Chapter 2

Reenacting Propaganda

Quentin Tarantino's *Inglourious Basterds* and the Anti-Nazi War Film

A. Dana Weber

> A great many folks in the world have toyed fondly with the dream of taking a pot shot at Hitler from some convenient blind.
>
> —Bosley Crowther, "*Man Hunt*"[1]

"[T]hey were beginning to understand that a bored and wealthy Englishman who had hunted all commoner game might well find a perverse pleasure in hunting the biggest game on earth," reminisces the anonymous first-person protagonist in Geoffrey Household's anti-Nazi novel *Rogue Male* (1939). Although the "biggest game on earth" remains unnamed, in the year in which the Nazis invaded Poland, started their aggressive military expansion in Europe, and Britain declared war on Germany, Household's readers had no trouble understanding the transparent allusion: the "biggest game" was Adolf Hitler. *Rogue Male* tells the protagonist's story of flight from the Nazis ("they") who captured him after he had aimed his rifle at the "biggest game" and turned the hunter into the hunted.[2] Although "he" eventually succeeds in defeating his nemesis, a Nazi intelligence officer called Quive-Smith, the novel remains open-ended. The "biggest game" is still at large, inviting others to pursue it.

During World War Two, the idea of killing Hitler was often implied in anti-Nazi films but remained an unfulfilled fantasy because none of the actual assassination attempts succeeded. *Man Hunt* (1941), Dudley Nichols's screen adaptation of Household's novel directed by Fritz Lang, gave "the biggest game" its face and name. A few years later,

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in spring 1945, Hitler and several of his acolytes (Joseph Goebbels included) died by suicide when they realized that the war was lost, thus escaping justice and thwarting the happy ending anticipated by anti-Nazi propaganda. The idea of killing Hitler is back in full force in Quentin Tarantino's film *Inglourious Basterds* (2009), where it drives Jewish anti-Nazi fighters not merely to kill, but to destroy the dictator and his entourage completely by shooting them to pieces in a cinema. This location is meaningful for Tarantino's take on World War Two films, among which *Man Hunt* is particularly prominent. Choosing in this chapter to juxtapose *Man Hunt* and *Inglourious Basterds* (out of all the anti-Nazi productions since the war) has, therefore, been motivated not only by the iconic status and global popularity of both films, but also by the contemporary production's intertextual references to its predecessor as stand-in for all anti-Nazi war films of its era.

As Randall Halle has shown, war films are transnational par excellence.[3] Not only do *Man Hunt* and *Inglourious Basterds* belong to this genre, but the transnational theme of international mobility plays a crucial role in their plots, their production locations (the Hollywood studios during the war and the contemporary Babelsberg studios, formerly centers of Weimar and Nazi era film production[4]), and the continuities between their directing and cinematographic methods that this chapter will discuss. Yet whereas the internationalism of *Man Hunt* emerged out of need in a specific historical context that forced involuntary mass displacement and a rapid restructuring of international relations, *Inglourious Basterds'* mobility (as a US film produced in Germany with an international cast and crew) was, as we will see, motivated at least in part by its reception of Lang's film specifically, and of German cinema in the first half of the twentieth century generally. Further, as Benedict Schofield has pointed out for British–German theater, transnational transfers always depend on reception, on how performance artists understand and interpret international cultural forms in their works.[5] This insight can be applied to cinema as well, and is particularly illuminating for *Inglourious Basterds*, a work that illustrates a specific reception and reinterpretation of World War Two history, as this chapter argues. This reception is apparent not only at the narrative level, but also in Tarantino's (at least partial, not necessarily deliberate) reenactment of wartime transnational filmmaking.

"Reenactment" here refers to the attempt to re-experience a past activity or event performatively by replicating its historical parameters as closely as possible in its original historical location. By this particular form of reception, *Inglourious Basterds* not only reflects its makers'

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transnational appreciation of German film history, but also reminds us of what has been true for the relations between German and US cinema all along: that neither has ever existed in a "hermeneutic vacuum,"[6] and that both have always been trans- and international.[7] The chapter thus contributes to the extensive research on the intertextuality of Tarantino's oeuvre in which Lang's role is not often addressed,[8] and positions both films in the transnational popular culture framework that is at the center of this volume.

Anti-Nazi Narratives as Narratives of Mobility

Characteristically for transnational films, international movement drives the plots of *Man Hunt* and *Inglourious Basterds*. *Man Hunt* begins in Germany, near Hitler's lair in the Alps, then moves on to London where British big-game hunter and sniper Captain Alan Thorndike (Walter Pidgeon), as Household's anonymous protagonist is now called, flees the Nazis, who pursue him. The film ends in geographic and narrative suspension as Thorndike parachutes himself back into Germany, determined to shoot Hitler, and starting a new turn of the plot's mobility spiral that closes in on the dictator.

Inglourious Basterds accomplishes the goal of anti-Nazi propaganda fictionally owing to extensive transatlantic and intracultural mobility. The titular Basterds, a group of American guerilla fighters (most of them European-born or second-generation Jews) arrive in Nazi-occupied France to kill the occupiers. So does Lt. Archie Hicox (Michael Fassbender), a British Weimar-era film critic turned officer, who is dispatched from London to collaborate with them. The Nazis' expansion into France reflects their own military mobility, and even Shosanna Dreyfus (Melanie Laurent), a French-Jewish cinema owner and anti-Nazi filmmaker, has first to flee from the French countryside to Paris for the plot to proceed. The concentration of these mobility strands in the French capital brings about the demise of the Nazi leadership. Sacrificing themselves, the Basterds shoot the Führer and his entourage during the premiere of *Nation's Pride*, a propaganda film produced by Joseph Goebbels (Sylvester Groth), at Shosanna's cinema. On this occasion, the Basterds' plan converges with Shosanna's scheme to destroy the Nazis: she asks her African-French lover Marcel (Jacki Ido), a projectionist who is not allowed to work in Nazi-occupied Paris, to set her cinema on fire by igniting a pile of highly flammable nitrate films behind the projection screen.[9] Although Shosanna and the Basterds know

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nothing of each other's presence or plans, their conjoint action succeeds, and they destroy Hitler and his entourage. Although Shosanna and most of the Basterds sacrifice their lives to their missions, the movement does not stop. After the massacre, the United States Army High Command grants Austrian-born Nazi security officer and everyone's nemesis Colonel Hans Landa (Christoph Waltz) free passage to the United States, as well as property on Nantucket Island for his role in killing Hitler. (Despite his service to the Nazis, he had discovered but not betrayed the Basterds' plan, and had placed dynamite under Hitler's and Goebbels's seats himself.)

The crossing of transatlantic and European borders thus drives the plots of both films, and their ends promise even more mobility.[10] Will Thorndike survive and return to London victoriously? Will the surviving Basterds, First Lieutenant Aldo Raine aka "the Apache" (Brad Pitt), the group's leader, and PFC Utivic (B.J. Novak) stop Landa, who might plot to help German troops infiltrate the United States as the Nantucket reference suggests?[11] And, finally, will America resist the potential Nazi threat? Productions made after *Inglourious Basterds* toy with the idea that it does not. But where Tarantino's film—like the wartime anti-Nazi productions—leaves the future to the imagination of the viewers, movies such as Dani Levy's *Mein Führer* (My Führer) (2007), Timo Vuorensola's *Iron Sky* (2012), and David Wnendt's *Er ist wieder da* (Look Who's Back) (2015), as well as the US television show *The Man in the High Castle* (2015–19) imagine alternative histories and presents in which the Nazis have won or return. These productions criticize current fascist tendencies in politics and society. Cinematographically, they exemplify beyond Tarantino's film how creatively history is treated in contemporary mainstream popular culture.

