

1. Record Nr.	UNINA9910810438603321
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Titolo	Washed in blood [[electronic resource]] : male sacrifice, trauma, and the cinema / / Claire Sisco King
Pubbl/distr/stampa	New Brunswick, N.J., : Rutgers University Press, c2012
ISBN	1-283-86572-6 0-8135-5206-0
Edizione	[1st ed.]
Descrizione fisica	1 online resource (235 p.)
Disciplina	791.43/652
Soggetti	Heroes in motion pictures Death in motion pictures Sacrifice in motion pictures Psychic trauma in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction -- Reel presence, sacrifice, and the cinema -- Unhinged heroes and alpha traumas -- Free falls in the American nineties -- Remakes, resurrections, and sacrificial returns -- Epilogue: big screen memories.
Sommario/riassunto	Will Smith in I Am Legend. Leonardo DiCaprio in Titanic. Charlton Heston in just about everything. Viewers of Hollywood action films are no doubt familiar with the sacrificial victim-hero, the male protagonist who nobly gives up his life so that others may be saved. Washed in Blood argues that such sacrificial films are especially prominent in eras when the nation—and American manhood—is thought to be in crisis. The sacrificial victim-hero, continually imperiled and frequently exhibiting classic symptoms of post-traumatic stress disorder, thus bears the trauma of the nation. Claire Sisco King offers an in-depth study of three prominent cycles of Hollywood films that follow the sacrificial narrative: the early-to-mid 1970's, the mid-to-late 1990's, and the mid-to-late 2000's. From Vietnam-era disaster movies to post-9/11 apocalyptic thrillers, she examines how each film represents traumatized American masculinity and national identity. What she uncovers is a cinematic tendency to position straight white men as

America's most valuable citizens—and its noblest victims.
