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Nota di bibliografia	Includes bibliographical references (p. 175-179) and index.
Nota di contenuto	Front Matter -- Contents -- Illustrations -- Acknowledgments -- Apocalyptic Dread, Kierkegaard, and the Cultural Landscape of the Millennium -- Cape Fear and Trembling -- Strange Fruit -- Dolores Claiborne -- Se7en in the Morgue -- Signs of the End of the World -- War of the Worlds -- Notes -- Works Cited -- Index
Sommario/riassunto	In <i>Apocalyptic Dread</i> , Kirsten Moana Thompson examines how fears and anxieties about the future are reflected in recent American cinema. Through close readings of such films as <i>Cape Fear</i> , <i>Candyman</i> , <i>Dolores Claiborne</i> , <i>Se7en</i> , <i>Signs</i> , and <i>War of the Worlds</i> , Thompson argues that a longstanding American apocalyptic tradition permeates our popular culture, spreading from science-fiction and disaster films into horror, crime, and melodrama. Drawing upon Kierkegaard's notion of dread—that is, a fundamental anxiety and ambivalence about existential choice and the future—Thompson suggests that the apocalyptic dread revealed in these films, and its guiding tropes of violence, retribution, and renewal, also reveal deep-seated anxieties about historical fragmentation and change, anxieties that are in turn displaced onto each film's particular "monster," whether human, demonic, or eschatological.

