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Nota di contenuto	Introduction / Karen A. Ritzenhoff and Angela Krewani -- THE EARLY DEPICTIONS OF DISASTER. World War One and Hollywood's First Modern Armageddon: Understanding Wartime and Post-Conflict Representations of a Global Cataclysm in Civilization (1916) and The Four Horsemen of the Apocalypse (1921) / Clementine Tholas-Disset -- The end of the world: loss and redemption in Four horsemen of the apocalypse / Karen Randell -- GLOBAL DEMISE AND COLD WAR. "Radiation's rising, but one mustn't grumble too much": nuclear apocalypse played as farce in Richard Lester's The bed-sitting room / Thomas Prasch -- The legacy of Dr. Strangelove: Stanley Kubrick, science fiction blockbusters and the future of humanity / Peter Kramer -- "Gentleman, you can't fight in here": gender symbolism and the end of the world in Dr. Strangelove and Melancholia / Catriona Mcavoy -- MELANCHOLIA AND OTHER REPRESENTATIONS OF THE APOCALYSPE. Is there an end to it? fictional shelters and shelter-fiction / Solvejg Nitzke -- Melancholia and the apocalypse within / Pierre Floquet -- Eco apocalypse: environmentalism, political alienation and therapeutic agency / Philip Hammond and Hugh Ortega Breton --POLITICS OF SHOWING THE UNTHINKABLE. Disaster films: the end of the world and the risk society hero / Frederick Wasser -- The (gender) politics of

disaster in 2012 / Charles Antoine Courcoux -- Tarkovsky's The sacrifice: a religious humanist apocalypse / Tatjana Ljuji -- Dead narratives: defining humanity through stories / A. Fiona Pearson and Scott Ellis -- MOVING BEYOND THE END OF THE WORLD. Opposing Thatcherism: filmic apocalypse as a political strategy in 1980s Britain / Angela Krewani -- Painting in time: on the use of digital visual effects in Melancholia / Andreas Kirchner -- The corporate and corporeal: min (d)ing the body conscience and consumption in early 21st century Hollywood dystopia / Wendy Sterba.

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Sommario/riassunto

Apart from well-established Hollywood blockbusters that imagine the end of the world, there is a new wave of zombie narratives and independent films about Armageddon that were released around the predicted Maya calendar's apocalypse in 2012. This volume offers an overview of the depiction of the Apocalypse in film past to present, and the essays discuss how the films reflect social anxieties that are linked to economic, ecological, and cultural factors.

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