love transforms into a human, because many zombies including M who are moved by R and Julie’s love begin to change like R. R’s zombie friend M, who escaped from the airport with other changing zombies, calls R at Julie’s house, and asks what they should do. At this moment, “the young, eager voice in my[R] head” says, “Whatever you[R] and Julie triggered, it’s moving. A good disease, a virus that causes life!” (191-92), while urging R to spread the virus of life. Convinced by the inner voice that love can be the cure for the “plague”, that is, zombification, R and Julie escape from the city stadium through emergency exit to meet millions of changing zombies waiting for them outside the city stadium.

When they arrive at the place where changing zombies have gathered, R witnesses skeletons kill the changing zombies in a cruel way.

I[R] watch the skeletons drag them[zombies] down and hammer their heads against the pavement. I watch them stomp out their brains like so much rotten fruit. And I watch them multiply,

rolling out of the trees and down the freeway slopes as far back as I can see, gathering on the road in a vast, clattering swarm. (208-09)

At the sight of the skeletons who make their appearances in every place, R, to his great surprise, realizes that much more skeletons than he saw have existed, without revealing their presences, that is, R becomes aware that many skeletons have kept close watch over the zombies, unseen. Therefore, the fact that skeletons form a massive army suggests that skeletons are faced with urgent situations where they should play the role of the army as RSA to eliminate the changing zombies who become increasingly uncontrollable.

Another important fact which R has realized at this moment is that he and Julie have brought about the urgent situation which triggered the skeletons' desperate responses. "They[skeletons]'re going to 'hunt us[R and Julie] down' because we accidentally started a little scuffle in their stupid haunted-house airport" (212). When Julie, at this, asks whether the skeletons attempt to kill them because of grudges, Perry inside R's head whispers as follows. "It's not a grudge. These creatures[skeletons] are far too pragmatic to care about revenge. They're on to you. It's not because you started this scuffle, it's because they know you're going to finish it" (212). R, who became one with Perry through the brain, also perceives that Julie and himself are targets of the skeletons, because, the skeletons believe, their love can collapse the system of death maintained by the skeletons as ISA.

To prevent the massacre of zombies by the skeletons, R and Julie lure the skeletons into the city stadium, expecting the organized human army to oppose them. Once inside the city stadium, the skeletons, however, begin to slaughter humans and zombies indiscriminately. At this sight, Julie in a shaky voice asks R what they should do,

confounding R with her pleading eyes. At this very moment, R realizes that he loves Julie, and kisses her.

As soon as R kisses Julie, magical things happen. "The armies of skeletons have stopped advancing. They stand completely motionless" (223). "Their[R and Julie's] magic, life-restoring kiss" (Holmes 153) checks the advance of the skeletons, making them stand still. Their kiss, however, does not bring about the complete destruction of the system of death, because the unknown zombie master, who has mobilized the skeletons as the army, or as priests and teachers, still remains, along with general Grigio, the governor of the city stadium. The unknown zombie master and the real identity of Grigio, however, are revealed dramatically in the following scene.

When general Grigio aims his gun at his daughter Julie on the roof of the stadium, Rosso stabs a knife into Grigio's ankle to prevent him from shooting her. Grigio, however, does not seem to feel any pain, because he does not cry out or visibly react. Even when he is obliged to cling to the rim of the roof to prevent his falling, Grigio, with his face "eerily impassive" (224), does not show any emotion. In fact, Grigio who has taken upon himself the task of exterminating zombies is a real zombie, who cannot feel any feeling or pain.

The fact that Grigio has been a zombie is immediately revealed when another set of fingers protrudes from Grigio's body. "As Grigio's skinny hands clutch the roof edge, another set of fingers rises up and clamps down over his. But these fingers have no flesh" (225). In fact, the owner of the fingers without flesh is the master skeleton(zombie) who has masterminded other skeletons/boneys as ISA, and Grigio, who forms one body with the master skeleton, is a real zombie completely captured by the master skeleton. Consequently, when the master skeleton bites "a chunk out of his[Grigio]'s shoulder" (225), Grigio whose face is like "a blank mask" (225) would not fight, making

no resistance. In this respect, the actual ruler of the city stadium has not been Grigio, but the master skeleton, who has also controlled the zombie society in the airport by his avatars, that is, boneys/skeletons.

### III

The system of the city stadium is essentially the same with that of the zombie society, because both systems have been represented and controlled by the (same master) skeleton. The scene where the master skeleton falls together with Grigio reveals the fundamental identity of two systems. “They fall together, entangled, and Grigio’s body shudders in the air, convulsing. Converting. His remaining flesh peels away in the wind, dry scraps floating up like ashes, leaving the pale bones underneath” (226). The body of Grigio and the skeleton are so inseparably entwined and entangled that it is impossible to distinguish Grigio from the skeleton. Besides, the fact that all of Grigio’s flesh peel away in his falling plainly indicates that Grigio is a skeleton himself. That is, Grigio is more than a mere zombie. He is a human skeleton, a human ISA masterminded by the master skeleton.

