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The influence of Western literature in audiovisual media:
Quentin Tarantino's work

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Abstract

Western literature, born in the 19th century, has been of great importance throughout American history, and has extended its influence over several centuries to the present day. By coming into contact with the art of cinematography, it has been able to reach audiences all over the world, bringing the genre of the Western to enjoy great success and prestige. One of the directors who has been most influenced by this genre and has captured it in his cinematographic works is the world-famous Quentin Tarantino. In this dissertation, I will analyze the history and development of the Western genre and how it has influenced the acclaimed director.

Key Words: Western literature, *The Virginian*, Spaghetti Western, Audiovisual Media, Cinematography, Quentin Tarantino

Resumen

La literatura del Oeste, nacida en el siglo XIX, ha sido de gran importancia a lo largo de la historia norteamericana, y ha extendido su influencia por varios siglos hasta llegar a nuestros días. Al entrar en contacto con el arte de la cinematografía ha podido llegar a audiencias de todo el mundo, llevando al género del Oeste a gozar de un gran éxito y prestigio. Uno de los directores que más se ha visto influenciado por este género y lo ha plasmado en sus obras cinematográficas, es el mundialmente famoso Quentin Tarantino. En este trabajo final de grado, analizaré la historia y desarrollo del género del Oeste y cómo ha influenciado al aclamado director.

Palabras clave: Literatura del Oeste, *El Virginiano*, Spaghetti Western, Medios Audiovisuales, Cinematografía, Quentin Tarantino

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Introduction

The Western literature and its multiple themes have had a strong impact on literature subsequent to it, since it takes place in several of the most important moments in the history of the United States, from the territorial expansion of the nation to the so-called "Wild West" until the years after the American Civil War.

As Frederick Jackson Turner pointed out in his essay, *The Significance of the Frontier in American History*, the frontier world has been a determining factor in the history and development of the American character, since the original territory of the 13 colonies was a completely different world from that offered by the unexplored territories beyond the frontier to the west. Moved by an innate desire for expansion, the American, justifying his actions under the belief of "Manifest Destiny", sets out on a colonizing journey towards this frontier. The contact with this territory contributes to the total formation of the concept of America, since, inevitably, the colonizer from the east had to adapt to the frontier world, thus creating new customs, acquiring more knowledge, and initiating a cultural exchange with the native tribes of the west, which, despite being a latent threat to his own interests, the contact with them was equally beneficial.

All these events, and those that would come later, are the ones that would form the "frontier myth", which would create a collective interest in these events, giving rise to Western literature as a way of representing these moments in history, which would acquire great importance and influence.

However, its influence has not been limited only to written literature, but over the years, this fascinating genre has survived to this day, and has served as an influence and source of inspiration for one of the most popular audiovisual media of the modern era: the cinema, already known worldwide as "the seventh art". It could be said that this art is partly derived from literature itself, since the scripts that are studied and represented by the actors on the big screen have the same essence as theatrical plays.

My theory is that the Western literature has had a strong impact on 20th and 21st century content creators, more specifically the acclaimed film director Quentin Tarantino. Winner of numerous film awards, this director has been influenced in many of his films by the aforementioned genre.

To prove this theory, I will conduct a study whose main objective will be to analyze the Western literature and its most famous subgenre, the Spaghetti Western, and compare them with Tarantino's films, to see how this genre has influenced him.

Likewise, I will establish some specific objectives, these being: 1. Identify the key elements of the Western genre present in the novel "The Virginian" and in the Spaghetti Western. 2 Explore the similarities and differences between these and Tarantino's films. 3. Analyze how Tarantino adapts and reinterprets these characteristics in his works.

Chapter 1: Theoretical framework

1.1 Definition of Western literature

Western literature is defined as a literary genre that develops in the territories of the American West, during the expansion of the 19th century. It has a series of identifying elements such as the outlaw hero, the good lady, the wicked or the fight between freedom and law. (Worden 111)

It focuses on the vastness, the beauty of the West and its harshness. A central theme is the conquest of that territory, as well as the different people who inhabit this land, from Native Americans, women, Hispanics to immigrants in general. (Whittaker 3)

Professor Hal Crimmel defines Western literature as all writing that deals with regions located west of the 100th meridian, the line that marks the limit in which agriculture without irrigation becomes impossible. In addition, he also indicates that it includes themes commonly associated with the West, such as open spaces, ranches, mining, agriculture, and wilderness, in short, the characteristic elements of the "Old" West.

On the other hand, Professor Kathleen A. Boardman of the University of Nevada describes the West as a frontier, an escape route for the marginalized and a new beginning. It represents the independent male hero, and the virgin land.

Apparently, different definitions can be given to Western literature, some more extensive and specific than others, but all of them share similar features, so for this dissertation, and according to the contributions of these authors, I will define the Western literature as a literary genre that depicts life in the American West during the period of frontier expansion. Through its stories, this genre transports readers to a world full of adventures with a wide variety of themes ranging from justice to freedom, including a deep connection to nature and cultural diversity. Likewise, this genre makes use of stereotypes and archetypal characters such as the outlaw, the villain, the explorer, or the Native American to capture the world it describes.

1.2 Origin and evolution of the Western literature

It is important to situate the origin of the genre and how it has evolved through time, because although *The Virginian* is considered the first novel of the genre, it has its antecedents at the beginning of the 19th century. James Fenimore Cooper wrote between 1823 and 1841 five novels known as *The Leatherstocking Tales*, among which

we can find *The Pioneers*, *The Last of the Mohicans*, *The Prairie*, *The Pathfinder* & *The Deerslayer*.

(...) it was James Fenimore Cooper who, with his Leatherstocking Tales, was the first imaginative writer to produce widely read novels about the West. (Whittaker 1)

Throughout these novels, we follow the story of Natty Bumppo, the main character endowed with great physical characteristics such as strength, agility and beauty, as well as good moral values.

(...) he stood about six feet in his moccasins, but his frame was comparatively light and slender, showing muscles, however, that promised unusual agility, if not unusual strength. His face would have had little to recommend it except youth, were it not for an expression that seldom failed to win upon those who had leisure to examine it, and to yield the feeling of confidence it created. (Cooper 17)

In these stories we find the conflicts between white settlers from the East and Native Americans from the West for control of the land, the advance of the modern western world, as well as such unique themes as companionship, romance, heroism, honor, revenge, nature, or life on the frontier.

The Leatherstocking Tales would serve as a template for the western genre, especially in its juxtaposition of romance, adventure, and heroic individualism in the frontier wilderness. (Worden 112)

Another antecedent of great importance were the “dime novels”. Low-priced short novels of the mid-19th and early 20th centuries that became popular among lower-class people because they were accessible.