The emphasis on mobility in *Man Hunt* and *Inglourious Basterds* is not only geographical but also extends to their gender constellations, which are comparable in some points, although Tarantino's female characters are stronger and more nuanced than Lang's. *Man Hunt*'s Jerry (Joan Bennett), a sex worker who helps Thorndike in London, never leaves her city but savvily moves within it. Her actions rescue the fugitive from the Nazis, preserving his mobility. In *Inglourious Basterds*, Shosanna's movement is restricted to France, where she moves from a rural to an urban environment but that of Bridget von Hammersmark (Diane Kruger), the Nazi film star and British agent who procures the Basterds access to the premiere of *Nation's Pride*, crosses the borders between Germany and France, and possibly the United Kingdom. Beyond the significance of their spatial mobilities in the fight against Na-

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zis, the women in both films reflect the idea of social mobility (or the absence thereof) in the resourceful, streetwise woman and the glamourous socialite. As streetwise as Lang's Jerry, but not as trapped socially, Tarantino's Shosanna is a Jewish country girl who has moved upward by inheriting the cinema selected for the premiere of *Nation's Pride*. This selection is motivated by the fact that the film's star, Private Zoller (Daniel Brühl), a sniper and film buff, has fallen for her. (As she is using the name Emmanuelle Mimieux, he does not realize that Shosanna is Jewish.[12]) Moreover, Shosanna's ingenuity contributes to the downfall of Nazi Germany: she produces a film reel giving "Germany" a "message" of Jewish revenge that she edits into *Nation's Pride*. And whereas *Man Hunt*'s female socialite makes only a quick appearance as Thorndike's aristocratic and naive relative that is as stuck in her social position as Jerry is in hers, glamorous and politically mobile von Hammersmark plays a substantial role in the anti-Nazi operation. Like Jerry, Shosanna pays with her life for her actions. Landa's strangling von Hammersmark also evokes associations with Jerry's (unseen) death at the hands of Nazi agents in *Man Hunt*.[13] Finally, the female characters of both films are involved in romantic plotlines with their own implications of transnational and social mobility. Jerry falls in love with the aristocrat Thorndike who understands her affection only too late. Had he done so earlier, a relationship between the two might have supported the sex worker's upward social move and saved her life. Still, Thorndike finally sets off to kill Hitler "under her banner" (Jerry's arrow-shaped brooch becomes his war symbol) combining overdue social (toward Jerry) with anticipatory geographic-political movement. Likewise, the German Zoller is smitten with the French Shosanna, who loathes him for being a Nazi but also seems attracted to the dashing cinephile soldier. Their romance does not blossom either, as both kill each other in a "Romeo and Juliet shootout" that prevents the unfolding of a transnational, Jewish-French-German *affaire de coeur*.[14]

The plot overviews so far have revealed general parallels between the transnational mobility narratives of *Man Hunt* and *Inglourious Basterds*. The following comparative reading of two interrogation scenes—of Thorndike by Quive-Smith (George Sanders) and of Perrier LaPadite (Denis Menochet) by Landa—pinpoints these parallels more specifically. The goal of the comparison is to highlight the subtle ways in which the contemporary film echoes the wartime one in order to emphasize Tarantino's interest in Lang's work and further support the two films' conjoint analysis.[15] Once again, the reading underscores the transnational elements of both productions, this time in the form of cultural props and foreign languages.

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Nazis and Smoke Screens: Cultural and Linguistic Transnationalism

In *Man Hunt*, Hitler's guards capture Thorndike while he is aiming his rifle at the dictator, and then torture him. When Quive-Smith meets the ill-treated Brit in his office later, he offers him a seat and lights him a cigarette. Quive-Smith greets Thorndike cordially because he is familiar with his fame as a hunter, but also claims smugly that he would have become an even better hunter had he not chosen politics as the more interesting "playfield." The subsequent conversation between the two men focuses on the natural isolation of Hitler's "house"[16] and big-game hunting. Quive-Smith informs Thorndike that

> this is the most closely guarded house in the world . . . I would have staked my life that no living thing could have entered this area without being seen. But then, we didn't count upon a creature that has learned to stalk upon the most cunning animal . . . that can catch scents upon the wind, that has mastered the trick of moving through a forest as if he were *transparent*.[17] . . . Look out there: for five hundred yards, not a tree, not a shrub. A man running toward this house would be cut down before he'd taken *five . . . steps*. And yet, on that ledge above, was a man with a precision rifle, and with the degree of intelligence and skill that is required to use it.[18]

Thorndike tries to explain that he had only attempted a "sporting stalk," which involves getting as close as possible to the game without being detected. Achieving such a position requires the hunter to match his wits against the instincts of the animal. But as Thorndike sees it, hunting consists only of the chase, not of the killing—it had not been his intention to shoot. (His gun had fired inadvertently in the scuffle with the attacking Nazi guard.)

During the rest of the conversation, Quive-Smith misunderstands Thorndike twice. When the Brit speaks of the biggest game on earth, the Nazi officer interprets this as "man," whereas the audience understands that he means Hitler. Also, Quive-Smith does not comprehend the concept of a "sporting stalk." In his view, all armed stalking has one purpose only: killing. A debate over principles emerges from here, in which Quive-Smith and Thorndike insult each other's nations as weak and decadent (Britain) and barbarous and primitive (Nazi Germany). The scene ends with Thorndike refusing to sign a document claiming that he had committed an assassination attempt on Hitler in the service of his government (such a document would have caused a war), and Quive-Smith handing him over to his henchmen for more torture.

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Figure 2.1. Interrogation scenes in *Man Hunt* and *Inglourious Basterds*. Screenshots by A. Dana Weber.

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During this scene, Thorndike sits smoking at a chess table while the Nazi officer paces the room. Most shots are wide or medium shots, with only a few close-ups. As the camera follows Quive-Smith, it reveals props with symbolic meaning, from a lamp shade decorated with the lyrics and notes of a German mensural hymn about petitioning God for help, to statues of St. Sebastian perforated by arrows and St. Christophorus, the patron of travelers. These items reflect the Brit's situation: he cannot expect any help from the Nazis, and is both a traveler and a victim. They also remind of a humanist tradition that had once been present in the German past. The Nazi state wishes to reclaim this past for itself, the set tells the viewers, but has discarded its humanism. Instead, a curtain hemmed in Grecian style and the statues of an eagle sitting on a globe and a Quadriga point to Germany as a Nazi state with ambitions to take over the world. Finally, the chessboard is readily recognizable as an allusion to the iconic game between Sultan Saladin and his sister Sittah in G.E. Lessing's *Nathan der Weise* (Nathan the Wise, 1779). In this theater play, the game serves as a lesson in Enlightenment humanism and tolerance. In the Nazi context, the chess pieces are idle, and nobody pays attention to them; the conversation is not driven by a compassionate measuring of ethics against interests but by Quive-Smith's arrogant and treacherous "cat-and-mouse act" that—contrary to Lessing's scene—aims for war, not peace.[19]

In *Inglourious Basterds*, Landa's equally treacherous "cat-and-mouse act" with LaPadite unfolds on a less ornate stage, the farmer's home, where its effect results mainly from dialogue and acting as the cinematography progresses from medium shots to increasingly more extreme close-ups of the protagonists' faces. Before the beginning of the interrogation, viewers are introduced to the French dairy farm's location, a location that is structurally similar to the "house" in *Man Hunt*. As *Inglourious Basterds*' first shots inform us, LaPadite's home lies among grass-covered, mellow hills. "No living thing" could approach it "without being seen"; around the farm, there is for "five hundred yards, not a tree, not a shrub." The farmer and the audience are thus given ample opportunity to observe the arrival of Landa's cavalcade in increasingly tense real time. Once inside, the props in *Inglourious Basterds* illustrate LaPadite's farmhouse as a modest and ordinary, albeit hospitable, home, not of a specific cultural history as those in *Man Hunt*. In both films, however, the initially reassuring effect of objects is soon inversed by the Nazis' brutal actions: Thorndike is tortured again and LaPadite's home, which had hitherto offered a safe hideout to Jewish fugitives, becomes the site of their murder.

