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***INGLORIOUS BASTERDS AND THE GLORIOUS
AESTHETICIZATION OF GORE***

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Abstract

This dissertation revolves around the enjoyment of violence in films, on how they are perceived and sometimes glorified. With *Inglorious Basterds* (Quentin Tarantino, 2009) I exemplify the fact that audiences feel attraction to violent movies because of their appealing aesthetics, to the point where I argue that we are being “manipulated” into liking fictional violence. I also raise and answer questions such as: “Why are we drawn to violence?”, “through which pieces of media are we exposed the most to violence?”, “is there something wrong because we do so?”, “are we hypocrites if we are against real violence but we enjoy fictional violence?” and “how does it affect society?” In the end, I conclude that there is nothing wrong with enjoying fictional violence, but that we are indeed being manipulated into liking it by many factors. Furthermore, we should think critically and separate fictional violence from real violence.

Resumen

Este trabajo se centra en la idea del disfrute de películas violentas, en cómo se perciben y, a veces, glorifican. Con “Malditos Bastardos” (Quentin Tarantino, 2009) ejemplifico la idea de que nos sentimos atraídos a las películas violentas por su estética atractiva, hasta el punto de que argumento que estamos siendo “manipulados” para que nos guste. También respondo preguntas tales como: “¿Por qué nos atrae la violencia?”, “¿a través de qué elementos mediáticos estamos más expuestos a ella?”, “¿está mal que disfrutemos de ella?”, “¿somos hipócritas por hacerlo?” y “¿cómo afecta a la sociedad esta situación?” Al final concluyo que no hay nada malo en disfrutar la violencia ficticia, pero que ciertamente estamos siendo manipulados para que nos guste mediante muchos factores. Es más, deberíamos pensar de forma crítica y separar la violencia ficticia de la real.

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1. An Introduction to Cinematic Manipulation

The experience of watching a film is something unique. As spectators we are paying for an experience that will take us away of our routines and put us in new narratives, at least for a couple of hours. In other words, we are paying to be emotionally manipulated, and if a film does so correctly, we feel exactly as the filmmakers, scriptwriters, cinematographers and film composers want us to feel. Quentin Tarantino is a good example of this. He has stated multiple times during interviews that he feels like an orchestra conductor and consequently the audience are his instruments, he directs the sound (the response of the audience). He gets what he wants. However, Tarantino's films are by default violent, and therefore, we are expected to enjoy the violence that he presents, which undoubtedly could be categorized as morally wrong response. Nonetheless, as Paul Duncum observes "everyone knows it is fake, and it is easy to laugh" (2006).

Quentin Tarantino is a US filmmaker known for his overuse of violence, something that obviously does not please everybody. He started making films as an independent filmmaker in 1992 with *Reservoir Dogs*, but his moment of glory would arrive two years later with the release of *Pulp Fiction* (1994). When audiences face a Tarantino movie, or even a famous scene of his for the first time, there are a few elements that stand out and make his films entertaining and enjoyable: dialogue, which can be either clever, dirty or taken from ordinary, everyday life situations not often found in mainstream films. A soundtrack that perfectly sets the mood or conveys the feelings of the characters on screen; expensive and over the top special effects that make everything look realistic and aesthetically pleasing camera work. Nonetheless, for me the most important one is how character deliver the lines in the way that the director wants. Most of the time, all these elements are accompanied by lots of blood, gore and free violence.

As a matter of fact, violence is one of the central elements and everything else in the movie works to make it appealing. Quentin Tarantino “puts style in from of realism. [...] His movies create an impact, and his use of violence in them is an important reason for the responses films get” (*What Tarantino Teaches Us about Violence*). There is a direct connection between Tarantino’s style, which prioritizes violence, how he makes it appealing, and the response that the audience produce to said violence.