Dime novels, the first popular literature in the United States, were read widely and marketed to the working class, adolescents, and even the middle class. (...) dime novel westerns reflect industrial capitalism and working-class politics, though those concerns are displaced through the genre conventions of the western. (Worden 114)

In these, simple stories are told of a hero who finds himself immersed in a capitalist world, facing working class problems. Deadwood Dick is one such hero, who appears in *Deadwood Dick's Doom; Or, Calamity Jane's Last Adventure*. He is depicted throughout his appearances as a strong and fearless outlaw hero who protects the defenseless from the corruption of capitalism and fights for the rights and justice of those in need. (Worden 114)

1.2.1 Key works of Western literature

Once some of the background has been presented, it is relevant to mention some of the most important works of the genre, since it is these works that mainly consolidate Western literature as its own genre.

As I mentioned before, *The Virginian* (by Owen Wister in 1902) is considered the first novel of the genre, and it is the one that I will use later to support my thesis.

Dr. Alex Hunt, for instance affirms in *A Companion to the Literature and Culture of the American West*, that despite having different predecessors (such as those already mentioned), this is undoubtedly the first novel of the Western genre, which resonates strongly with historiography and the American empire. This first novel consolidates some of the themes, stereotypes and archetypes that will later be reproduced in other similar works. These could be the figure of the brave and strong cowboy, the villain, the damsel, the wild nature of the West, or justice.

However, it is important to mention other authors, such as O. Henry, and his anthology of short stories written in 1909 and entitled *Heart of the West*. The importance of this author is undeniable, because according to the storyteller Dolores Hydock in Alabama Humanities Alliance, "*O. Henry*" is one of the most famous pseudonyms in American literature. It belonged to William Sydney Porter, who is often called "the master of the American short story." His stories about him are famous for their surprise endings and ability to show that people and circumstances are rarely exactly what they seem to be.

In his anthology we can find stories that take place in the American West, and also includes characters of the same nature as those of Wister such as the cowboy, the sheriff, the settlers and the natives, but also including other topics such as the gold rush and wealth seekers.

On the other hand, Zane Gray's contributions to the genre were of great importance, since they increased its popularity, making it last much longer.

Novels by Zane Grey crystallized a set of symbols for the American West in the minds of his millions of readers. He infused the frontier myth with vivid imagery of a sublime and beautiful landscape inhabited by heroic cowboys, deadly gunmen, polygamous Mormons, and noble Indians. (...) By extending his version into the 1930s, Grey encouraged the belief that the Wild West persisted well into the twentieth century. (Blake 202)

His 1912 novel, *Riders of the Purple Stage*, besides featuring a female protagonist, also sets the story in the American West, and deals with similar themes such as freedom, love, and the nature of the West.

Riders of the Purple Sage is the legendary model for what American readers came to expect from the genre (Goble 1973)

1.3 Representative characteristics of the Western genre

Once both a definition and the origin of the genre have been addressed, as well as some of its most relevant literary works, some of the characteristics that have appeared in the previous points can be highlighted:

- Archetypal Characters: These are iconic figures of the West, such as the lone hero, the cowboy, the outlaw, or the sheriff. These characters embody specific values and characteristics associated with life in the West.
- Representation of the American West: This literature focuses on portraying life in the American West during the expansion of the frontier. Through its detailed descriptions, it transports readers to wild landscapes, with vast prairies, mountains, and inhospitable deserts. Nature has a central role. Stunning landscapes and natural elements are used to reflect the wild and defiant nature of the West, as well as to highlight the complex relationship between the characters and their environment. It explores the uniqueness of this world as opposed to the world that represents the world of the East, less savage and more overshadowed by civilization and the State.
- Adventure: The literature of the West is full of action, duels, shootings, and confrontations. The narrative is infused with a sense of danger and physical challenge, keeping the reader in suspense.
- Justice: Due to the very nature of the West, a place that the law of the State does not reach, the issue of justice is constantly addressed. There are different ethical debates on justice and how it should be applied.
- Confrontation of settlers and natives: Western literature also addresses the issue of culture clash between eastern settlers and Native Americans and their different conflicts. It reflects the reality of the conquest and colonization of the American West, where ancestral indigenous cultures met the arrival of settlers from the east.

1.4 Western genre in cinema

Having examined the origin and fundamental characteristics of the Western literature, it is important to explore how this literary genre found its expression on the big screen during its early stages and how it captures the essence of the West and its characteristic elements.

The relationship that has existed between cinema and literature has always been very close, since many of the stories that are told on the big screen turn out to be adaptations of previously created literary works, which means that cinema has a large number of materials on which to base many of its creations. However, not only does the cinema obtain a benefit, but it is thanks to the cinema that many literary works increase their influence and reach. (Palmer 1)

It is thanks to the very nature of these works that this exchange and mutual cooperation has been possible, since they are two types of art that allow external influences.

“both the novel and the fiction film are summas by their very nature. Their essence is to have no essence, to be open to all cultural forms.” (Stam 61)

It is because of these characteristics that both the Western novel and cinema begin a strong relationship with each other, reason why the theme of the American West started to be incorporated into the first short films of the cinema. Works such as *Kidnapping by Indians* (created by James Kenyon of the Mitchell and Kenyon film company in 1899), or *Kit Carson* (by cinematographer Wallace McCutcheon, Sr. of the American Mutoscope and Biograph Company) appear in the early years of the nascent film industry. And even though the Western category in cinema was not yet fully established in those years, the 1903 film *The Great Train Robbery* is usually identified as the first cinematographic Western. (Creekmur 400)

Created by Edwin S. Porter, it is a 12-minute short film that belongs to the silent cinema, in which the story of a group of outlaws who organize an assault on a train is told, later also robbing the passengers, and finally escaping with the money. Law enforcement hunt them down, and after an intense shootout the thieves die, ending the film with an image of one of the robbers shooting at the camera.

The previously mentioned elements and themes are included in these first short films, such as gangs of outlaws on the margins of society, the clash between the civilized

world and the wild world of the West, or the differences between the Native American tribes and the white settler.

*A western film released in 1903—Edwin S. Porter's *The Great Train Robbery*— would steal the hearts of people everywhere and make celluloid cowboys the latest and greatest stars of the Pop Culture West. Over the next decade, silent western films would continue to grow in popularity (...)*
(Aquila 13)

This interest in the theme of the West is largely due to the fact that it was a reality that had occurred relatively recently, or that it was even happening in those years, so capturing that events that the public knew first-hand would be favorable for the industry.