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The interrogations conducted in these settings follow a comparable course. Just as Quive-Smith knows Thorndike from his reputation as a hunter, LaPadite knows Landa. "The people of France," the Nazi officer declares, call him "the Jew Hunter," and he is proud of this reputation that he has "earned." (LaPadite admits being aware of this reputation.) Echoing how Quive-Smith characterizes Thorndike's hunting skills through animal comparisons and national stereotypes, Landa then characterizes himself:

> The feature that makes me such an effective hunter of the Jews is—as opposed to most German soldiers—I can *think* like a Jew, when they can only think like a German. [Snickering] . . . Now, if one were to determine what attribute the German people share with the beast, there would be the cunning and the predatory instinct of a hawk. But if one were to determine what attributes the Jews share with the beast, it would be that [*sic*] of the rat. The Führer and Goebbels's propaganda have said pretty much the same thing, but where our conclusions differ, is, I don't consider the comparison an insult.[20]

While the conversation between Quive-Smith and Thorndike progresses from big-game hunting to the hunting of people, that between LaPadite and Landa shifts from chasing human beings to identifying them (and their hunters) with beasts—an identification that emphasizes the Nazi regime's disregard for humanity even more strongly than *Man Hunt*'s interrogation. Yet in both films, emotions shift similarly while the characters smoke, with Landa's imposing calabash meerschaum pipe comically dwarfing LaPadite's modest corn cob one. Like Thorndike, LaPadite is not sure what to expect at first, but he becomes gradually more self-assured owing to his interlocutor's seemingly well-mannered conversation. Once their victims are at ease and believe the worst is over, however, their Nazi opponents strike. Quive-Smith wants to force Thorndike to sign a false confession, and Landa—who has fiddled with documents for some time, miming the bureaucrat—forces LaPadite to give away the hiding place of his Jewish neighbors. (Landa had already guessed this place anyway.) In the end, smoking, considered a social activity by many, has proven a lure in *Man Hunt* and a threat in *Inglourious Basterds*: Thorndike and LaPadite are discouraged and defeated at least for the moment. The fronts are established and no doubts remain about the Nazis' inhumanity. But the consequences of the interrogations propel the plots forward. Thorndike succeeds in fleeing his captors, undergoes a change of heart regarding the "sporting stalk," and will not rest until he is on his way to kill Hitler. Landa's soldiers kill

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Shosanna's Jewish family, but she escapes, preparing the way for the eventual destruction of Hitler and the entire Nazi leadership.

The interrogation scenes not only reveal narrative affinities between *Man Hunt* and *Inglourious Basterds* but also illustrate a prominent transnational characteristic of war films, namely their use of foreign languages. Quive-Smith, for example, is shown barking orders in German before Thorndike is brought to him, as well as when he calls for his victim to be picked up. The hymnal inscribed on the lamp shade and the chess game recall German religious and humanist texts, contrasting them with the brutal Nazi appropriation of the language. In contrast to *Man Hunt*'s earnest urge to redeem German cultural values by communicative means such as these, *Inglourious Basterds*' juxtaposition of foreign languages is more humorous in a contemporary sense—at least in the beginning. Landa's and LaPadite's dialogue highlights especially Landa's perfect multilingualism in several switches between French, English, and German, but the reasons why a French farmer speaks fluent English are not explained. Appearing first as historical nonchalance, this detail turns out to be a dangerous lure that turns comedy into discomfort. When Landa switches to English, Tarantino's scene forces the audience (assumed to be Anglophone) to participate in a language that the Jews hidden under LaPadite's floorboards supposedly do not understand. (Exploiting this linguistic deficiency is the narrative motivation of the switch.) The ensuing English conversation during which the Nazi officer extorts their hiding place from the French farmer transforms viewers into increasingly distressed witnesses who cannot warn those who are in danger and are thus put in the inescapable position of participating in the Nazi crime.[21] By contrast, the French and German portions of this scene use subtitles that ensure understanding but also distance from the used foreign languages. Such distance is not granted toward the language of perpetration, its absence confronting the audience with the discomforting quandary of unwanted yet inevitable collaboration.[22]

Far more emphasized in *Inglourious Basterds* than in *Man Hunt*, which uses only German and several English accents, the multilingual abilities of Tarantino's characters—or the absence thereof—underline their cultural specificity. For instance, some of the Basterds' lack of foreign language knowledge has been interpreted as a "self-satisfied American exceptionalism expressed as obstinate monolingualism."[23] While this monolingualism no doubt references an actual US reservation toward foreign languages and is best represented in the monolingual Aldo who speaks only a Southern US variant of English, this lack of linguistic

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knowledge nevertheless integrates über-domestic US characters like Aldo plausibly and also self-ironically into the film's international context: men like these fought in the war alongside multilingual immigrants and German comrades like the Basterds Cpt. Wilhelm Wicki (Gedeon Burkhard) and Sgt. Hugo Stiglitz (Til Schweiger).

Ever since World War Two, linguistic diversity has remained the strongest international signifier of war films, so that actors might be cast for their language skills, which in turn depend to no small degree on their nationality. As Jan-Christopher Horak observes about émigré filmmaking in Hollywood, German actors were cast in ninety percent of the anti-Nazi films made between 1939 and 1946, and the same was the case with those from countries occupied or dominated by Nazi Germany.[24] Accordingly, although most of *Man Hunt*'s cast is mainly American and British, some of the minor and uncredited characters (especially Hitler and the Nazis) are of Austrian, German, Norwegian, and Swedish descent. As per Household's novel, Quive-Smith is German-British, justifying the role's casting with Sanders, a British actor who speaks excellent German. *Inglourious Basterds* is even more attentive to nationally and linguistically accurate casting. Landa is only so convincing because, also in reality, Waltz, an Austrian just like his character, is fluent in English, French, and Italian. Moreover, Tom Tykwer's elegant translation of the film's German dialogues not only adds to *Inglourious Basterds*' cultural plausibility, but also follows in Lang's footsteps, who had done the same to ensure Quive-Smith's and his henchmen's authenticity of speech in *Man Hunt*.[25] Tykwer's and Lang's linguistic contributions thus enhanced the two films' international profiles, besides both directors being Babelsberg-savvy, transnationally influential filmmakers in their own right. However, Lang's Hollywood welcomed accents in anti-Nazi films not because of an earnest interest in the accuracy of representation, but because they offered a general "audible European ambiance."[26] Beyond that, "European" roles were stereotypical, and the match between the characters' and the casts' national backgrounds mattered little. *Man Hunt*'s linguistic authenticity therefore exceeds the customary level in wartime Hollywood, and points toward the film's high production quality that it shares with *Inglourious Basterds*.[27]

While these narrative, cinematographic, and linguistic parallels reveal key interfilmic references between Lang's and Tarantino's productions, which audiences may or may not notice, explicit references to Lang appear in the broader production context of *Inglourious Basterds*. In interviews, the American director confirmed that he had been "very

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influenced" by Hollywood's anti-Nazi propaganda movies made during the war, *Man Hunt* among them,[28] and that these productions caused him to focus *Inglourious Basterds* on "the premiere of a German propaganda film"[29] made under Goebbels as the studio head.[30] One aspect that impressed Tarantino in particular was these productions' transnationalism—the fact that they had been made by expatriate European directors who had had personal experiences with the Nazis.[31]

Moreover, in a faux behind-the-scenes feature, Eli Roth, the actual director of *Nation's Pride*, gives a "making-of" interview as Alois von Eichberg, the film's fictional one.[32] This faux feature may have not been

Figure 2.2. Fritz Lang and "Alois von Eichberg" (Eli Roth) in interview. Screenshots by A. Dana Weber.

