

## REVENGE AND/OR JUSTICE IN QUENTIN TARANTINO'S FILM *INGLOURIOUS BASTERDS*

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### Abstract

This article describes the senses of revenge and/or justice in *Inglourious Basterds*, particularly through the characters of Shoshanna Dreyfus, Aldo Raine and the Basterds, and Hans Landa. Universal Pictures released this 2009 film directed by Quentin Tarantino. The writers of this article employ a qualitative method, which allows the reader to learn more about the object's background. These revenge and/or justice scenes describe how revenge and/or justice intertwine in this film. The characters play great acting by indicating that such retaliation is always meaningful, giving inner satisfaction but also contains such justice to the perpetrator. Taking revenge in this film then means as a tool to realize the best way to eliminate the roots of evil that is in line with realizing justice either. In conclusion, the senses of revenge and/or justice in *Inglourious Basterds* is interpreted flexibly by underlining the characters' dialogues alongside the ambience of the Nazis' deeds in World War II.

**Keywords:** Aldo Raine; Hans Landa; *Inglourious Basterds*; Revenge and/or Justice; Shoshanna Dreyfus

### Abstrak

Artikel ini menggambarkan makna balas dendam dan/atau keadilan dalam *Inglourious Basterds*, khususnya melalui karakter Shoshanna Dreyfus, Aldo Raine dan the Basterds, dan Hans Landa. Universal Pictures merilis film tahun 2009 ini yang disutradarai oleh Quentin Tarantino. Penulis artikel ini menggunakan metode kualitatif, yang memungkinkan pembaca untuk mempelajari lebih lanjut tentang latar belakang objek tersebut. Adegan balas dendam dan/atau keadilan ini menggambarkan bagaimana balas dendam dan/atau keadilan saling terkait dalam film ini. Karakter-karakter memainkan akting yang hebat dengan menunjukkan bahwa pembalasan seperti itu selalu bermakna, memberikan kepuasan batin tetapi juga mengandung keadilan bagi pelakunya. Membalas dendam dalam film ini kemudian berarti sebagai alat untuk mewujudkan cara terbaik untuk menghilangkan akar kejahatan yang sejalan dengan mewujudkan keadilan. Sebagai kesimpulan, makna balas dendam dan/atau keadilan dalam *Inglourious Basterds* ditafsirkan secara fleksibel dengan menggarisbawahi dialog karakter di samping suasana tindakan Nazi dalam Perang Dunia II.

**Kata kunci:** Aldo Raine; Balas Dendam dan/atau Keadilan; Hans Landa; *Inglourious Basterds*; Shosanna Dreyfus

## INTRODUCTION

*Inglourious Basterds* begins in German-occupied France, where Shoshanna Dreyfus witnesses the execution of her family at the hand of Nazi Colonel Hans Landa. Shoshanna narrowly escapes and flees to Paris, where she forges a new identity as the owner and operator of a cinema. Elsewhere in Europe, Lieutenant Aldo Raine organizes a group of Jewish soldiers to engage in targeted acts of retribution (Fitriani et al., 2023; Susanto et al., 2023; Tarantino, 2009). Known to their enemy as “The Basterds,” Raine’s squad joins German actress and undercover agent Bridget Von Hammersmark on a mission to take down the leaders of The Third Reich. Fates converge under a cinema marquee, where Shoshanna is poised to carry out a revenge plan of her own.

Directed by Quentin Tarantino in 2009 and published by Universal Pictures, this film is full of ideas within revenge and/or justice. In some points, those who take revenge speak that revenge is such justice. However, such revenge may also be so emotional different from justice that is more rational. Revenge then can be a way to realize justice, but not in reverse. According to Seltzer (2014), revenge is about negative feelings that express an enthusiastic, burning desire for violence, and there can be happiness in making others to suffer for the harm they have done to. Revenge is also motivated by a deep sense of injustice, and the act of allowing someone suffer as a reward for the pain they caused are able to. This pleasure, however, is founded not in healing or growth, but in the ability to let go of trapped rage and the desire to restore balance through violence.