The popularity of the mythic West would continue to grow, not just through Buffalo Bill's Wild West but also in popular writing, stage drama, art, and other forms of popular culture. Given the ubiquity of western images in popular culture, it is not surprising that motion pictures—the newest pop art form emerging at the turn of the century—would strike gold with the American West.
(Aquila 13)

It is from this point that the film industry along with the Western literature began an upward career that would last several decades, until approximately the sixties. Years before the golden age of cinema and of this genre, directors of future great importance such as John Ford or Cecil B. De Mille gradually made their way into the industry, contributing works that would be essential to finish definitively establishing the bases of a strong and consolidated genre. The first one with *The Iron horse* in 1924, *3 Bad Men* in 1926, and *Stagecoach* in 1939. The second one with *Union Pacific* in 1939. Within these works we see clear elements and themes of the Western, as groups of outlaws in search of something that they can steal, romance between beautiful and educated women with free cowboys, conflicts between the Indians and white expansionists for control of the land.

Once its most successful period, its golden age, has been reached, Western cinema brings great works by directors like John Ford, Howard Hawks or Raoul Walsh among others.

Iconic films like Walsh's *They Died with Their Boots On* in 1941, Hawks' *Red River* (1948), *Rio Bravo* (1954), and *El Dorado* (1966), and Ford's *The Searchers* in 1956 are a few examples of great Westerns that grabbed the attention and applause of audiences in the genre's heyday.

the critical reevaluation of the American cinema (...) established John Ford as one of America's great artists, not for his prestigious, Oscar - winning films, but for his westerns, including an impressive series of post - World War II films, including My Darling Clementine (1946), Fort Apache (1948), She Wore a Yellow Ribbon (1949), Rio Grande (1950) (...), and The Searchers (1956), which has slowly emerged as Ford 's masterpiece. (Creekmur 404)

1.4.1 Western subgenres: Spaghetti Western

After the end of the greatest splendor of these films, different subgenres began to make a space for themselves in the industry. Possibly the best known and most influential subgenre was the so-called Spaghetti Western. This was born in Europe, in Italy and Spain, and has a very different image from the classic Western cinema, as this would be much darker due to the historical context that the world was living at that time (World War II that had devastated the world, the Cold War, the Vietnam War, among other dark chapters in the history of mankind).

These revisionist westerns offered new images and story lines that resonated with audiences in the years following the assassination of President John F. Kennedy. As the nation and world recoiled from assassinations, political corruption, corporate greed, the Vietnam War, campus protests, urban violence, and tumultuous social movements that rippled across America and Europe, these dark films proved a perfect fit for the dark times. (Aquila 196)

Director Sergio Leone would be the person who would drive this subgenre the most, along with Clint Eastwood, who would become legends with numerous projects, but undoubtedly the most remembered and influential would be the *Dollars Trilogy* (*A Fistful of Dollars* in 1964, *For a Few Dollars More* in 1965 & *The Good, the Bad and the Ugly* in 1966). In this acclaimed trilogy, what Leone depicts is an arid landscape with desert cities, unfortunate people and violence everywhere, which perfectly reflects the context of the time, having also a main character that would be far from the typical main character of the traditional Western.

Known as the Man with No Name, Clint Eastwood would play a tough cowboy who works trying to make money but helps those in need. His attitude, as well as his characteristic appearance, gives the image of a classic Western cowboy, but in a more hostile world.

Leone's grim western begins with Clint Eastwood's character riding into the border town of San Miguel, not on a magnificent horse but on a small mule. He sees a little boy run up to a shuttered house. A man yells at the child, then kicks him, shoots at his feet, and chases the crying boy across

the street. Eastwood's nameless character takes it all in dispassionately and catches a glimpse of a beautiful woman watching sadly from a window. (Aquila 197)

It is also important to mention two other important directors, Sergio Corbucci and Sergio Sollima. The first one is mainly remembered for his 1966 film *Django* and the second one for *The Big Gundown* in 1967. Along with Sergio Leone, these three directors would be known as the "three Sergios", who would make the spaghetti Western one of the best known and most popular genres of that time.

1.4.2 The decline and rebirth from the 1970s to the present.

In the late 1960s and early 1970s, public interest in the Western theme began to wane. Because of this, some American directors tried to make a return to traditional Western cinema. *True Grit*, released in 1969 is a clear example of this attempt to recover the more traditional Western, returning to a positive America full of opportunities with good characters, and bad characters. This film was followed by others such as *The Outlaw Josey Wales* (1976) or *The Electric Horseman* (1979).

These movies often blended traditional images of the mythic West with revisionist themes and elements, but in keeping with old-fashioned westerns, they glorified the mythic West as an exotic land where one could find freedom, opportunity, and redemption. They told familiar tales about cowboys, Indians, gunslingers, and other colorful western characters. And they continued to serve as morality plays, with good guys representing justice, fair play, and other basic virtues. (Aquila 259)

And just as the Spaghetti Western (darker and more pessimistic), appears due to the historical context in which it takes place, marked by catastrophic events, this new trend of returning to the traditional genre also arises in response to the change of historical context.

If revisionist westerns were more in step with the anxious mood of the country during the sixties, then the growing popularity of neotraditional westerns by the late seventies signaled the end of that tumultuous period and anticipated the rise of Ronald Reagan. As the nation struggled to retain its identity in the dark years after President Kennedy's assassination, neotraditional westerns assured audiences that Americans would eventually triumph because they had "true grit." (Aquila 260)

With the premieres of films like *Urban Cowboy* in 1980 or *Silverado* in 1985 we see how Western cinema follows a more traditionalist trend, sometimes mixing it with more

revisionist tendencies, but in later years, Western cinema would change, until reaching directors like Quentin Tarantino.

As a conclusion to this chapter, I can point out that thanks to the analysis and research work of the scholars mentioned above, in addition to the works of authors such as Owen Wister, O. Henry or Zane Gray, it is correct to state that Western literature is a genre of its own, with an established origin and background, with characteristics that make it a unique genre, in addition to a strong presence in other media besides literature, specifically cinema, with which, as has been shown, it has a close relationship.

Everything we have seen so far about the genre, as well as the film subgenre of the Spaghetti Western, have served as inspiration and influence in Tarantino's creations, so in the following chapters I will analyze this synthesis in more depth in order to support the initial hypothesis.