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included in *Inglourious Basterds* for various reasons, the most obvious being that Roth was also cast as Basterd Sgt. Donny Donowitz, the "Bear Jew."[33] In the feature, Roth declares with an exaggerated German accent that his production is a "very great film that I have directed for Joseph Goebbels and the German film industry . . . When I made this film, I was not thinking of this trash like, Fritz Lang [pronounces it "Laeeeeng"] . . . I wanted to make a film that really showed the power of Germany." Despite disavowing Lang, Roth's von Eichberg echoes Lang's outfit, posture, and laconic speech in an interview with William Friedkin conducted in 1974: he wears sunglasses, recalling Lang's dark eye patch, and holds up one of his hands, gesticulating.[34] Von Eichberg is also smoking, thus performing an action for which Lang was known in his private life and that he frequently represented in his films, *Man Hunt* included. Not least, smoking connects Roth's director character to the scenes in *Man Hunt* and *Inglourious Basterds* discussed above.

The Lang and von Eichberg interviews use medium shots of the interviewee responding to an interviewer positioned on the right. During both, Friedkin and Roth were young, upcoming US directors known for horror films: Friedkin for *The Exorcist* (1973) and Roth for *Hostel* (2005). While the participation of both confirms their reception of Lang's work, Roth switches roles with Lang and reverses a story that Lang had told Friedkin: that of his "flight" from Germany after Goebbels purportedly offered him to become "the leader of the German film."[35] Roth portrays a director *like* Lang, had he accepted the Propaganda Minister's offer and not left Nazi Germany for France in summer 1933 and the United States one year later.[36]

The Extended Transnationalism of War Films

As Halle shows, war films emphasize national differences through linguistic representation; but they also approach the historical record flexibly and have the capacity to create transnational communities of reception.[37] These criteria are relevant for this argument, not least because Halle derives them from films made at the Babelsberg studios since German reunification. *Inglourious Basterds* belongs among these films although it was made later than Halle's examples. But these criteria can be extended also to the anti-Nazi propaganda productions made in Hollywood during World War Two. As many German exile filmmakers and actors, including Lang, contributed their home-trained aesthetic formation and technical expertise to anti-Nazi productions during the

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war, while others (that the fictional von Eichberg alludes to) remained at home and served the Nazi cause, German filmmaking split into one strand that continued abroad and another that followed a domestic course. Although both shared a common repertoire of aesthetic sensibilities, narratives, and filmmaking methods, they were at war with one another on the screen. *Inglourious Basterds* offers its own interpretation of this cinematographic "war" that took place within the medium while the military war raged outside. Tarantino's film addresses this conflict when it shows how an anti-Nazi propaganda production (Shosanna's reel), its makers, and the Basterds, a squad of military fighters, combat a Nazi propaganda production (Goebbels's *Nation's Pride*), its makers, and the militaristic Nazi state represented by Landa and his men.

As *Inglourious Basterds* and *Man Hunt* fight on the same side in this conflict, it makes sense that their characters share similar transnational features. For instance, *Man Hunt* represents Thorndike as a wealthy, cosmopolitan "Englishman" of "Class X,"[38] and codes Quive-Smith ambiguously in that he could easily pass as either German or British. The movie thus juxtaposes two visual and acoustic types of gentlemanly Britishness: the stereotypically trustworthy one of the tweed-wearing, fair-playing, stiff-upper-lip aristocrat; and another, highly suspicious one, whose British sounds and genteel behavior are disconcertedly contradicted by its Nazi uniform and ideology.[39] *Man Hunt*'s other characters also embody various social and national backgrounds. Well-meaning and loyal British subjects (the shipmate, cockney sex worker, and naive aristocrats) are pitted against the Nazi military and agents who pursue Thorndike. *Inglourious Basterds*' warring characters are just as diverse socially and nationally, from the true-hearted French farmer, the cosmopolitan female Nazi film star and double agent of German extraction, and the Basterds' "muscular Jews," to the opportunistic Austrian polyglot and different types of German soldiers (heroes, cowards, mavericks).

Halle notes further that successful films create transnational, even global "communit[ies]" and "new social space[s]."[40] *Man Hunt* immediately generated such a community when the German exiles in California congratulated Lang for its anti-Nazi message in general and for showing Hitler "through the rifle scope" in particular.[41] Yet the reception of this message had its limits. *Man Hunt*'s anti-Nazi stance caused it to be first categorized as a "hate picture."[42] The Production Code Administration even requested changes such as the elimination of scenes representing Thorndike's torture by the Nazis. When the United States entered the war in December 1941, however, productions such as *Man Hunt* seemed "prescient and entirely correct."[43] Viewers outside the

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communities of exiles and political enemies of the Nazis could now join a larger international "community" united by the wish that someone would assassinate Hitler and end the Nazi regime, as *Man Hunt*'s finale called for. When *Inglourious Basterds* showed just that in 2009, the end of the Nazi regime was common knowledge. The global communities that this film has generated since then are not united by anticipation anymore, but rather by an uncomplicated mainstream morality in their interpretation of this familiar history. Fictional Nazis may be fascinating like Landa or brave like Zoller, but, like the historical ones, they must not be forgiven and deserve to be punished; antisemitism must be condemned, and it is only fair that those disavowed and oppressed strike back. Aside from this broad popular-cultural consensus and the questions it raises, in more restricted "social space[s]" such as fan groups, blogs, YouTube videos, and online reviews, film fans come together globally to uncover the seemingly interminable cinematographic references and subtexts of *Inglourious Basterds* that scholars also examine and interpret in their own forums (including this chapter).

By calling forth communities such as these, *Man Hunt* and *Inglourious Basterds* have already "*produce*[d] *culture*":[44] both have become classics with wide-ranging cultural reverberations. However, *Man Hunt* does not have the "cavalier relationship with historical accuracy" that Halle considers one of the hallmarks of current transnational war film.[45] *Man Hunt* tells a fictionalized yet plausible enough story about its own historical era and reflects some of this era's political ideals. In contrast, by its audacious twist of anti-Nazi fighters disintegrating Hitler and his acolytes, *Inglourious Basterds* far surpasses an only "cavalier" approach to the history that brought forth *Man Hunt*. This twist has meanwhile become history itself, and might well encourage the current production of alternative histories.[46] Nevertheless, *Inglourious Basterds* takes the history it engages with seriously. It tips its hat to historical anti-Nazi films, not only bringing their dream to life, but also replicating their fight against the Nazis and their propaganda machine by a double "occupation": that of the film medium as one of the war's historical theaters of conflict and that of the spaces and production methods appropriated by this machine.