Not everyone agrees on the idea that violence in movies can be attractive, especially not on the most conservative and puritan minds of the United States. It is worth mentioning that there has been an obvious shift in the way people cope with violence after the violent experiences they have gone through in the last decades. There is a before and an after a traumatic event. For Slocum (36) everything seemed to start during the 1960s:

In addition, the larger social and cultural backdrop (of military conflict in Vietnam and of racial and generational discord domestically, both thoroughly mediated by proliferation television images, and the assassination of President John F. Kennedy) altered the prevailing visual experience of physical injury and death.

However, nowhere is the shift on the view of violence more evident than in the case of the 9/11 attacks in New York and Washington, D.C. After September 11, 2001, there has been a constant growth in paranoia among US citizenship, regarding the possibility of being affected by violence. It is possible that the first thing that comes to mind while thinking about violence in the US is the incessant number of tragic shootings in public places, which also raises questions on gun ownership in this country. According to *Statista* (2019), for example, the number of people who owned a gun in the United States had decreased to 39 percent of the population by 2000, but since 2001, gun ownership increased up to 43 percent. That is almost half of the population in the US, which is quite worrying.

My dissertation revolves around the idea of how violence in film is perceived and how sometimes even gets glorified by audiences that, apparently, know that they could be affected by violence and therefore should be afraid of it. I want to prove with the help of various scenes from *Inglorious Basterds* that individuals feel a sense of attraction or pleasure when it comes to violence because of said manipulation through the stylistic elements that have been mentioned above. Those elements ultimately provoke a feeling of gratification while witnessing something that clearly such not create such emotion. This manipulation of audiences with the outcome of enjoying violence itself is what I am going to call “the aestheticization of gore”. I will focus on the question of violence in a specific Tarantino’s movie, the satisfaction that might come from watching it and why. At the end I will try to answer questions such as: Why are we drawn to violence? Through which pieces of media are we exposed the most to violence? Are we hypocrites if we are against real violence but we enjoy fictional violence? Is there something wrong because we do so? How does it affect society? I am going to briefly exemplify this idea of aestheticization with an early scene of *Inglorious Basterds* and develop further with other scenes.

2. Analysing the Violence of The Basterds

2.1. Gory but Funny Baseball References

After the introduction of the paramilitary Jewish American group, The Basterds, the audience gets a glance at their violent methodology. Suddenly, scalps are being cut off in a very distressing and crude close shot. After Sargent Rachtman’s (Richard Sammel) denial to reveal information about the position of a near German post, Lieutenant Aldo Raine (Brad Pitt), commander of the Basterds, asks one of his soldiers, Donny Donowitz (Eli Roth), also known as ‘The Bear Jew’, to kill Rachtman in front of everybody, as both

a way of entertainment and to make the other Nazi soldiers talk. For the soldiers that form the US paramilitary unit, this, says Raine, is the closest they ever get to going to the movies, which could be a meta commentary on the film itself. The following carnage is presented in all its cinematic splendour. The rhythmic sounds of the baseball bat that made Donny famous combined with a music seems to be borrowed from both a horror film and a spaghetti western, the camera zooms in on Sargent Rachtman's face and the tension mounts. Encouraged by the cheering of his fellow soldiers, Donny emerges out of one of the tunnels they use as hideouts and stands before Rachtman, and, as anticipated by Raine, Donny bashes Rachtman's brains in with the baseball bat.