Chapter 2: Methodology

2.1 Research approach

In order to analyze the influence that Western literature and Spaghetti Western have had on Tarantino's filmography, I will carry out a qualitative analysis of Owen Wister's novel *The Virginian* to obtain characteristics of Western literature in terms of characters, topics, settings or narrative structure. This, together with some of the already mentioned characteristics of the Spaghetti Western, will serve to carry out a comparative analysis between these and two Western-themed films by Tarantino: *Django Unchained* and *The Hateful Eight*.

2.2 Materials selection

The novel "The Virginian" by Owen Wister will be used as the main representative work of the Western genre. Additionally, Sergio Leone's Dollar Trilogy will be used in the same way to talk about the Spaghetti Western. In addition, a selection of Quentin Tarantino films that present elements related to the Western will be analyzed.

2.3 Analysis procedure

A detailed reading and analysis of the novel "The Virginian" will be carried out to identify the key elements of the Western genre present in the work.

Then, along with the characteristics of the Spaghetti Western, the elements identified in the novel will be compared with the selected Tarantino films, after a brief analysis of these to highlight their most significant elements in the same way. Characters, plots, settings, dialogue style, visual representation, and other relevant aspects will be examined to determine how Tarantino has been influenced by Western literature and how he has reinterpreted those elements in his cinematic work.

Finally, for the interpretation of the results, the findings of the comparative analysis will be analyzed and discussed, mentioning the similarities, differences, and possible implications regarding the influence of Western literature on Tarantino's films.

Chapter 3: Analyzing *The Virginian*

The novel tells the story of an unnamed cowboy, nicknamed The Virginian. He works on a ranch in Wyoming, and we see the world through his adventures and the different relationships he has with the secondary characters. He has a love interest in a woman named Molly Stark Wood, as well as having a feud with the main antagonist named Trampas.

3.1 Characters

Among all the characters present in the story, there are some of them that are important to analyze.

- The Virginian: The first impressions we have about the protagonist of the story are given by the narrator, who describes him as a giant, attractive man, with great skill with the lasso and highly polite. In addition, because he is introduced from the beginning as Judge Henry Garth's right-hand man, his loyalty and trustworthiness are made clear. He demonstrates through different situations that he is the prototype of the ideal American man. He has a great capacity to attract people, is good at gambling, knows how to take good care of horses, and also has great skill with a gun. He knows how to act perfectly in any situation he finds himself in and come out on top. He is a man with great moral values. In his final duel with his enemy throughout the novel, Trampas, the protagonist emerges victorious, is able to marry the love of his life, and forms a happy family, ending up as an important man in his native Wyoming.

- The narrator: In the story there are two narrators, a first person narrator who tells his vision in the first part of the story. Subsequently it switches to an omniscient narrator. The first one is a character who arrives in Wyoming at the invitation of Judge Henry Garth, and upon his arrival meets The Virginian, with whom he initially has a cordial relationship, but they end up being great friends. He is clumsy with everything related to Western life, due to him being a city man from the east and is mocked by other ranchers, but this does not undermine his enthusiasm to learn the life of that place that pleases him so much.

- Molly Stark Wood: She is the prototypical young woman, beautiful but strong and with her own way of seeing life. Being from a high social class, her family expects her to marry someone of her level, but she prefers to marry for love. She moves to

Wyoming to take a teaching position at the school they are building. She meets the Virginian when she suffers an accident with his car upon her arrival. At first, she constantly rejects him, but ends up falling in love with him, and although she was willing to give up her happiness to protect her family's honor, she ends up marrying the protagonist. Her willingness to put aside her feelings shows that she has great love and a sense of responsibility to her family. She is another character from the East who is not used to the frontier world, and clashes with the philosophies that are seen as normal there.

- Trampas: He is the enemy of the protagonist. At their first meeting in the middle of a card game in a saloon, he accuses the Virginian of cheating and insults him by saying "son of a bitch", an extremely offensive and serious expletive for the time. He is cowardly and lives in resentment of the nameless cowboy, as he later becomes his subordinate and feels humiliated by this. In his final duel with the protagonist, he is shot dead.

Among the characters that could be considered secondary are the following:

- Judge Henry Garth: He is the owner of the Sunk Creek ranch, described as a polite and kind man, who has full trust in The Virginian, to the point of promoting him to foreman and then making him his partner in the ranch. We see his moral values and justice in a conversation he has with Molly, after she compares the execution of some horse thieves with the lynching of *blacks*. He differentiates between these two events and believes that the people are the ones who decide justice, just as in the East they have a constitution.

- Molly's great-aunt: She is an old aunt of Molly, a high class character, who in order to maintain the honor of the family, renounced love and decided not to marry the man she wanted to marry a character of the same social level. However, she is the only one in Molly's family who accepts the news of her niece's marriage to the man from Wyoming and welcomes them, as she feels a lot of love for her niece.

- Molly's family: An upper-class family full of prejudices against the world and life on the frontier, as they see it as a wild and uncivilized world. Likewise, they see The Virginian as a savage murderer. Their prejudices are shown when they meet the protagonist, for when he is dressed in clothes considered normal, they treat him politely, though not with the same warmth as Molly's aunt.

3.2 Time & setting

The time in which the story takes place is during the 1880s, a few years after both the American Civil War and the abolition of slavery in the United States, so we subtly see different comments related to the historical context of the time, such as harshly criticizing someone by the color of the skin, seeing Jewish people and Native Americans as groups that cannot be trusted.

As for the setting, the events take place in Bear Creek, Wyoming, but other places are also mentioned, such as Medicine Bow or Vermont. The Western lands are described at different points in the story as a new, virgin and free land, which is very different from the east. Nature is always present, through its different landscapes, from arid towns full of dust curtains, the forests with animals, or the ranches where the cowboys carry out their activities.

In short, there is a huge contrast between the east, as they are cities that have corruption and crime despite being considered more civilized places, while in the West all people are free to decide their destiny, and are more in contact with the natural world, without being contaminated by its counterpart. They possess their own sense of justice as well as their own sense of morality.

3.3 Topics

Throughout the novel we see different and very particular topics which would become the basis of the genre.

- Moral values: We see some characters that have different moral values, and they live under these. The Virginian is the best example of this, since he always acts under a very marked moral code, while other characters, such as Trampas, seem to lack these values, which is why he is represented as a clear antagonist. It is because of the presence of these moral values that another important theme is addressed in the novel, and that is responsibility and duty.

- Responsibility and duty: Duty is of utmost importance at different points in the plot, and is personified in the figure of the protagonist, who has a duty to his boss and his friends, as well as to his beloved, and to himself. Molly also represents family responsibility, as she raises the possibility of not being happy because of the responsibility she believes she has with her family.