Transnationalism and Production, Then and Now

Paralleling the mobility of their characters, Lang's and Tarantino's relocations across the Atlantic in the service of filmmaking are symptom-

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atic of an industry whose transnationalism might be its most enduring historical continuity and can rightfully be considered its "default frame of reference."[47] German and American cinema were always in each other's purview as competitors or partners, their relations shifting depending on historical context. In the 1920s, the only European film industry that could compete with Hollywood was the German one. During this decade, prominent directors such as F.W. Murnau, Ernst Lubitsch, Wilhelm Dieterle, and Paul Leni, producers such as Erich Pommer, and actors such as Emil Jannings and Conradt Veidt transitioned to Hollywood motivated by a European interest in American filmmaking on the one hand and the American studios' fear of competition and their efforts to accommodate European audiences on the other. Caused by Nazi persecutions in the 1930s, a new wave of transatlantic migration including actress Marlene Dietrich and Jewish-German filmmakers such as Lang, Otto Preminger, Douglas Sirk, and Billy Wilder, brought to Hollywood the cinematographic imagination, aesthetics, and talent that would lead to the rise of *film noir*.[48] In turn, during these two decades Hollywood studios established production and distribution companies in Germany where the film market was hotly contested by both industries.[49] Yet American cinema had already lost popularity before World War Two in Germany, and only regained its former ground in the Federal Republic after the war. In the interim, Nazi film established its own international networks with European and non-European cinema from countries such as Belgium, Hungary, Japan, the Netherlands, Norway, South Africa, and Spain. Although these relationships were made under duress owing to Nazi occupation, military alliances, and fascist affinities, the new distribution networks created difficulties for US companies in Europe.[50] And while German-born filmmakers and actors, many of them Jewish, sought refuge in Hollywood, Nazi filmmaking had no qualms drawing on "American techniques and popular genres" to create its own, successful entertainment films.[51]

In the wartime Hollywood of the 1930s and 1940s when Lang worked there, all members of a production would be under contract with, and at the disposal of, the studio. Hollywood studios created their productions completely "on the inside," including shooting the films on their own premises with limited location shots. They also distributed them in their own cinemas. In this environment, Lang was no longer the auteur he had been at Babelsberg's UFA but rather a hired hand. According to Nick Smedley, he did not participate fully in "the development of the themes [or] the content" of *Man Hunt* when he made the film at Twentieth Century-Fox.[52] What is more, the German direc-

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tor was assigned to the project only after John Ford had dropped out. As Smedley cautions, the film was therefore a corporate project, not to be confused with those of Lang's masterpieces in which he served as the auteur in sole control of the material and the production.[53] Lang's contribution nevertheless left its cinematographic and political mark on *Man Hunt*, such as in the scene of Thorndike's interrogation and in Quive-Smith's German dialogue passages discussed above. Lang also heavily cut, modified, and annotated the screenplay for the shooting, and "pictorialized"[54] it for production. Moreover, according to Lutz Koepnick, the four war films that Lang made in Hollywood—one of them *Man Hunt*—deliberately sought to develop "modes of cinematic representation" that would shake the hold that Nazi film had placed on the cinema of the time, and thus release "moving images from the grasp . . . of intended or unintended forms of collaboration."[55]

If it may seem unlikely to us today that Hollywood could have been influenced by the National Socialist regime, it is worth remembering that since the 1930s the US film industry "responded opportunistically to Nazi interventions and willingly removed unfavorable representations of contemporary Germany in order to secure the German and European export market."[56] And this for good (economic) reason: in 1940, for instance, Twentieth Century-Fox alone lost half a million dollars when the German expansion in Europe prevented the company from accessing European markets; other studios likely experienced similar drawbacks.[57] It is also the case that Hollywood did not welcome foreigners with open arms, and some Americans shared antisemitic sentiments quite like those of many Germans at that time, as Peter Lev has shown. For instance, when a Senate committee investigated Hollywood studios (including Fox) in 1941 for making pro-British war propaganda films (*Man Hunt* among them), some witnesses accused Hollywood of being "controlled by Jewish immigrants whose loyalties were suspect."[58] Partly Jewish himself, Lang may have been considered one of the "suspect" immigrants.[59] Against the grain of the opportunistic, discriminatory transnationalism of these political considerations, Lang worked at Fox in an international environment marked by foreign-born Americans and émigrés such as directors Jean Renoir, Ernst Lubitsch, and Elia Kazan, actors Ida Lupino and Jean Gabin, and the executive Spyros Skouros. The internal transnationalism of Hollywood studios was thus at odds with some ongoing political trends, at least until the United States entered the war.

Transnationalism is configured differently today compared to *Man Hunt*'s production context. *Inglourious Basterds*' transnationalism be-

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gins with its seventy-million-dollar budget, fourteen percent of which came from German sources.[60] When Tarantino and his US crew made the film in collaboration with European actors and staff members at the Babelsberg AG, "Europe's second-largest film production facility"[61] had already reached its current production structures. After two decades of transition and repeated reinvention in reunified Germany, the AG had become a shares corporation in 2004–5. Marketing themselves through the "Babelsberg myth" that alludes to the "golden age" of German cinema in the 1920s, the studios nevertheless foster collaborations with Hollywood and follow the Paramount production standard.[62] They currently offer services that cover the entire film production process, and they own state-of-the-art facilities such as the "Berliner Straße," which can reconstruct any street in the world.[63] (The facade of Shosanna's "Gamaar" cinema and its Paris street corner were built there.)[64] While the production style of the Babelsberg AG as a planning and coordinating service provider for outside producers resembles that of contemporary American film studios, the AG remains its own company and does not belong to media conglomerates as the large US studios tend to do, thus resembling an independent studio. This geographic, historical, and production space consequently offered Tarantino and his producer Lawrence Bender an ideal combination of a transnational work setting with a "mythical" history, the latest filmmaking technologies, and an economic framework echoing that of independent and auteur film, yet conducive to big-budget productions.

Performance, Reenactment, History

To be made, every film relies not only on actors and directors but on innumerous individual labor performances that intertwine in the interrelational and creative space of the production. From the hairstylist to the set designer, from the stunt person to the electricians, the joint efforts of creative workers generate the conditions for the actions that the camera records. Research fields such as anthropology, folklore, and performance studies as well as increasingly film and theater studies have long conceptualized performance works in view of the material, social, and historical dimensions of their production. This section engages with the creative substructure of *Inglourious Basterds* which is transnational along the lines discussed thus far. Crucially for Tarantino's work method on this production, this substructure reveals the reception of procedural, material, and technological elements of cinema history that

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has affinities with reenactments and implications for the overall interpretation of the film.

Reenactment studies have emerged from research on the activities of historical reenactors (for instance of the American Civil War or at heritage sites). The field now encompasses research on any "exact and punctual performance of a sequence of actions and gestures as laid down by rule and precedent," from ritual action and reviving and quoting anterior performances in theater and film, to documentary and legal reenactments, archeological reconstructions, and live-action role play (LARP).[65] Replicating actions and gestures from the past presupposes historical reception, yet this reception's "punctuality" and "exactitude" vary, as some reenactments are more invested in accurate historical reconstructions, while others are open to imaginary modifications. Nevertheless, all reenactments strive for authenticity at the level of the individual experience: if the encounter with the past seems physically and emotionally truthful to the practitioner, then the performance is successful regardless of the degree to which it replicates or not a historical precedent. A similar prioritizing of subjective preference over historical exactitude marks the post-reunification war films' "cavalier" approach to history, as noted earlier, identifying both this approach and reenactment as symptomatic of the popular-cultural attitude toward history in our time.[66] Besides the imaginary play with the past, the (faulty) repetition of historical moments moreover points to reenactments' efforts to "find faux fathers," as Rebecca Schneider argues.[67]

In the way it engages Weimar and Nazi film history, *Inglourious Basterds* tips its hat to some cinematographic "fathers" such as Lang, and oedipally destroys those that Alois von Eichberg stands for. Further, by its subject matter, production location, and creative techniques, Tarantino's film deliberately inserts itself into the history of the Babelsberg studios and thus of German cinema.[68] Just as reenactors may consult scholarly works about their favorite era or event, *Inglourious Basterds* references academic approaches to this history. Tarantino's Hicox is not perchance a Weimar era film critic and scholar whose books are entitled *The Art of the Eyes, the Heart, and the Mind* (echoing the triangulation of hand, heart, and mind in Lang's *Metropolis*[69]) and *Twenty-Four-Frame Da Vinci* (a study on Pabst). Ventriloquizing a term that Tarantino uses in his own film analyses, Hicox describes them as "subtextual criticism,"[70] thus pointing to the seriousness of *Inglourious Basterds*' historical reception.

