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Nota di contenuto	Chapter 1. Introduction: Echoes of Refusal -- Chapter 2. A Certain Tendency in Post-Occupy Cinema: The Cabin in the Woods, The Purge, and Snowpiercer -- Chapter 3. "You Get What You Fucking Deserve": Joker and the Fantasies of Refusal -- Chapter 4. Of Gods and Monsters: Grief, Betrayal, and Failure in the Marvel Cinematic Universe. Chapter 5. Conclusion: Endgame?./.
Sommario/riassunto	Phillips offers an incisive, subtle, and compelling analysis of the cinematic present that also poses difficult questions for the political present. A Cinema of Hopelessness has the courage to deeply examine contemporary popular cinema in a political context. While pointing to a generalized affective atmosphere of hopelessness, this book does not succumb to negativity. On the contrary, out of hopelessness, Phillips glimpses the contours of hope, a way out, a future that contemporary cinema gives us the possibility of imagining. - Dr Richard Rushton, Lancaster University This book explores the circulation of anger and hostility in contemporary American culture with particular attention to

the fantasy of refusal, a dream of rejecting all the structures of the contemporary political and economic system. Framing the question of public sentiment through the lens of rhetorical studies, this book traces the circulation of symbols that craft public feelings in contemporary popular cinema. Analyzing popular twenty-first century films as invitations to a particular way of feeling, the book delves into the way popular sentiments are circulated and intensified. The book examines dystopian films (*The Purge*, *The Cabin in the Woods*), science fiction (*Snowpiercer*), and superhero narratives (the Marvel Cinematic Universe and *Joker*). Across these varied films, an affective economy that emphasizes grief, betrayal, refusal, and an underlying rage at the seeming hopelessness of contemporary culture is uncovered. These examinations are framed in terms of ongoing political protests ranging from Occupy Wall Street, the Tea Party, Black Lives Matter, and the 6th January 2021 invasion of the US Capitol Building. Kendall R. Phillips is Professor of Communication and Rhetorical Studies at Syracuse University, USA. His publications include *Projected Fears: Horror Films and American Culture* (2005), *Dark Directions: Romero, Craven, Carpenter and the Modern Horror Film* (2012) and *A Place of Darkness: The Rhetoric of Horror in Early American Cinema* (2018).