- Family: As mentioned in the previous point, family is also one of the themes that stand out in the story, since Molly is a family woman, which she puts before herself. For characters such as the Virginian it is also an important point since he falls in love with Molly and wishes to form a family together with her, fighting to be better, because he loves her.

- Love and friendship: It is due to this love story between the Virginian and Molly that many of the events of the story happen the way they do, as both characters change and try to understand each other. The friendship between the first narrator and the Virginian is important, since it is thanks to this friendship that the first narrator tells us his story and tells us more about this great world full of freedom.

- Freedom: The Western world represents the free world and allows people who can live as they want. The topic of freedom is described by different people, such as the narrator, the Virginian, or represented by characters such as Molly, who wants to be free to marry who she wants.

Having made this analysis of *The Virginian*, the most notable characteristics of the work, and therefore of the genre seen in previous chapters, can be more easily identified for subsequent comparative analysis.

Chapter 4: Revising the Spaghetti Western

In chapter 1, I mentioned how the Spaghetti Western served as a great inspiration for Tarantino, as the director himself has confessed in numerous interviews that he has been influenced by that subgenre:

Sergio Leone was a big influence (...) definitely because of Spaghetti Westerns. (...) he was like the first, you know, director when I started, like, really thinking about becoming a filmmaker.

(The Directors Who Influenced Quentin Tarantino)

I mentioned how this subgenre, which originated in Europe in the 60's, was taken to the top by directors like the three Sergios (Sergio Leone, Sergio Corbucci and Sergio Sollima) and I also mentioned how the *Dollar Trilogy* is the most remembered saga of the time (without leaving behind films like *Django* or *The Big Gundown*, by Corbucci and Sollima). This trilogy would set a new tone for the genre, as it prioritized violence and arid landscapes, in addition to its famous protagonist the Man with No Name, who shines for being a stereotypical noble cowboy but in a less friendly and heroic environment.

In addition to its dark tone and less-than-idealized protagonists, the Spaghetti Western has its own characteristics that make it unique. Among them can be found:

- Close-ups: in which in long shots of several minutes of duration, we see the expressions of the characters clearly, emphasizing the looks or the hands near the revolver, giving tension to the scene.
- Long dialogues: In these the characters have long conversations that increase the tension of the moment. Sometimes of tribal themes or in others of the main conflict, but generally these dialogues of several minutes of duration are interrupted abruptly to give way to a sequence of frenetic action.
- More action and violence: blood and bullets everywhere is a characteristic feature in these works, at a much higher level than the classic Western. Scenes of shootouts between two or more characters, bloody fights, violence against women, children and the elderly.
- Topics: While some of the topics of the classic Western genre remain in this subgenre, such as romances between cowboys and ladies of good families or a character who helps someone in trouble, new themes make their appearance. Revenge stories are a

recurring theme (the character in search of the killer of a loved one or the one with whom he has a score to settle), or an under-explored theme such as bounty hunter stories (the character tirelessly searching for a fugitive from the law with the goal of collecting the money offered for his head, dead or alive). In addition, new political conflicts are included, such as the Mexican Revolution, in which some of the characters are involved.

- Change of perspective of the Native Americans: Throughout American history and literature, they had been described as savage tribes that had little or nothing to do with the white man, but this begins to change in this stage of Western cinema. The Native Americans are represented as centuries-old peoples with history, wise and honorable warriors. They become allies of the main characters, and not just an enemy to be exterminated.

- Soundtrack: Spaghetti Western soundtracks have gone down in history thanks to the great Ennio Morricone, who has composed great pieces for a multitude of Western movies of all times. The soundtrack becomes crucial in the best moments of the movies, to give tension, emotion or feeling to the scenes it accompanies, being a fundamental part of these.

Chapter 5: Film analysis of Tarantino's work

Throughout the 20th century and early 21st century, the Western genre adapted to the times and changed with them, extending its influence for practically more than a century, reaching our days. Numerous directors and producers have followed the Western formula to base their films, making with them great social and historical criticism, but undoubtedly one of the modern directors who has been most inspired by this genre for the creation of its audiovisual content, is Quentin Tarantino.

Quentin Tarantino is an American screenwriter, director, actor, and producer. He has won numerous awards for his work, including two Oscars for Best Original Screenplay and three Golden Globes for Best Screenplay. Many of his projects have become part of the popular culture of the modern world, and among his many influences is the Western cinema, because as I mentioned before, it is something that he openly declares.

“Tarantino has always admitted that Howard Hawks and Sergio Leone were pivotal to his film journey.” (Quentin Tarantino names his three favourite westerns of all time)

Quentin Tarantino achieved his first success in cinema as a screenwriter and director with his film *Reservoir Dogs*, to later increase his fame and popularity with films already considered cult films such as *Pulp Fiction* (1994), the *Kill Bill* saga (2003 & 2004), *Inglourious Basterds* (2009), *Django Unchained* (2012) or *The Hateful Eight* (2015). It is these last two films that I will focus on, as they are set in the Wild West era.

5.1 Django Unchained

The story takes place in 1858, a few years before the American Civil War. Tarantino tells us the story of Django Freeman, a black slave who is bought by a bounty hunter named Schultz, so that he can help him identify some bandits Django knows. Django helps Schultz to find the bandit brothers working on a cotton plantation, killing them, and for helping him, Schultz frees him. Django tells him that he wants to rescue his wife, who is a slave somewhere. Schultz decides to help Django save his wife and teaches him the trade of bounty hunter, seeing that he has a gift for shooting. They later find out that Django's wife, Broomhilda, is a slave on Calvin J. Candie's cotton plantation, so they plan to fake buying a Mandingo, so they can later buy Broomhilda as well. However, they are discovered by Stephen Warren, Candie's black butler, and after a long conversation, Schultz kills Candie, only to be later killed by Candie's men. Django is captured and sold by Stephen but manages to escape and returns to

Candyland. He rescues his wife and kills all the slavers and Stephen, then blows up the house and rides away with his wife.

5.1.1 Characters

The characters in the film play an important role, so the corresponding analysis will be carried out.

- Django Freeman: He is a black slave, who when he gets his freedom takes some personal vendettas with his former owners, and later focuses mainly on rescuing his beloved. He has a natural talent for shooting. He is strong, brave and has respect for his people, although on some occasions he puts his goal of rescuing his wife ahead of others. He's also a character with a good moral code, as he shows it by freeing the black slaves from Candie's house at the end and paying his respects to the body of his late friend and mentor. He is an extremely intelligent character, since he knows how to act in different situations, such as when he alone maintains a shootout with dozens of Candie's men cornering him, or when he alone draws up his final plan to free his wife, killing all the slavers at Candyland. Due to his great abilities, he has great self-confidence, stating that "he is one black in ten thousand".