The reenactment dimensions of Tarantino's film begin with the plot that revolves around *Nation's Pride*. The Nazi film dramatizes sniper

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Zoller's actual battle deeds by having him reenact them on celluloid. The fact that Goebbels produced this film implies "subtextually" that it had been made at the UFA Studios (today's Babelsberg AG) that were under the propaganda minister's control in 1944 when *Nation's Pride* premiere takes place. *Inglourious Basterds* recreates the context of the plot's Nazi premiere even at the level of the medium, in that not Tarantino but Roth directed *Nation's Pride*. When *Inglourious Basterds* premiered in 2009, in other words, Roth's reenactment short—edited into *Inglourious Basterds*—did that too. This premiere was motivated cinematographically by the on-screen one of 1944, when Shosanna's reel, made by Tarantino and in its turn edited into *Nation's Pride*, modified the dangerous intruder and the history it was claiming to repeat, turning the premiere of Nazi propaganda's (likely inaccurate) reenactment into its own present. The on-screen battle between different versions of history causes a fiery apocalypse that recalls the firestorms represented in anti-Nazi works, for example in Vicki Baum's novel *Hotel Berlin '43* (1944) and its cinema adaptation of 1945. Considering that *Inglourious Basterds* first opened in France (albeit not in Paris but in Cannes) and that the film was made in Berlin and shot also elsewhere in Germany, the geographic conditions of its actual world premiere reverberate with the echoes of *Nation's Pride* fictional one. And even if the Cannes audience was not threatened by weapons and firestorms, the historical twist it was shown on screen caused shock and surprise.

Consequently, although Tarantino knew that he could expect affordable production costs and excellent craftsmanship at the Babelsberg AG, he likely did not choose the studios for their economic and technical assets alone, or he could have also shot his film in other German studios. Instead, he opted to work in Babelsberg precisely because this was the most iconic location of both Weimar and Nazi cinema and thus a crucial location for *Inglourious Basterds*' transnational juggling of history.[71] As Tarantino declared, "the tradition of Babelsberg is amazing. I'm a film expert, I'm a film scholar, so to be in a film studio where all the great films of the 1920s were made, which is a time I consider to be one of the highpoints of cinema history . . . it's just magnificent!"[72]

Inglourious Basterds does not reenact World War Two cinema history only on the screen. The film's production at the Babelsberg AG can also be read as a deliberate *physical and material* occupation of the studios to symbolically destroy their Nazi associations, reconnect with their "golden" Weimar age, and rehabilitate their disavowed, especially Jewish members (Lang among them).[73] The reenactment dimensions of this production are key for such a reading, and are another indi-

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cation of the transnationalism of the historical reception that governs *Inglourious Basterds*. First of all, Tarantino worked with a multinational, multilingual cast and crew, many of whom had to travel internationally to be part of the production. Moreover, as production designer David Wasco noted, Tarantino requested that most shooting locations be built as sets in the Babelsberg studios, recalling the classical Hollywood production style and matching it with historical direction techniques.[74] As a director, Tarantino did not "let anything pass," as Diane Kruger remembered, and had "no monitor but look[ed] directly into the camera, watching actors directly." Being conducted at eye-line, with commentary and attention, rather than by a distant director behind a control screen, was unusual for Kruger and required getting used to. By contrast, Christoph Waltz was impressed by Tarantino's friendly yet intense scrutiny in conversation, which, to him, seemed a "very old-fashioned, very classical, very personal, amicable" way of communicating between director and actor.[75] These statements illustrate that Tarantino used a hands-on directing method that had been customary for generations of directors before him. While other filmmakers employ this technique today because it offers them a specific assessment of the image, in Tarantino's case its historical dimensions stand out because they correlate with others of his technical and production choices.[76] For instance, he wanted to make a "strictly chemical film" as his cinematographer Robert Richardson recalled. In other words, from the work of all departments to photography and the final print, the film had to be made by "traditional" (analog) means without digital intervention. Richardson noticed that, as a result, "the images were more evenly balanced" than had he shot them anticipating the use of "digital intermediates."[77] Such a relatively even image quality (i.e., more homogeneity of colors and contrast across the reels) is critical for analog film. Moreover, from the scalping scenes to the firestorm at the end, all special effects were performed in their entirety before the running camera, just as in the pre-digital era.

For such directing and cinematography to work, the art department plays a crucial role in setting up the scenes so that they come together with cohesive stylistic and visual integrity. Achieving this goal in *Inglourious Basterds* required careful attention to historical accuracy. Designing the film's look was a daunting task for Wasco, who worked directly with Tarantino and other department heads such as the director of photography and the costume designer. To ensure an authentic cultural representation, as Wasco remembers, a professional researcher collected information about all aspects of French life in the 1940s, from

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the type of movie projectors used then and the architectural technicalities of the era's cinemas to hundreds of movie posters designed especially for *Inglourious Basterds* in the style of the time. The prop master collected information about everything "from food to weapons." The production also found inspiration in a book of rare color photographs from the era that depicted everyday life in France under Nazi occupation, and that Wasco described as the production's "Bible." With the help of such means, period accuracy was ensured in every detail, from the military uniforms to all settings and material objects that would appear in the shots.[78] To leave his own humorous mark, Tarantino added occasional incongruities. One of these is the "Winnetou greeting" performed by a German soldier in a scene depicting a forehead detective game that the occupiers play in a French underground bar. After guessing correctly that his character is the Mescalero Apache Winnetou, the most famous character of Karl May's (1842–1912) nineteenth-century Wild West novels and one of the most cherished figures of the German popular imagination to this day, the German soldier stands up and performs this greeting by touching his heart with the right hand and extending the arm in a circular horizontal movement that recalls a blessing. The gesture is anachronistic because it became famous only after World War Two through the so-called "Winnetou films," West German screen adaptations of May's most popular novels made in the 1960s, and by festivals that have dramatized these novels on outdoor stages since the late 1940s.[79]

Additionally, the physical experiences made in accurately reconstructed historical settings are crucial for reenactments. Among them are ordinary sensory activities (such as the actors drinking milk, eating strudel and cream, and smoking in *Inglourious Basterds*) and performances of death and injury. In battle reconstructions, for example, participants often sport grotesque wounds, play dead, and use fake blood. Without entering the extensive debate about Tarantino's representations of violence, I will only note that a large part of *Inglourious Basterds'* bloodshed is exaggerated in the operatic fashion that the director is known for—a representation style that matches how reenactments might depict violence. But Tarantino does not exempt his audience from painfully realistic representations either. Intimate scenes such as Landa's strangling von Hammersmark, Aldo deliberately hurting the Nazi star's wounded leg, or the "Bear Jew" beating Sgt. Rachtmann (Richard Sammel) to death, problematize and indict the brutality of the perpetrators even if they are "positive" characters. Scenes such as these raise a different set of questions from those representing blood-

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shed in the exaggerated, playacting style that recalls that of many historical reenactments, but these questions are not under scrutiny here.[80]

Finally, reenactors tend to be non-academic specialists with a deeper knowledge of their era and culture of interest than even some scholars because they are attentive to information that can appear irrelevant from an academic perspective. For instance, they might acquire exhaustive knowledge of every conceivable detail of the material history of a specific age. As a consequence, while reenactors may, for example, consider scholars too disinterested in an era's material conditions, scholars may criticize reenactors for being too interested in material and personal details, and insufficiently analytical.[81] Tarantino can be regarded—and regards himself—a non-academic historian of cinema. The main form in which he expresses his ample knowledge is through his films, which always engage in intertextual and medial explorations of their respective diegetic eras. It therefore makes sense that the director adds some imperfections to the historical worlds he imagines, just as reenactors occasionally do, to play tricks on their audiences and test their historical proficiency.[82] Remarkably, however, *Inglourious Basterds*' major historical "imperfection" far surpasses the historical anachronism of the Winnetou greeting: the obliteration of the Nazi leadership is a blatant twist of history that *emphasizes* historical accuracy *ex negativo* within an otherwise carefully curated production. The film's contemporariness (state-of-the-art photography and post-production) do not conflict with its reenactment valences, given that such performances may incorporate modernized or current components. Whether or not Tarantino and his international crew were aware that some of what they were doing coincided with historical reenactments, their narrative, geographic, cinematographic, and material choices and production techniques echoed this performative mode of historical reception.[83]