Fig 1. Zoom on face. *Inglorious Basterds*. 2009

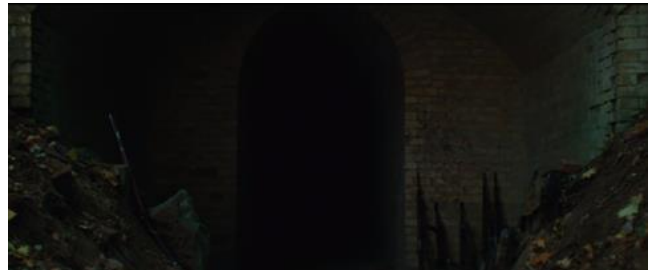


Fig 2. Dark gateway. *Inglorious Basterds*. 2009

In this situation the audience could be feeling two things: either fear, or the thrill of knowing that something violent is about to happen. To the satisfaction of some and the disgust of many, it is the second outcome the one that takes place. The violence is anticipated but also adorned. The way of adorning the violence is vital because these elements are the ones that put the line on what might be enjoyable or disgusting to the audience. In this case, this scene is adorned mainly by music, at least until the beating starts and the music that sets the moment. This was to be expected; after all, we have grown accustomed to encountering such outbreaks of violence in Tarantino's films. However, the thrill or disgust that the audience might be feeling due to the violence of this scene is suddenly interrupted by Donny's baseball commentary after beating Rachtman to death: "Teddy fucking Williams knocks it out of the park!" This

commentary is unsettling but also funny because it is uncalled for. It could be compared to those instances when someone gets scared and instead of being angry, they start laughing because of the shock. That expected reaction of the audience is the result, as it has been previously mentioned, of the manipulation by the director. As we have seen, violence in film tries its hardest to be appealing. People seem to enjoy it, even if they should not enjoy real-life violence.

I have chosen this topic for my dissertation because I have always enjoyed violent films and as a consequence, I have been questioning for a long time, not only if there it was something wrong with me, but also if that was the case for the numerous people who seem to enjoy them as well. Tarantino's films seem to be the perfect ones to illustrate these ideas. Born in Tennessee in 1963, Quentin demonstrated a great interest on the art of cinema since he was very young. After dropping out of high school, he worked at an adult film theatre and afterwards at Video Archives, a video rental store in California, where he started writing scripts with a friend (Biography). His vast knowledge of films and his love for music clearly show in every movie that he makes. He clearly imitates and parodies scenes from his favourite films if necessary, but he also changes their tone with music, or adding the violence that makes his films so incredibly famous.

In my opinion, there is nothing wrong if we enjoy violence in film, an idea that I will develop at the end of this dissertation. Most of the time violent films are degraded by the media, even though there is actual evidence that suggests that film violence does not generate later real-life violence. The latest case of this degradation is Todd Phillips' *Joker* (2019), even though this issue has affected even directors such as Stanley Kubrick when he released *Clockwork Orange* (1971). I specifically chose *Inglorious Basterds* to exemplify this topic because apart from liking the historical period in which is set, I wanted a more up-to-date Tarantino film that showed his full violent potential

consistently. By “full violent potential” I am referring to films such as *Reservoir Dogs* (1992) or both volumes of *Kill Bill* (2003, 2004), where violence does not allow any room to breathe. You might think that you are safe from violence for a while but then it suddenly appears again when you least expect it. Something that does not happen, for example, in his latest film *Once Upon A Time in Hollywood* (2019), where all the explicit violence is shown at the end of the film and so the expectation for something violent to happen – and you know it is going to happen because you have paid to see a Tarantino movie – was supposed to intensify the pleasure at the end, something that for example for me did not happen.

2.2. “Gorlami” and How Good Casting Makes the Difference

There are a lot of discrepancies when the reason for enjoying violence is explored. Kseniya Dmitrieva, for example, argues that being exposed to violence could mean that the audience is trying to solve a mystery such as the one of the “chicken and egg” (7) implying maybe that violence itself is a mystery, but I do not think so, there is nothing “secret” about violence. My line of thought is closer to that of Linda Williams. In her essay from *Film Reader III: “Film Bodies: Gender, Genre and Excess”* she points out that heavy topics such as sex or violence are only there for the power of attraction that they have, they are just “sensational” (142). Sensational topics are generally attractive, most of the times not pleasing to watch, but we are drawn to them anyways. This attraction is something that happens everywhere, to different degrees and depending on other factors such as age or sex. Generally, while thinking about the audience of violent movies the image that comes to mind is the 40 or 50-year-old male that owns a gun or even the 15-year-old teenager that cannot enter a NC-17 movie yet. Nonetheless, they sneak in because they want to watch it no matter what, maybe to impress their friends or maybe because they truly enjoy it. However, those are not the only audiences that enjoy violence in media. As