- Dr. King Schultz: A bounty hunter with great eloquence and smooth talk, with a strong moral code, since he does not agree with slavery and all that it represents, as well as being a compassionate man. All this is demonstrated when in a scene in which Candie and his men want to kill a Mandingo who tried to run away from the plantation, he tries to buy the man so he wouldn't get killed. He also kills Candie because of his racism, knowing that this would cost him his life. He has great skill with weapons, and is loyal to his friends, since he put his life in danger to help Django.

- Calvin J. Candie: He is the main antagonist of the film, being a rich slave owner. He gives the appearance of being a calm, polite and kind man but in reality, he is an angry, racist and vengeful man who enjoys watching black people kill each other for entertainment and defining them as inferior in order to feel superior.

- Broomhilda von Shaft: The main character's wife, she is represented as the typical woman in distress who needs to be rescued. A black slave, who is sold to the Candie house, also shows some rebellion by trying to escape from her captors on different

occasions, although failing in the attempt. Despite being a slave, she also proves to be intelligent, since she is fluent in English and German.

- Stephen: He's the old butler at Candyland, and despite being a black person himself, he despises all *blacks* and behaves as if he weren't black himself. He is racist and cruel to all slaves and looks down on Django for being free. He is the one who realizes Django and Schultz's deception, and who takes leadership in Candyland after Candie's death.

Other characters of lesser importance but equally necessary to mention are:

- Billy Crash: He is one of Candie's men who works as a gunslinger for hire. He is a racist character who despises Django and all black people.

- Spencer "Big Daddy" Bennett: He is the owner of a cotton plantation and is presented as a white supremacist who hates black people and those who are friendly to them. A character clearly with little intelligence, since when he tries to attack Django and Schultz along with a group of his men with white hoods, they make it clear that they had no plan, and are easily killed by the protagonists.

- Candie family and workers: All members of the Candie family, and Candyland workers are depicted as upper-class people, who despise black slaves. They reflect the mentality of many of the people of that time, being bothered even with the fact that Django was riding a horse.

5.1.2 Time and setting

The events of the story take place in 1858, about 3 years before the American Civil War (a war that would put an end to slavery), so the mentality of American society of the time is perfectly represented. A time in which the slavery and sale of human beings was frequent and legal. The torture and murder of human beings was also something that happened often, and the perpetrators of these crimes had complete immunity before the law, or the fact that a black man is free is something unusual and strange to see. However, since a few years later the war that would end this would take place, contrary opinions to this can be seen, such as that of Schultz himself, who disapproves slavery, or even the insubmissive attitude of some characters like Django and Broomhilda.

As for the setting, the story takes place in different states in the southwest United States, such as Texas, Mississippi, strongly slave-owning places where injustices, bandits, and

consequently bounty hunters abound. They are hostile places for practically everyone, but especially for black people.

5.1.3 Topics

This Tarantino film has a wide variety of topics, among which we can distinguish the following:

- **Revenge:** Revenge is treated from different points of view. Mainly, the personal revenge that Django has against those who once tortured him or his wife. Also, Schultz's revenge against Candie, which he completes by killing him, or the revenge of the Candie family against Schultz and especially Django.
- **Love and friendship:** The love relationship between Django and Broomhilda is one of the main engines of the story and motivations of the main characters. So is the friendship between Django and the bounty hunter Schultz, because it is thanks to these two becoming good friends that together they can go to the rescue of Django's wife. Also, and in a certain way, the affection that Stephen and his entire family had for Candie is reflected when he dies, since everyone, especially Stephen, mourns his death.
- **Bounty Hunter Stories:** The bounty hunter plot is of great relevance in the first part of the story, since it is thanks to a bounty hunter that the protagonist obtains his freedom. It is also thanks to this trade that Django gets the money and the ability to rescue his wife.
- **Racism and slavery:** Due to the context of the time, racism towards black people and their enslavement is one of the main themes of the film. Django and his wife being slaves, a large number of slave plantation owners, or characters who do not agree with these practices, such as Schultz.
- **Freedom:** The search for freedom is an important topic. Due to the existence of slavery, it is clear that many characters want to break free from it and achieve that freedom. Django gets his freedom and having it, he begins to think and act for himself, wanting to get that freedom for his wife and to be able to decide what to do with their lives.
- **Honor:** Some of the characters are governed by an unbreakable code of honor and morals, as is for example the bounty hunter Schultz, who proves to be a man of his word and follows strict rules when doing his job. This is shown when, despite having killed Django's captors in the first scene, he buys Django in the most legal way possible with

one of the slavers who were still alive. Similarly, he buys Broomhilda with Candie despite having been discovered, and more importantly, at the end of this purchase he refuses to shake hands with Candie, since he represents everything that Schultz disapproves of and would rather kill him and die than give in. Django also has a moral code towards his people, since at the end of the film he frees all the black slaves of Candie's house, except for Stephen, whom he does not consider one of them.

5.2 The Hateful Eight

The film takes place a few years after the end of the American Civil War, in Wyoming. John Ruth, a bounty hunter travels in a stagecoach driven by O.B., along with his prisoner Daisy Domergue to the town of Red Rock to collect the bounty. Along the way they meet Major Marquis Warren, a former union soldier and now a bounty hunter who travels to the same town to collect the bounty from other criminals. They agree to travel together on the stagecoach and are joined by Chris Mannix, a former Confederate traveling to the same town to become Sheriff. Due to a severe blizzard they decide to rest at Minnie's Haberdashery. There they meet Bob, a Mexican who claims to oversee the place since the owners are away. Other characters also stay at the haberdashery, these being Oswaldo Mobray, an English hangman, Joe Gage a cowboy, and an old Confederate general named Sandford Smithers.

Warren and Ruth suspect that some of them want to free Domergue, so they take away their guns and threaten them. Warren kills Smithers for his crimes against the *blacks* in the war, and while this is happening someone poisons the coffee, thus killing Ruth and O.B. Bob, Mobray and Gage are members of the gang of Jody Domergue, Daisy's brother, and were planning to free her. Warren and Mannix are wounded, but kill the gang members, and hang Daisy, eventually bleeding to death.

5.2.1 Characters

In this story there are a large number of characters, so it is important to name the eight most important ones, as they are the ones referred to in the title of the film.