Conclusion

The desire to destroy Hitler and his Nazi acolytes is a recurring theme in wartime propaganda films, and one usually connected to the theme of transnational movement. Iconic for such works, *Man Hunt* expresses this desire by inviting associations between Thorndike's aiming his rifle at Hitler with the camera as "product and extension" of the imaginary gun in an act that triggers the movement motivating the film's narrative.[84] In *Inglourious Basterds*, the sniper Zoller and Landa are in possession of the Nazi propaganda's guns and violence, and von Eich-

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berg and Goebbels in that of its camera. Yet Shosanna successfully turns the cinema apparatus into a weapon against the Nazis and their propaganda, just as the Basterds' guerilla methods turn Nazi violence against the perpetrators. In both films, none of this would happen without extensive international mobility and multilingualism at the plot level. And if propaganda is considered in Vicki Baum's ironic words as political regimes "making faces at each other,"[85] then Shosanna's and Zoller's facial close-ups that Shosanna edits together into *Nation's Pride*, not only "make faces at each other," but are clenched, on screen, in the warring propagandas' cinematographic battle. If the narrative aim of *Inglourious Basterds* is to wipe out the Nazis and their cinema, this elision is not only narrated, enacted, and implemented by directing and editing choices within the cinematographic medium, but also performed at the material, production level where it requires the mobility of directors, producers, actors, and film crews. By requiring and representing transatlantic movement, Tarantino's film reconnects with Weimar and anti-Nazi cinema history best epitomized by Lang (who links both, not least in terms of mobility) and reinscribes this history into current global cinema.

As this chapter has shown, then, by its intertextual allusions and cinematographic affinities with anti-Nazi films from the 1940s, for which *Man Hunt* serves as an iconic example, *Inglourious Basterds* performs a retrospective "occupation" and "recapturing" of "good" German cinema on its own turf by its production location and transnational context, a context that it shares with wartime anti-Nazi films. In this way, Tarantino's film achieves two goals: it illustrates a particular case of transnational cinematographic reception, and it inserts itself narratively, materially, and performatively in the history of the Babelsberg studios and thus of German cinema. The film's transatlantic production at this charged site embraces this history's "good fathers" (Weimar and anti-Nazi film epitomized by Lang) and disavows the "bad" ones (Nazi film represented by Goebbels and von Eichberg), while *Inglourious Basterds'* worldwide success integrates this "occupation" into the long-lasting relationship between US and German popular cultures, and into the global one.

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Notes

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1. Crowther, "*Man Hunt*."
2. The novel's title unequivocally genders the protagonist.
3. Halle, *German Film after Germany*, 97. Although Halle means productions made after 1990, I count the historical anti-Nazi films among war films too.
4. The studios have often changed their names throughout their history. This chapter uses "Babelsberg studios" to refer to them in general and their era-specific names whenever needed.
5. Schofield, "Theater without Borders?"
6. Heiduschke, "Co-Producing World Cinema," 149.
7. In this chapter, the word "transnational" and its derivatives refer to the multidirectional relations between Germany and the United States. I vary them occasionally with "international" as a broader term that extends beyond this national dichotomy.
8. Exceptions are Bildhauer, "Visuality, Violence, and the Return of the Middle Ages"; and Weber, "From Glorious Nibelungs to *Inglourious Basterds*."
9. On *Inglourious Basterds'* racial politics, see Nama, *Race on the QT.* Nama notes that Shosanna's loving relationship with Marcel allies her with "blackness, a marginalized presence and discredited identity in the film" (ibid., 98). Inversely, Marcel allies himself both deliberately and unknowingly with Jewish characters (Shosanna and some of the Basterds) and characters with Native American connotations (Aldo), and through these alliances becomes central to bringing down the Nazi regime.
10. In both films, mobility is occasionally impeded by blockage, a theme I cannot discuss extensively here. Blockage occurs in scenes where characters are trapped seemingly without escape, such as Thorndike being captured and held as a Nazi prisoner or trapped in a cave whose only exit is guarded by Quive-Smith in *Man Hunt*; Shosanna's family being trapped under the floorboards of a French farm where they sought refuge and the shootout in a French underground bar in *Inglourious Basterds*. Blockage is, of course, also a major factor in the demise of the Nazi *haute-volée* trapped in the burning cinema.
11. Historically, the island had been used as a destination for Nazi submarines until 1944, when the plot of *Inglourious Basterds* ends.
12. The name alludes to the French soft porn *Emmanuelle* films of the seventies and eighties, and to American actress Yvette Mimieux, best known in the sixties and seventies.

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By choosing it, Shosanna is likely mocking the image men have of her as a French sex object.

13. Landa identifies Hammersmark as an enemy agent by a lost shoe. As several *Inglourious Basterds* fan sites and online articles note, this subplot recalls the Cinderella fairy tale, only in this case the recognition of the "princess" is not followed by romance but by her brutal killing.
14. Tarantino, "Quentin Tarantino: The *Inglourious Basterds*," interview by Ella Taylor," 155.
15. Besides the thematic parallels discussed in this section, *Inglourious Basterds* contains several other character types and themes familiar from wartime anti-Nazi cinema, from the Nazi star allied with anti-Nazi fighters, international disguises, and glamorous Nazi soirées in ornate buildings, to fiery conflagrations and even wrong finger gestures. See, for example, Household's novel *Rogue Male* (1939), Vicki Baum's novel *Hotel Berlin '43* (1944), and the latter's eponymous screen adaptation directed by Peter Godfrey (1945).
16. In *Man Hunt*, the location alludes to Hitler's residence near Berchtesgaden; the screenplay of *Inglourious Basterds* also references "Bavaria Berchtesgaden (Hitler's private lair)." Tarantino, *Inglourious Basterds. A Screenplay*, 21. However, this location is not mentioned explicitly in either film.
17. Compare this statement to how German soldier lore (recounted by Hitler) describes the Basterds: "They seem able to elude capture like an apparition [*Gespenst*, addition mine]. They seem to be able to appear and disappear at will." Both films, in other words, emphasize the anti-Nazi fighters' superior evasion skills.
18. All dialogue transcriptions are mine.
19. Household, *Rogue Male*, 131.
20. Rats are a common trope in World War Two propaganda. In *Rogue Male*, the protagonist spends time in a barn overrun by rats where he begins "to think like an animal" (Household, *Rogue Male*, 126), symbolizing Europe's infiltration by the Nazis. Fritz Hippler's infamous film *Der ewige Jude* [The wandering Jew] (1940) uses the same motif for antisemitic propaganda. Landa's remarks echo both uses of the trope.
21. The scene's use of English is logically inconsistent, however. Later, in Paris, Shosanna speaks English perfectly fine. The possibility that at least she—or worse, her whole family—understood what Landa was saying, throws their execution into an even more brutal light: they would have realized what was happening, but their immobilized position was forcing them to wait for their death knowing that they had no chance to survive. In these conditions, Shosanna's escape is ambiguous: only at first sight, it appears that she can run away because Landa's gun misfires. For an interpretation of this moment, see Woisnitza, "Messing Up World War II-Exploitation."
22. This reading applies only to the English version of *Inglourious Basterds*. The implications of this scene are different for foreign versions where English is subtitled but German or French are not.
23. Willis, "'Fire!' in a Crowded Theater," 168.
24. Horak, *Fluchtpunkt Hollywood*. It is one of the cruel ironies of Hollywood during this period that actors who had fled from Nazi persecution were often hired to embody their persecutors.
25. See Aurich, Jacobsen, and Schnauber, *Fritz Lang*, 328.
26. Horak, *Fluchtpunkt Hollywood*, 32.
27. For Hollywood's vacillating approach to foreign accents and languages during the war and after, see ibid.