time passes and due to the overexposure to media – that obviously opens a window to watch violent content without restrictions – all audiences can explore that primal attraction to violence that, as animals, we are supposed to have. The fact that violence or sex attract people to watch something is nothing new and not only related to the overuse of media. There are plenty of Disney movies that feature subliminal messages that relate mostly to sex, like in *The Lion King* (1994) or *The Little Mermaid* (1989), and that could be a way to attract young audiences to watch even more movies, or even become a “fun” Easter egg hunt. There are film directors that take pride in showing the crude side of these topics. Raw violence and sex are topics that have been widely treated by directors such as Oliver Stone in *Natural Born Killers* (1994) or by Mary Harron in *American Psycho* (2000). These directors, alongside with Tarantino, have practiced what I was mentioning before, “the aestheticization of gore.” Both films are satires that show unstable individuals doing whatever they want, which is usually killing others. These two films also reflect the social crisis and the anger of the population towards the established system in the US during the 1990s and early 2000s, and a state of not caring about the consequences of your actions because you have nothing to lose. This idea probably has something to do with the intervention of the US in many conflicts during that time (the Post-Cold War period, the intervention in Somalia and the posterior war against terrorism of the US) and how all the focus was on violence and how the governments usually hide the true consequences under other less important issues. As previously mentioned, in *Natural Born Killers* “the aestheticization of gore” is done through visual elements, such as the staging of a scene (decoration, light or props) and the performance itself. For example, the change between black and white and vivid colours or the imitation of the famous first-person shooter videogames. Even with the constant tilting of the camera, which is almost dizzying, as if it were trying to imitate the consequence of the use of some drug. On the other hand, in

American Psycho, there is an idealization of the main character Patrick Bateman (Christian Bale). He is supposedly perfect, but he is also a serial killer, which relates the idea of violence with the beauty and charisma that surrounds Bateman. In fact, the character of Bateman can be compared with the one of Colonel Hans Landa from Tarantino's *Inglorious Basterds*. Landa also seems to be "perfect" because he is polite, intelligent and speaks multiple languages. Both him and Bateman are very narcissistic characters that think that they are above everybody else. They are not supposed to be likeable characters, but we are sometimes drawn to them because that is part of their personality. To prove this idea, I am going to analyse another scene from *Inglorious Basterds* in which Colonel Hans Landa shows his "full potential" (1:49:17-1:55:04).

At this point in the narrative, the Basterds are desperate because their main plan to kill Hitler has failed and now, they must improvise. Raine and company try to infiltrate a theatre where they know every high-rank Nazi officer, including Hitler himself, is going to the screening of a new movie called *Stolz der Nation* and the Basterds must take the chance to kill Hitler. They try to pass as Italian journalists and filmmakers that want to write about the film. Nonetheless, one of the very first shots of the scene gives away that this is not going to work. Since the very beginning we have seen Landa in a superior position and when the actual dialogue has started, it is obvious that he has not been fooled. He first asks for an explanation for Bridget von Hammersmark's injury. The explanation is not coherent and Landa bursts into an uncontrolled laugh. Christoph's acting proves, very clearly actually, that Landa knows who they are, he even mocks the group by making them repeat their own names. The ultimate comedic point in this scene is when Brad Pitt's character, Aldo Raine, tries to say his "own name": "Gorlami" and then afterwards "goodbye" in Italian: "arrivederci", where it just seems that he has given up trying to

convince him. Pitt has a very thick American accent in this movie and trying to pass as Italian is quite hilarious.