- Major Marquis Warren: A former black union soldier, now a bounty hunter, of great skill with weapons and great intelligence. On many occasions he is ruthless as he incites Smithers to take a revolver torturing him with the death of his son, to have an excuse to kill him, in revenge for being a Confederate. It is also said that to escape from a

Confederate prison he set fire to the place, killing both Unionists and Confederates. He is also a man of his word and a man of honor at times, as he prefers to kill Daisy by hanging her, as Ruth would have wanted.

- John "The Hangman" Ruth: He is a violent and foul-mouthed bounty hunter, as well as distrustful, who is suspicious of all the characters, trusting only Warren for a short period of time. His only interest is to get Daisy's reward. However, he is famous for bringing criminals to justice alive to hang them, hence his nickname, for which he has a strong code of conduct.

- Daisy Domergue: A dangerous criminal with a bounty on her head that kills without mercy and is extremely racist. She tries to find any opportunity to escape and take revenge on the people who captured her.

- Chris Mannix: He is the new sheriff of Red Rock and a former Confederate who at first is another racist character that does not seem to be very intelligent. In the final acts of the story his character seems to change, siding with Warren against the bandits, and fulfilling her duty as Sheriff by hanging the criminal, instead of siding with her and killing Warren.

- Bob: A member of the Domergue gang, who mercilessly murders the owners of Minnie's Haberdashery with the help of his partners.

- Oswald Mobray: Another member of the Domergue gang, also a cold-blooded killer who participates in the massacre at Minnie's Haberdashery. He seems to be smarter than the rest of the gang.

- Joe Gage: Also a member of the Domergue gang, he is a quiet cowboy who appears to be harmless, but just as mercilessly kills as the other gang members.

- General Sandford "Sandy" Smithers: A former Confederate general who represents the values of a different America. He despises *blacks* and is proud of having killed many during the American Civil War. He is also a man who loves his family, as he shows his grief over the death of his son.

Other secondary characters who have less screen time than the first eight, but who are still important to mention are:

- Jody Domergue: Daisy's brother and leader of a band of bloody murderers wanted by the law. He orchestrates the entire plan to free his sister and kill Ruth. An intelligent and calculating character, he kills everyone in Minnie's Haberdashery, and waits in the basement for his opportunity to attack. He has a family side, since the entire plan is organized to save her sister, and he surrenders so that they do not kill her.

- Members of Minnie's Haberdashery: They are described as good and kind people who welcome everyone in their haberdashery, but they also have a questionable side, since Warren says that not everyone is welcome in the haberdashery, since Mexicans and dogs were not allowed to enter the place, making clear the racist side of this group of characters.

5.2.2 Time and setting

The story takes place years after the American Civil War, so slavery has been abolished in most states, and black people enjoy many of the rights and freedoms they didn't have before. We see how the problems of the time are reflected in the actions of the characters, some being open to the idea of black people with rights, but many others continue to see them as something unusual and insulting. Likewise, everything takes place at the time when there is still a clash between the civilized world coming from the east, and the wilder and cruder world from the west, since the law little by little is catching up with these bandits, putting a price on their heads, and appointing sheriffs to do justice.

Regarding the setting, everything takes place in Wyoming, a Western state in the middle of winter. Hitting the place with a strong blizzard, everything is covered in white, forcing the action to transfer to closed places, like the stagecoach that transports Ruth, Warren and Domenguer, or Minnie's haberdashery. As it is still a state where the influence of the east has not fully reached, criminals are still on the loose, and they are dangerous places for anyone.

5.2.3 Topics

Just like in *Django Unchained*, Tarantino introduces different topics into the story, some more recognizable than others, among which we can distinguish:

- Bounty Hunter Stories: The focus of the story revolves around bounty hunters bringing a prisoner to justice to collect the bounty, and it is the interest in getting the money from

the capture of the bandits that drives Ruth and Warren to risk their lives in order to deliver their targets and accomplish their work.

- Revenge: This topic is clearly seen in how many of the characters have scores to settle with others and they are driven by their desire for revenge. Major Warren and Smithers (being sworn enemies of war, they have desires to kill each other), Jody Domenguer and Ruth, the latter having captured Jody's sister, or Daisy Domenguer and her desires for revenge against Ruth, Warren and all those who held her prisoner.

- Racism: Due to the American Civil War occurs a few years before the story begins, the racism of many people is still present. We see it in former Confederates Mannix and Smithers, who despise *blacks*, and even racism towards Mexicans is depicted, as when Warren describes Minnie not letting Mexicans into her haberdashery.

Chapter 6: Comparative analysis

Having made a brief analysis of the two Tarantino films that could qualify as Westerns, it is time to see which features we can relate to the traditional Western of *The Virginian*, and the Spaghetti Western. As for *Django* we can see that it shares traits with the traditional version of the Western in its protagonist. A strong, skillful and determined character, who kills people clearly repulsive to society, and who achieves his goals at the end of his story. He has similarities with the main character in *The Virginian*, being the two characters similar in terms of their physical attributes and moral values, with a similar ending, both achieving their goals and being happy with their beloved. Molly and Broomhilda also have their similarities, as they are women who do not follow the rules, Molly not following her family's expectations, and Broomhilda not accepting her fate as a slave and trying to escape from her captors on different occasions. Schultz and the narrator of *The Virginian* also have certain similarities, since in their own way, they teach the respective protagonists a world they do not know and to which they adapt well, as well as develop a strong friendship. The narrator helps *The Virginian* to become more cultured and interested in reading, while Schulltz teaches *Django* the trade of a bounty hunter. Likewise, Candie and Stephen's role as the despicable antagonist to be defeated is reminiscent of the Trampas character. These characters feel hatred towards the protagonist and have a final confrontation that decides everything. (The final duel between *The Virginian* and the final confrontation between *Django* and Stephen).

We also see the beautiful and majestic side of the Western lands in different scenes, in which great landscapes of great beauty are captured.

It depicts the majestic beauty of the American West and offers a familiar western morality tale about vengeance and redemption. The movie features a rugged hero who is fast on the draw and determined to succeed. Django rides in from the West to clean up the decadent and corrupt (...) By film's end, he saves his wife and dispenses justice to evil doers. The redeemed couple then ride off into the sunset to live happily ever after in the mythic West. (Aquila 331)

On the other hand, *Django* has a strong Spaghetti Western influence with a similarly revisionist vision. To begin with, the name of the film is a tribute to the 1966 film of the same name, *Django*, mentioned above and directed by Sergio Corbucci (In fact Franco Nero, the protagonist of the 1966 film, makes a brief appearance in Tarantino's film having a short conversation with the main character). *Django* also has similarities with *The Man with No Name*, as they are strong characters with a moral code in a dangerous

world, who on their way to achieve their goals (Django to free his wife, and The Man with No Name to earn money to survive) help people in need, Django to different black slaves and The Man with No Name to women, children, the elderly and people in trouble.

