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Titolo	The wounds of nations : horror cinema, historical trauma and national identity // Linnie Blake
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Soggetti	Horror films - History and criticism National characteristics in motion pictures Motion pictures and history ART - Film & Video
Lingua di pubblicazione	Inglese
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [201]-217) and index. Includes filmography.
Nota di contenuto	German and Japanese horror : the traumatic legacy of the Second World War. The horror of the Nazi past in the reunification present : Jorg Buttgereit's Nekromantiks ; Nihonjinron, women, horror : post-war national identity and the spirit of subaltern vengeance in Ringu and The ring -- The traumatised 1970s and the threat of apocalypse now. 'Consumed out of the good land' : George A. Romero's horror of the 1970s ; All hail to the serial killer : America's last frontier hero in the age of Reaganite eschatology and beyond -- From Vietnam to 9/11 : the orientalist other and the American poor white. 'Squealing like a pig' : the War on Terror and the resurgence of hillbilly horror after 9/11 -- New Labour new horrors : the post-Thatcherite crisis of British masculinity. Zombies, dog men and dragon : generic hybridity and gender crisis in British horror of the new millennium.
Sommario/riassunto	The wounds of nations explores the ways in which horror films allows international audiences to deal with the horrors of recent history - from genocide to terrorist outrage, nuclear war to radical political change. Far from being mere escapism or titillation, it shows how horror (whether it be from 1970's America, 1980's Germany, post-Thatcherite

Britain or post-9/11 America) is in fact a highly political and potentially therapeutic film genre that enables us to explore, and potentially recover from, the terrors of life in the real world. Exploring a wide range of stylistically distinctive and...