In this case, applying justice is not similar to revenge that is usually so violent after all. Seltzer (2014) mentions that justice is more

than just “getting even” or finding hateful joy in vengeance, but also about repairing an injustice that most people of society. Instead of focusing only on revenge or harsh punishments, true justice takes to repair injustices, motivate the people to do the duty of care, and offer that those people who got hurt needs are complete (Hechler et al., 2023; Osgood, 2017; Tarantino, 2009). Justice also includes establishing a system in which justice and equality are possible, serving the entire community. Moreover, the presupposition of justice should be borne by the legitimate power while the revenge can be done by anyone, especially victim of the oppressors.

This article then aims to analyze the senses of revenge and/or justice in *Inglourious Basterds* especially through characters of Shoshanna Dreyfus, Aldo Raine and the Basterds, and Hans Landa. By watching the film and comparing it to the concept of revenge and/or justice, this paper would like to provide wider understandings of power-related conditions within film. It may also enrich literary studies by giving further perspectives of revenge and/or justice in psychological senses towards literary works such as film.

## METHOD

The writers of this article use a qualitative method to examine certain concepts and written data which lead to understand the object of the study. It explains the senses of revenge and/or justice in *Inglourious Basterds* especially through characters of Shoshanna Dreyfus, Aldo Raine and the Basterds, and Hans Landa. The data of this article is obtained by watching the whole content of the film and the story. This article serves quotations from the film and the sources in order to support the analysis of this article. Content analysis

of this article is used as the technique of data analysis to understand the senses of revenge and/or justice in *Inglourious Basterds* especially through characters of Shoshanna Dreyfus, Aldo Raine and the Basterds, and Hans Landa.

## **FINDINGS AND DISCUSSION**

### **Revenge and/or Justice and Its Noteworthiness**

Revenge and justice sometimes connected to similar conceptions of vengeance, and have significant characteristics that make them useful in considerations about morality and social function. Personal emotions and placing issues into the victim's experiences are usually the reasons behind revenge. It is motivated by a desire to cause harm or suffering on an individual who has caused damage to the victim. Revenge often looks for pleasure or closure through violence, but it can lead to an endless cycle of violence, hatred, and sadness (Lotter, 2022; Robson, 2021; Seltzer, 2014). Revenge can lead to a cycle of violence since it is generally based on strong emotional reactions, and while this action does not always provide resolution, and it frequently creates additional conflict.

The victim of revenge may feel required to take action and can be increasing the cycle. Each act of revenge adds energy to the fire, in order to lead to an endless cycle of harm. The committed desire to take revenge on an individual or group can quickly become harmful. Bringing down people simply leads to further revenge of the victims (Lotter, 2022; Robson, 2021; Schumann et al., 2021). Even if an act of revenge serves a form of justice, one can maintain that there is nothing particularly admirable about reacting against an injustice by committing something similar to bad. When the desire for revenge comes

from feelings of injustice, getting revenge rarely resolves the real problems that the offender has caused. Instead of solving the cause of the problem of the issue, revenge frequently contributes to negative feelings such as hatred and angry feelings (Baxter, 2024; Jumino, 2009; Schumann et al., 2021). Instead of contributing to development, revenge increases the cycle of suffering and conflict, blocking any serious progress toward reconciliation or peace. Revenge rarely leads to real recovery or resolution.

Justice works to right injustices, restore balance, and make sure that actions are motivated by ethical and moral values rather than individual problems (Baxter, 2024; Jumino, 2009; Seltzer, 2014). Justice, on the other hand, is founded on the concepts of fairness, law, and order. The significance of justice and revenge comes from their effects on both individuals and society. While revenge can have harmful effects by continuing trauma and emotional damage. However, justice is an important factor in maintaining social psychology, promoting fairness, and making sure all individuals are treated with respect and equality (Chamorro et al., 2021; Sarmi et al., 2023; Wijaya et al., 2023).

Social justice is impersonal and viewed as impersonal because it promotes fairness, equality, and the protection of all people's rights in neutrality (Foderaro, 2023; Seltzer, 2014). Unlike personal justice, which can be motivated by individual feelings, social justice is based on universal ideals and seeks to address structural challenges that impact society. Impersonal justice focuses on moral correction in situations where specific ethical and culturally significant values have been broken (Foderaro, 2023; Sarmi et al., 2023; Wijaya et al., 2023). Justice has the goal to provide an answer that, in most cases, results in closure. When justice is served, the conflict

that started it will be resolved. Taking issues into personally can seem acceptable at times, but it comes far short of the more challenging standards for peaceful, or justice.