Also, the excessive use of blood and generalized violence throughout the film, reaching almost unrealistic levels (something that characterizes the director and is present in almost all his films) that used to happen in the Spaghetti Western. Topics such as revenge, bounty hunters, and social and political conflicts are used a lot in the film, as a way to make a harsh criticism of the problems of that time as well as those occurring today.

Like earlier revisionist westerns, Tarantino's film uses western themes and images to comment on both the past and the present. Issues involving race and violence are highlighted throughout. The brutality of slavery in the film and Django's extremely violent reaction to it not only condemn the "peculiar institution," but they reflect ubiquitous violence in modern America. (Aquila 330)

Other elements that the Spaghetti Western shares with *Django Unchained* are the long and tense conversations that are suddenly interrupted to give way to a bloody action scene, the close shots that emphasize the emotions of the characters, the tone of the story and the much darker conflict, or the well-known music of Ennio Morricone, also used in the films of the sixties.

The Hateful Eight is more influenced by the Spaghetti Western than by the traditional Western, since practically all the characters are far from the figure of the honorable cowboy who fights for just causes. In this story everyone is driven by money, greed or personal interests that have little or nothing to do with the good of others. The characters that are not totally antagonistic, such as Warren or Ruth, are gray characters more similar to the figure of the Spaghetti Western antihero. The American West is not the land of beautiful and free opportunities, it is a place filled with gangs of dangerous criminals and greedy bounty hunters fighting each other, making the West a chaotic place to live. This is reflected in characters like Jody and Daisy Domergue and all the members of their gang, who are cold-blooded killers, or Smithers, a former Confederate who supported slavery. These characters give the film a darker tone, which differentiates it from the traditional Western and brings it closer to the Spaghetti Western.

The close ups and long dialogue ending in gunfight scenes are more typical of the revisionist Western. Very high levels of blood and violence are used throughout the film, as well as the use of darker themes such as revenge, bounty hunters, or racism, which emphasize the tone of the film. It is this last theme, racism, which is used in the same way as in *Django Unchained*, to make a political and social criticism by Tarantino, making known the problems of race in America in the 19th century, and in the present, being the director influenced by the context of his time, as it happened in the late 60s and early 70s.

It is worth mentioning that the famous composer Ennio Morricone participated in the soundtrack of this film, following his tradition of composing for Western films, as he did in the 60's with Sergio Leone.

Although these two Tarantino films are the only ones that could be considered Westerns, the influence of that genre does not stop there, as it can be seen in his other films. The *Kill Bill* saga tells the story of a character whose real name is unknown for most of the movie (just like Clint Eastwood's character, The Man with No Name) and is known only as The Bride. She plays the role of antihero, since her main motivation is revenge, but has respect and affection for the people who help her, or has moral values such as honor, as well as love for her daughter. These characteristics remind us of characters like The Virginian, whose real name we don't know either, and who possesses strong values as well as loving and respecting friends, but The Bride being more similar to the antihero of the Spaghetti Western.

The main topic is revenge, close-ups are used in many scenes, there is a lot of violence and blood, hit men who kill for money (just like Western bounty hunters), or even Ennio Morricone composes some themes for the film.

In *Inglourious Basterds* we see the use of the theme of revenge again (a group of American Jewish soldiers known as The Bastards who take revenge for Nazi atrocities towards Jewish in Europe, or the revenge of the Jewish Shosanna for the murder of her family in hands of the Germans), the tense and long dialogues that can be suddenly interrupted by a violent scene, characters who act as antiheroes such as Lieutenant Aldo Raine "The Apache" (whose nickname is a reference to the Apache people, a Native American people), antagonistic characters who play the role of the despicable villain

who is defeated by the antihero, such as SS officer Hans Landa, or a use of history for social and political criticism (the extermination of Jewish by the Nazis in World War II)

One of Tarantino's most recent productions, *Once Upon a Time in Hollywood* (2019) is a clear tribute to classic Western cinema and the popular European Spaghetti Westerns, but from the point of view of the directors, producers and actors of the time. The story tells the life of a Hollywood actor of the 60s known for appearing in Western series and movies, and who is invited to act in films shot in Europe, making a reference to the nascent Spaghetti Western subgenre, with the Italian director Sergio Corbucci appearing as a character.

Conclusion

The fundamental role that the Western literature has played in the development of America in different areas, whether historical, cultural, social, or political, has been made clear through this dissertation, as well as its importance in audiovisual media.

Thanks to the research and statements of the authors cited here, as well as the research and analysis carried out by me, following a methodological approach based on a reliable theoretical framework, the clear relationship between the Western genre and the cinematographic works of Quentin Tarantino has been demonstrated, so the main hypothesis has been successfully proven.

It is therefore that I would like to reflect on the scope and contributions of Western literature in today's world.

The fascinating world of the American West, with its unique themes, characters, settings, and all that it represents, is a source of great inspiration and appeal to content creators of all times. Literary, artistic, musical, or cinematographic content, all of them find in this genre a world with infinite possibilities to be captured and made known. The perfect symbiosis of cinema and the Western literature has allowed many generations to enjoy this genre, and to continue extending it through the years to come. Quentin Tarantino is one of the most recognized filmmakers of all time, and he knows how to use everything the Western genre has to offer perfectly.

It is not surprising that in the 21st century, the interest in the American West is still as alive as in its best times, and we can clearly see it in many other audiovisual media, such as films that worship the genre like *The Power of the Dog* (2021), streaming platform series such as *The Mandalorian* (2019), a Western-style series but set in space starring an alien bounty hunter on a journey to protect an orphan, music inspired the genre it that gives the feeling of finding yourself in those unexplored places like *Shot me down* by David Guetta, or video games that take place in the aforementioned world and that make you live the Western experience in a highly immersive way as *Red Dead Redemption I* and *Red Dead Redemption II* do.

Given the influence of cinematography in the modern world, it would be of great importance to deepen the study of this genre as one that could be considered practically

as a literary creation, since it shares many characteristics with the narrative or dramatic genre, and is indispensable for the expansion of literature.

Similarly, much more importance should be given to literary studies in general, since these allow us to know in detail the literary works, as well as the influence they have on subsequent artistic creations.

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