

The Wounds Of Nations Horror Cinema Historical Trauma And

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The wounds of nations: Horror cinema, historical trauma and national identity explores the ways in which the unashamedly disturbing conventions of international horror cinema allow audiences to engage with the traumatic legacy of the recent past in a manner that has serious implications for the ways in which we conceive of ourselves both as gendered individuals and as members of a particular nation-state.

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Book Reviews. Issue 51. In The Wounds of Nations: Horror Cinema, Historical Trauma and National Identity, UK lecturer Linnie Blake argues for the horror genre 's unique ability to confront the consequences of traumatic national events for individual and collective identities. Central to Blake 's study is an examination of the process of nation building, which typically has emphasised continuity, commonality and progress to the extent that internal conflict and resistance are suppressed.

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In each case, it is argued that horror cinema forces us to look again at the wounds inflicted on individuals, families, communities and nations by traumatic events such as genocide and war, terrorist outrage and seismic political change, wounds that are all too often concealed beneath ideologically expedient discourses of national cohesion.

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A second victim was also found dead in the church while a third was stabbed several times and died later of her wounds. France's Prime Minister, Jean Castex told politicians, the security threat ...

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