Victims frequently express a strong desire to punish offenders as a means of obtaining justice or revenge for the harm they have suffered (Hechler, 2022; Sarmi et al., 2023; Wijaya et al., 2023). The desire for punishment can come from strong emotions such as rage or a sense of injustice. However, when victims take issues into their own hands and punish perpetrators, they may break social norms that value equal treatment, fairness, and the rule of law (Baxter, 2024; Hechler, 2022; Jumino, 2009). This type of personal revenge can undermine societal order and have harmful implications for both the victim and the society at large. unexpectedly, victims rarely feel better after punishing their perpetrator. Instead of obtaining closure, people are more likely to have unsure emotions. True resolution and healing generally require more than just revenge and they also include resolving the deeper causes of the issue and finding alternatives to go forward.

### **Shoshanna Dreyfus' Revenge and/or Justice in *Inglourious Basterds***

Through its alternate history of World War II, Quentin Tarantino's *Inglourious Basterds* examines the workings of a vast array of ideas, visuals, and societal ideologies, creating a broad, rich canvas to consider human nature and even notions of justice and power dynamics in the world. By combining elements of humanism, nihilism, post-colonialism, and nationalism, the film summarized the character's mistaken actions and motives and creates a thesis that these ideologies play a role in her ability to fight oppression (Fitriani et al., 2023; Susanto et al., 2023; Tarantino, 2009). The moral and social issues

of the story then also underline the crucial point of revenge and/or justice regarding the characters' deeds towards various conditions they face.

It really is about the idea that people can fight, people can survive. Shoshanna Dreyfus, a Jewish woman who fled a Nazi massacre, symbolizes the humanist desire to seek justice when her family was killed. The triumph of the human will over the oppressive is the fact that she decided to destroy the Nazi propaganda theater. She not only immortalizes acts of revenge but rather contributed to the good and important work of personal agency and resistance to dehumanization (Anastasia et al., 2024; Davis, 2024; Tarantino, 2009). Characters like Shoshanna in a movie underscore the personal dignity and resilience of every human being under such brutality. It is consistent with humanist ideals because humanist ideals consider human life, freedom, and justice to be fundamental values.

"Shoshanna: My name is Shoshanna Dreyfus, and this is the face of Jewish vengeance!" (Tarantino, 2009)

This quote shows her struggle for a humanism of justice and strength. It is not hatred alone that drives Shoshanna's actions, but the need to overthrow the oppressive systems that have caused so much hardship and the efforts to disband these oppressive systems are the true value of what it means to have human rights and still seek to resist (Anastasia et al., 2024; Davis, 2024; Tarantino, 2009). This revengeful morality is represented by Shoshanna Dreyfus, who plots to kill the Nazi propaganda theater and its top lieutenants in retaliation for the death of her family.

Then, her actions show the workings of something more personal than legal, a sense of justice. Moreover, Jews are stripped of their

rights and resources, yet and their wealth and authority are in sharp contrast with the powerful ones. The more interesting aspect of Shoshanna's character would be that, as a Jewish woman, she is forced to live in hiding, while her ability to control her cinema allows her to regain a sense of agency and also vengeance.

"Shoshanna: I am going to burn down the cinema on Nazi night." (Tarantino, 2009)

Formal justice is unavailable, or corrupt, and Shoshanna sees herself as the agent of justice. She is literally symbolically taking control and delivering back her own brand of justice by burning down the cinema, it was the Nazi event where they destroyed a cinema for the very propaganda tool they used to spread their oppressive ideology (Hechler et al., 2023; Osgood, 2017; Tarantino, 2009). Characters who resist oppressive systems in pursuit of individual freedom explore the morality of that individual freedom. Shoshanna's resistance to Nazi control is her fight for her personal freedom, a fight for a freedom that is rejected to live in fear or submission.