Grigio’s aspect as ISA supporting the system is disclosed by his own statement. When Julie runs away with R, and the collapse of the city stadium is impending with the intrusion of the changing zombies and skeletons, Grigio, through “the stadium’s huge, ceiling-mounted speakers” (218), attempts to persuade Julie not to make any resistance, while expressing his assurance that he can restore everything, only if principle is left. “When every real thing decays there is nothing left but principle and I[Grigio] will hold to it. I’m going to reset things back to right” (219). Grigio’s emphasis of the principle at this critical moment is derived from his belief that principle is the matrix of the system,

from which the system which he advocates can be reconstructed. In short, Grigio has been the slave of the principle, the matrix of the system, which he has served as a human ISA, since he became the (titular) ruler of the city stadium.

With the death of Grigio (a human ISA) and the master skeleton, the ideology of death/zombie is also disintegrated, and the boney/skeletons as ISA which have been united by the ideology begin to scatter in all directions without any sense of purpose. "They wander off. Some walk in circles, some bump into each other, but little by little they disperse and disappear into the building and trees" (227). Besides, R also undergoes a miraculous change. As soon as the master skeleton and Grigio, with their bodies entangled, meet their death simultaneously, R bleeds "bright, vivid, living-red blood", instead of "dead black oil" from his wounds, and begins to feel "sharp points of pain all over my[R] body" as well as "a rush of sensations" (228). The disintegration of the system, along with the death of the master skeleton, restores R to a "real human", a "living" human, thus visually revealing the zombies to be humans captured by the system.

The fact that the term zombie in this novel does not refer to the living corpse in a literal sense, but "a state of being we don't understand" (125), or a certain "human condition" (171) to be cured, is more straightforwardly suggested by the radical change in the human and the zombie societies brought about by the disappearance of Grigio and the master skeleton. Rosso, new general of the city stadium, lets the gate of the stadium open, and allows zombies to enter the stadium freely. Just as the unseen wall of the zombie society was broken by the changing zombies who escaped from the confine of the airport, the walls of the stadium were collapsed by the death of Grigio, or rather, the master skeleton. Furthermore, the changing zombies who enter the stadium are restored to humans by mixing and reconciliation with the

humans, while the inhabitants of the stadium, through the liberation from the system, also become humans in a genuine sense.

With the disappearance of Grigio and the master skeleton, however, all of zombies are not brought back to life. There still remain boneys who stand motionless like “obsolete equipment waiting to be replaced” (235), “the Half-Dead”, and “The Nearly-Living” (234). What is obvious, however, is that zombies are products of the exclusive system of death, as proved by the case of the zombie children. With the disappearance of the boneys who taught them “how to kill easily, how to wander aimlessly, how to sway and groan and properly rot away” (236), the zombie children are “bursting back to life all on their own” (236).

So R, who has experienced the aftermath of the closed system, expresses his hope that he could “cure death” (239), because he finds out the fundamental cause of zombification. As R admits, however, it will remain a challenge, because, even after the surrender of the skeletons, “some are still Dead. Some are still lingering here at the airport, or in other cities, countries, continent, wandering and waiting” (238). Considered in a Deleuzean point of view, the situation, however, is not so hopeful as R thinks, because the inhabitants of the state ultimately cannot avoid being zombie-like. That is, we cannot be the inhabitants of the state without being captured by the state apparatus. The (philosophical) zombie of the novel is, in this respect, the portrait of the human captured by the system, Lacanian symbolic order, as well as the “allegory for the larger societal self” (Degoul 23).

Sungkyunkwan University

## 주제어

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# **The Philosophical Zombie as the Portrait of the Human Captured by the System/State Apparatus in Marion's *Warm Bodies***

Abstract

Il-Yeong Kim

Though the term zombie generally refers to the undead or living dead, the philosophical zombies mentioned in *Thousand Plateau* by Deleuze are the inhabitants of the state captured, thus deprived of their identities, by the state apparatuses employed to support the ruling ideology. Isaac Marion's *Warm Bodies* presents such philosophical zombies captured by the state apparatuses, which are represented by the boneys/skeletons. Though R, hero of the novel, is referred to as "the dead", that is, a zombie, he is a philosophical zombie who keeps thinking about how he became a zombie, tormented by his identity as a zombie. Through his communication with Perry whose brain he consumes, R, at last, realizes that the closed system supported by the boneys as Deleuzian state apparatus zombified him. And by the collapse of the closed system brought about by his love for Julie, R overcomes zombification. All of zombies, however, are not restored to humans, because there still remain "the Half-Dead" and "The Nearly-Living". The ultimate message of the novel which ends with the presence of the remaining Dead is not so optimistic, because Deleuzian zombie is actually Lacanian subject who is subject to the symbolic, that is, an allegory for the larger societal self.

## **Key Words**

Althusser, closed system, Deleuze, philosophical zombie, state apparatus, *Warm Bodies*

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