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28. Tarantino, "Quentin Tarantino: The *Inglourious Basterds*," interview by Ella Taylor, 155.
29. Tarantino, "Quentin Tarantino: The *Inglourious Basterds*," interview by Kam Williams, 147.
30. Tarantino, "Quentin Tarantino: The *Inglourious Basterds*," interview by Ella Taylor, 154.
31. Ibid., 155.
32. Tarantino, "The Making of *Nation's Pride*."
33. Roth's casting as both a Nazi director and a Basterd raises interesting questions for the identities of these characters that I cannot pursue in this chapter.
34. In line with his authoritative 'auteur' airs, von Eichberg suddenly yells "Quiet!" at someone off screen, belying his laconic persona and ending the interview.
35. "Fritz Lang Interviewed by William Friedkin (1975)."
36. Another allusion to Lang might be implied in *Inglourious Basterds*' references to David O. Selznick and Louis B. Mayer during the scene of Hicox's briefing by General Fenech (Mike Myers) and Winston Churchill (Rod Taylor): Selznick was Mayer's son-in-law, met Lang in Paris, and offered him his first Hollywood contract, with Metro-Goldwyn-Mayer (MGM). Lang later moved to Twentieth Century-Fox. See Aurich, Jacobsen, and Schnauber, *Fritz Lang*, 239.
37. Halle, *German Film after Germany*, 96–101.
38. Household, *Rogue Male*, 8, 34.
39. In Household's novel, Quive-Smith's suspiciousness and treachery are enhanced by his British mixed-ethnic background. Although this association speaks to the author's questionable racial views, this character's *political* orientation is plausible historically: English Nazi supporters were not unusual during the war. The British Free Corps, for instance, was a Waffen-SS unit.
40. Halle, *German Film after Germany*, 87.
41. Paul Andor (Wolfgang Zilzer) cited in Aurich, Jacobsen, and Schnauber, *Fritz Lang*, 332.
42. See AFI, "*Man Hunt* (1941)."
43. Lev, *Twentieth Century-Fox*, 72.
44. Halle, *German Film after Germany*, 99 (Halle's italics).
45. Ibid., 105.
46. Intradiegetic imaginary narratives about the war being lost or won by the Nazis depending on the narrator's wishes can be counted as a specific form of alternative histories, even if they do not change the actual outcome of the war. Examples are *Jakob der Lügner* (Jakob the Liar, 1975) and *Jakob the Liar* (1999), both based on Jurek Becker's eponymous novel published in 1969; *Die Entdeckung der Currywurst* (The Invention of Curried Sausage, 2008) based on Uwe Timm's eponymous novel of 1993; and *Jojo Rabbit* (2019) based on Christine Leunen's novel *Caging Skies* (2019).
47. Heiduschke, "Co-Producing World Cinema," 149.
48. See Saunders, *Hollywood in Berlin*, 196–201.
49. For German cinema's historical relations with US and other international film industries, see, for instance, Elsaesser, *A Second Life*; Kreimeier, *Die UFA-Story*; Saunders, *Hollywood in Berlin*; ASC Staff, "German Cinema Comes to Hollywood;" Heiduschke, "Co-Producing World Cinema;" Halle, *German Film after Germany*.
50. For scholarship on the international networks of Nazi cinema, see Vande Winkel and Welch, *Cinema and the Swastika*.
51. On the recourse of Nazi film to Hollywood cinema, see, for example, Rentschler, *Ministry of Illusion*, especially 103–12. Tarantino is familiar with these entertaining "Nazi films" ("Pulp and Circumstance," 168).

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52. Smedley, “Fritz Lang Outfoxed,” 296.
53. Ibid., 298–302.
54. Ibid., 297.
55. Koepnick, “Not the End,” 428.
56. Ibid., 427.
57. Lev, *Twentieth Century-Fox*, 44.
58. Ibid, 71.
59. It is known that Lang was in the focus of the FBI for most of his American stay, not least for cooperating with and being supportive of left-wing exiles like Bertolt Brecht. See Aurich, Jacobsen, and Schnauber, *Fritz Lang*.
60. See Meza, “Fund Gives to Tarantino’s *Basterds*.”
61. Heiduschke, “Co-Producing World Cinema,” 134.
62. Ibid., 146–47.
63. Wedel, “Studio Babelsberg Today (1993–2012),” 42–43.
64. Ibid., 43.
65. Agnew, Lamb, and Tomann, “What Is Reenactment Studies?” 2–3.
66. See, for instance, the media debate surrounding the merits and challenges of historical representation of racial relations in Netflix’s Regency-era *Bridgerton* show (2020, 2022).
67. Schneider, *Performing Remains*, 62.
68. Tarantino’s inscription even happened at the literal level: the studios, whose streets bear the names of great directors, now also have a Quentin-Tarantino-Straße.
69. Lang’s *Metropolis* is crucial for the Babelsberg AG’s contemporary self-definition. The film was not only an aesthetic reference point after the studios had reinvented themselves under Volker Schlöndorff’s leadership in 1991, but *Metropolis*’ female robot also serves as their current mascot. See Wedel, “Studio Babelsberg Today (1993–2012),” 70–71.
70. Tarantino, “Pulp and Circumstance,” 171.
71. Tarantino is not only familiar with Nazi cinema but with Goebbels’s speeches and Riefenstahl’s memoirs too. See Oehmke and Wolff, “Meine eigene Welt.” See also Tarantino, “Pulp and Circumstance,” 168.
72. Hochschule für Film und Fernsehen “Konrad Wolf,” Filmmuseum Potsdam, *100 Years Studio Babelsberg*, 4.
73. For a detailed analysis of this “rehabilitation” on a cinematographic and ideological level, see Weber, “From Glorious Nibelungs to *Inglourious Basterds*.”
74. Email communication, 23 June 2020.
75. All statements in this passage are from “Quentin Tarantino on *Inglourious Basterds*. Film 4 Interview Special.”
76. Film professor Dr. Andrew Syder from the College of Motion Pictures Arts at Florida State University helped me to clarify this point. Email, 6 January 2022.
77. See “Robert Richardson ASC on *Inglourious Basterds*: A very Nazi Business.” The non-digital goal could not be carried through to the very end, however, and digital intermediates (DIs) were used to adjust the colors and images in post-production.
78. All production information in this paragraph is from David Wasco, email communication, 23 June 2020. The referenced “Bible” is Baronnet, *Les Parisiens sous L’Occupation*.
79. On the history and cultural characteristics of these festivals, see Weber, *Blood Brothers and Peace Pipes*. On the festivals’ influence on the “Winnetou films,” see Weber “Indianerspiel und Performativität bei Karl-May-Spielen.”

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80. On the "medieval" features of Tarantino's violence in *Inglourious Basterds*, see Bildhauer, "Visuality, Violence, and the Return of the Middle Ages."
81. See, for instance, Kalshoven, *Crafting "The Indian*," 135; Wilczek, "Volkskultur aus fremder Hand," 87–89.
82. As noted by Wasco.
83. In turn, some historical reenactments might be inspired by cinema, for instance when reenactors use historical films as models. See, for example, Dreschke, "Possession Play"; and Wilczek, "Volkskultur aus fremder Hand."
84. Koepnick, "Not the End," 423.
85. Baum, *Hotel Berlin '43*, 217.

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