Let's dwell for a moment on the idea and use of the actor persona to prove the point that was made at the start when I mentioned the elements that contribute to the "aestheticization of gore", acting, together with in this case with a good casting. Brad Pitt plays the violent and quite stupid US hero prototype, who is also quite charming. Pitt made various films before *Inglorious Basterds*, that follow the same pattern or a very similar one, namely: *Fight Club* (David Fincher, 1999), *Mr. and Mrs. Smith* (Doug Liman, 2005) and *Snatch* (Guy Ritchie, 2000). On the other hand, we are presented with Christoph Waltz, an Austrian actor that started his successful career in Hollywood thanks to his role in *Inglorious Basterds*. Nonetheless, his Hollywood persona started at that point, and if your first important role is going to be a villain and you even get an Oscar for it, you are building yourself a reputation. Now, he is mostly casted as a villain, as in *Spectre* (Sam Mendes, 2015) and *The Legend of Tarzan* (David Yates, 2016). I do believe that the fact that he is Austrian also determined the roles he is offered, as it often happens with actors from ethnicities other than Caucasian and foreigners, they end up being casted as the villain or outcast stereotype. Nonetheless, it is important to remember that acting does not works alone to create a funny scene. Directorial decisions and postproduction also make the difference.

Going back to the "Gorlami" scene (1:49:17-1:55:04), it is interesting if we follow the ideas that were mentioned in the brief analysis of the "baseball scene." Something out of place shifts drastically the mood during a violent scene. In this specific scene, there is no violence, rather a feeling of fear and being unease. Nonetheless, what this scene is letting the audience know is that this story will not to have a pretty ending. Landa knows what is going on, and he proves it in a later scene by killing von Hammersmark with his

own hands. This is the first and only time that it is shown in screen that he is physically violent, even if we know that he is quite a psychopath. The audience is shown directly how he chokes her to death on a later scene, so the fun that the audience might have been feeling while watching the “Gorlami” scene will be probably gone, it was just pure manipulation once again. The excess of free violence here shows us the true colours of Colonel Hans Landa, and as it was mentioned above, he can be easily compared to Bateman, from *American Psycho*. Landa is manipulative, intelligent, but also very violent and willing to do anything that benefits himself, he does not care about anyone else. Nonetheless, the murder must be sudden and unexpected – as it happened with Donny and his commentary – to create emotions such as surprise or thrill. If you see it coming, what is the point? Of course, there is none. Predictability kills all the joy of being impressed for the first time with something such as violence or jokes.

2.3. The Vicious Circle of Fictional Violence

If predictability kills the suspense and the joy of watching violence, then ignorance is bliss. “Operation Kino” is the fourth “chapter” of the movie, and it turns out to be the most tension packed as well and one of the most violent of all. However, the scene’s irony, the brutal depiction of a gunfight, the stylistic resources and the posterior realisation of a crucial point, makes this scene one of the most complete and surprising of all. The scene goes as it follows: a British spy, Lieutenant Archie Hicox (Michael Fassbender) teams up with the Basterds. They have to meet with a German spy, actress Bridget von Hammersmark (Diane Kruger) in an underground pub to receive some kind of important information to go forward with Operation Kino, a plan to kill Hitler. However, something goes wrong, and they are discovered by a German soldier, which ends up in a bloodbath on both sides. The location does not change for twenty-five

minutes, but it is not boring, somehow Tarantino makes it work. The key here is the building of tension:

The tension ...does not stagnate, it is constantly building... As the tension in the scene builds, so does the possibility that the terrible eventuality will become reality... after what it feels like after an unbearably lengthy dread, it finally culminates in the worst possible outcome.

