

The Wounds Of Nations Horror Cinema Historical Trauma And

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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 1970s America, 1980s 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 ...

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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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