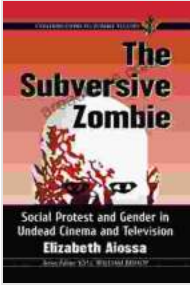


# Social Protest and Gender in Undead Cinema and Television: Contributions to the Horror Canon



The undead have long been a staple of horror cinema and television. From the classic Universal monsters to the modern-day zombie apocalypse, the undead have provided a way for filmmakers to explore our deepest fears and anxieties. But in recent years, the undead have also become a powerful tool for social protest.

**The Subversive Zombie: Social Protest and Gender in Undead Cinema and Television (Contributions to Zombie Studies)** by Steven Cooper



★ ★ ★ ★ ★	5 out of 5
Language	: Spanish
File size	: 2208 KB
Text-to-Speech	: Enabled
Screen Reader	: Supported
Enhanced typesetting	: Enabled
Print length	: 193 pages
Lending	: Enabled



In this book, we explore the representation of social protest and gender in undead cinema and television. We argue that these works provide a unique lens through which to examine contemporary social issues. Featuring contributions from a variety of scholars, the book covers a wide range of topics, including the representation of race, class, and sexuality in undead media, the role of female characters in horror, and the use of horror to critique social and political injustices.

## **Chapter 1: The Undead as a Metaphor for Social Protest**

The undead have often been used as a metaphor for social protest. In George Romero's classic film *Night of the Living Dead* (1968), the zombies represent the disenfranchised and oppressed, who rise up to challenge the status quo. In more recent films such as *The Girl with All the Gifts* (2016) and *Train to Busan* (2016), the undead represent the dangers of unchecked capitalism and environmental destruction.

## **Chapter 2: The Representation of Race and Class in Undead Cinema and Television**

The undead have also been used to explore the issues of race and class. In films such as *Blacula* (1972) and *Ganja & Hess* (1973), the undead

represent the marginalized and oppressed, who are fighting for their place in society. In more recent films such as *Get Out* (2017) and *Us* (2019), the undead represent the horrors of racism and white supremacy.

### **Chapter 3: The Role of Female Characters in Undead Cinema and Television**

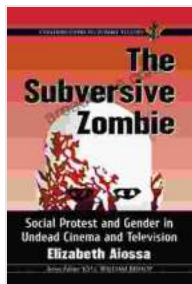
The role of female characters in undead cinema and television has also changed over time. In early horror films, women were often portrayed as victims or objects of terror. However, in more recent years, women have taken on more active and empowering roles in horror. In films such as *The Babadook* (2014) and *A Girl Walks Home Alone at Night* (2014), women are the heroes who fight back against the undead.

### **Chapter 4: The Use of Horror to Critique Social and Political Injustices**

Horror has long been used to critique social and political injustices. In films such as *The Texas Chain Saw Massacre* (1974) and *Dawn of the Dead* (1978), horror is used to expose the horrors of poverty, violence, and racism. In more recent films such as *The Purge* (2013) and *Get Out* (2017), horror is used to critique the dangers of authoritarianism and white supremacy.

The undead have become a powerful tool for social protest in cinema and television. These works provide a unique lens through which to examine contemporary social issues, and they offer a powerful critique of the status quo. As the undead continue to evolve, they will undoubtedly continue to be a source of horror and inspiration for filmmakers and audiences alike.

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