(How Tarantino Writes a Scene)

In addition, the stylist features such as the close-ups and, in this case, the absence of music, makes the tension build up even more. Obviously, acting and casting also play a crucial role in this scene. Having someone with double nationality (Irish and German) such as Michael Fassbender, creates a sense of authenticity and therefore, it also immerses the audience into the narrative. Once again casting and acting become essential. As the audience gets more and more immersed, Tarantino plays other of his big stylistic trick: realistic and entertaining dialogue. The audience gets lost in the dialogue (the guessing game), the irony and the playfulness, which at the same time makes the characters more irritated and the situation more and more uncomfortable. So, in the end, it is not such a surprise when such a violent outcome happens. What it is surprising is that it is not clear why it happened, what gave the Basterds and Hicox away. In order to explain it with a real example, the building of tension in this scene could be compared to what happens in a rollercoaster. First, there is a small fall that alleviates a bit of tension, that would be when Major Hellstrom (August Diehl) says: "I am just joking. Just joking. Of course, I'm intruding" (1:28:24 – 1:28:29). That is when the audience might think that they are safe, but then, they realise that that was just the appetizer. Second, the exact moment of the start of the "bigger fall" in this scene is when Lieutenant Archie Hicox asks for three glasses of whiskey. The problem is that he does it in a non-German way and he gets caught, but the audience does not know that yet.



Fig 3. Human error. *Inglorious Basterds*, 2009.



Fig 4. The violent end. *Inglorious Basterds*, 2009.

August Diehl's acting should tell us that something has gone terribly wrong and that Hellstrom has realised something. It is also quite clear by the framing of the moment in which Hellstrom realises it. The element that has given them away is in the middle of the frame, and then Hellstrom is behind, a bit to the left as if things with him were not right, just enough for us to see his face. Then the sudden burst of violence begins, after a brief confrontation between both sides then comes the final fall of the rollercoaster. That brief confrontation would be another way of building up the tension, but in this case it could be said that it is funny because of the foul language, the intention of shooting each other in their private parts and the reactions of the everyone else at the table as well as the bartender's. After the expected shooting (or fall), the adrenaline mixed with fear is what is left in the audience's' minds, which leads to momentarily satisfaction and a longing for more.

3. Let's Say Yes to Fictional Violence

So, now that we have exemplified aesthetic violence, allow me to answer the questions presented in the introduction. Why are we drawn to violence? The answer is quite simple, because it is addictive and harmless to us. As Tarantino once said he makes violent films because it is fun and by default, attractive. Violence in movies and television series becomes something attractive and fun to witness because it cannot harm us. Furthermore, it might leave a feeling of satisfaction or euphoria after witnessing it. Duncum explains it in the following way: "Pleasure and pain are experienced simultaneously, or at least in

rapid-fire succession, which sets up an internal conflict that is nevertheless pleasurable because when deliberately exposing oneself to tension-raising experiences, the tension is experienced pleurably” (26) This is what I mentioned previously in the analysis of “Operation Kino” and by using the rollercoaster metaphor. The sense of adrenaline mixed with fear happens in both scenarios. They are felt at the same time, but the fear enhances the adrenaline and afterwards we want more, we are drawn to it, some get even addicted to the feeling.

How does affect society the fact of enjoying fictional violence? It is true that making violence attractive to the public is not the best strategy to avoid real violence, but as it has been mentioned, it can be enjoyed because it is fictional. We should be able to differentiate reality and fiction to enjoy it. There is nothing wrong if we appreciate fake violence, it is made by people who want it to be appreciated. It allows film directors to express themselves and audiences to enjoy something that it is not supposed to be enjoyable. It should not affect society in any way because it is fictional. But it is also obvious that that does not happen, if we consider the everyday news about terrorists’ attacks or gun violence around the world (and especially in the US, where they seem to have the biggest problem). In the history of mankind, there has always been real violence, it seems to have no end and it costs multiple lives every year on a global scale. Nonetheless, journalists have always made big headlines with the idea of movies increasing the rates of violence among the people that watch them. They blame movies for being violent when they also show violence in their daily news programs. There is a lot of hypocrisy in those statements because it is for sure that if they truly wanted to get rid of violence, they would not be showing it themselves in the first place.

