

Abstract (in English)

This work deals with the phenomenon of zombie in films by George A. Romero. Its objective is to prove that, although the characteristics of the phenomenon underwent significant change within individual films by this director, it still preserved the basic metaphoric function it had already at the time of its origination in Haiti in the 17th century. . The analytical part, in which three selected zombie horrors by George A. Romero (*Dawn of the Dead*, *Land of the Dead* and *Diary of the Dead*) are discussed, is based on the methods of neoformalist analysis. Based on the analysis of individual films, I have proved that the zombie phenomenon in Romero's films works, the same as it does in Haiti, as a metaphor of slavery with this metaphor being varied depending on the issues that become the current topic of each of the films whose actual aim is to criticise the contemporary society.