Through which pieces of media are we more exposed to violence? For me, relating it to the answer to the previous question, real violence is shown daily in the news, and

that is more dangerous. We also have a more direct interaction with violence through social media, where it is possible to find real violence without any kind of warning. In this case, for me, movies and television series are better because they age recommendations. Nowadays, with platforms such as Netflix, we have access to a lot of content and there is no real prohibition preventing a twelve-year-old from watching a movie recommended for people over eighteen. Violence has become a big part of our lives, in fact, it has always been so, and it is up to us to see the difference. We must be critical and separate, as I have said above, reality from fiction. Duncum (30) summarizes real violence in media as:

While the media is not alone in being responsible for a violent society, it appears to be a significant contributing factor. How could it be otherwise? Media is not separate from the rest of society, a mere passive expression or reflection of an otherwise constituted reality; the media is an integral part of society, both a reflection of it and a lively contributor to it,

Media is not guiltless, in fact, it might have more to do with the current real violence than movies do.

Are we hypocrites if we are against real violence but we enjoy fictional violence? Of course not. Making violence appealing has become an art. Film directors are paid to make violence aesthetically pleasing to us and we go to the movies to experience it, so the formula works. Narratives of revenge or even unapologetic violence seem to be the most popular, that is why films such as *Inglorious Basterds* are so dear to the public. Violence has its purpose, of revenge and justice. Anything in between is a plus. That is what happens in this film with the storylines of Shoshana (Mélanie Laurent) and The Basterds. We root for them because they are fighting injustice and we want them to win by any means necessary. For us, violence becomes a way to enjoy something that regularly we cannot, and we should not enjoy. As Duncum points out, once again: “Violent fare also offers opportunities to express otherwise unsanctioned emotions” (23).

With this quote I want to answer also to the final question: Is there something wrong because we enjoy fictional violence? There is nothing wrong about it. As Duncum proposes, it might help to express or discover, new emotions. Furthermore, I believe that it would help to realise what is wrong with real violence. While watching violent movies, the audience will not only experience positive feelings, but also negative. It is in this confrontation in what we should rely on while watching those movies. As Derek Sweetman puts it: "...films that provoke ambivalent reactions will be much better than those that tell the audience what to think or how to feel" (20). You must let audiences learn from themselves and when they learn, they will be able to enjoy it because they will know that it is not real. Nonetheless, this learning process can bring with it the desensitization of the public. For Duncum: "The neural constellations involving pain are lost, and a person's normal priority of self-preservation gives way to maximizing pleasure. But a point comes when pleasure cannot be maximized" (30). Consumers are so fed up with violence that they end up desensitized, always wanting more. That might be the reason why violence has been more and more stylized and gory. Audiences only want to watch things that make them feel that sense of pleasure.

4. The End

As criticised at it is, there is nothing wrong with enjoying fictional violence. Even though certain groups do not agree with this statement, that does not seem to make people not want to watch these types of films, quite the opposite really. In fact, in the last couple of decades, violent films have become an artform on their own, always surrounded by controversy but with a devoted audience. Media criticises both its audiences and its creators for giving visibility to this darker side of the human behaviour. However, they do the same, they fall into sensationalism while criticising others that try and make it memorable in film format. Whichever is main reason for these critiques, it is obvious that

there is a big part of the US population afraid of an appealing display of violence. We could infer that this fear comes from the terror of war, terrorism and gratuitous violence that they have suffered and still suffer to this day. Nonetheless, Quentin Tarantino does not care about that fear and about all those critiques. He creates raw but pleasing-to-look movies, all focused on violence, drama and comedy. That focus is enhanced by stylistic techniques, scores and acting and in the end that combination of elements manipulate the public into feeling certain emotions and they leave the theatre with satisfaction and a longing for more aesthetically pleasing violence. With this dissertation I tried to prove this last point by giving specific examples from the film *Inglorious Basterds*. Thanks to those examples I was able to explain how Tarantino makes the audience feel how he wants them to feel and which elements or moments of those scenes created such appeal.

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