Through the characters and their interactions, Tarantino challenges and reevaluates norms of how people think about Jewish identity, power dynamics, and national boundaries. Along the way, Shoshanna has brought together Americans, Germans, Italians, and French from all over Europe to kill top Nazi officials. The idea of revenge has no boundaries, but it takes on a worldwide fight against fascism.

"Shoshanna: This is the face of Jewish vengeance." (Tarantino, 2009)

Shoshanna's statement is nothing but the statement of a woman who has read her path, who has chosen the path of revenge rather than being forced out of her choice.

This decision to do what she wants and to seek justice is an expression of autonomy, that central part of individual freedom (Hechler et al., 2023; Osgood, 2017; Tarantino, 2009). Though oppression is strong around her, Shoshanna will not let it define her future and instead plays out her own future. The movie is full of stories about survival - and how characters may or may not survive when faced with morally complex choices.

Shoshanna's experience of her family's massacre, their escape, and her own attempts to live under Nazi occupation are examples of the kind of sacrifice and resilience needed to survive. All major questions of justice, freedom, duty, and survival outlined in the movie are explicated through the characters and story in *Inglourious Basterds* (Hechler et al., 2023; Osgood, 2017; Tarantino, 2009). Like the human will to resist oppression, Shoshanna drives to pursue justice and freedom and the moral responsibility to take up and fight against tyranny.

"Shoshanna: I am the master of this house, and I will make sure that you feel the consequences of what you have done." (Tarantino, 2009)

This is a scene in which Shoshanna takes up the torch and becomes the "mother" of the destiny she inherited from her family relations. Indeed, she has become the savior of her life and of the place she has turned into her shelter and home, especially her museum of a life of survival in a good place. The film is full with the theme of media and consumerism, especially the manipulation of contemporary cinema in conjunction with propaganda (Hechler et al., 2023; Osgood, 2017; Tarantino, 2009). Cinema, which in Shoshanna's case serves as a means of resistance, is a symbol of how media can be weaponized. Burning down the Nazi propaganda theater is a symbol of proclamation, as Shoshanna wants to tear

down the framework of domination created by the Nazi way of life.

Shoshanna uses cinema as revenge, the Nazis use cinema to promote their ideology (Lotter, 2022; Robson, 2021; Tarantino, 2009). The cinema in this film is also a symbol of the media in its most powerful form as it is actually an instrument of influence and power. The fact that Shoshanna asserts her authority not just over any physical space, but over a space of cinema that she owns that controls perception and narrative, shows that she claims not just mastery over the house, but mastery over the very media that can distort perception.

### **Hans Landa's Revenge and/or Justice in *Inglourious Basterds***

When some characters, including Shoshanna represent humanistic ideals; others, such as Colonel Hans Landa, represent nihilism. The calculating and manipulative Nazi officer, Landa, to whom none of these moral or ideological frameworks apply. When he betrays the Nazi regime for personal safety and comfort his actions are completely self-interest and survival based (Lotter, 2022; Robson, 2021; Tarantino, 2009). Landa's nihilism is a manifestation of that hollowing out of the moral that so often is the case within authoritative systems, when power ends up for its own interests, and ethic is forgotten. The conflict between moral purpose and moral emptiness in the time of war is enhanced by this ideological contrast between a humanism and a nihilism.

"Landa: What's that American expression...  
"If the shoe fits... you must wear it."  
(Tarantino, 2009)

The quote underlines Landa's moral emptiness and his willingness to adapt to any situation if it serves his personal gain, reflecting the core of nihilistic thought. What

he thinks is a rule against fixed moral or ideological structures. Character of Landa is not merely about evil person, but also a forceful one (Lotter, 2022; Robson, 2021; Tarantino, 2009). He is the one that tends to dominate people all at once. His presence brings fear to other people and making them easily kneel to his violent method.

This quotation also shows how Landa tends to do justice for himself, that is by preserving Nazi's values to all people. What he believes is universal, anyone must kneel before the Fuhrer. However, at last, he still cannot deal with his own desire to save himself when Nazi is brought down by the Basterds and Shoshanna.

"Landa: You are sheltering enemies of the state, are you not?" (Tarantino, 2009).

The line of thought given here is a result of the colonial power relationship established between the oppressor (Landa, the embodiment of the Nazi regime) and the oppressed (Perrier LaPadite, a French farmer). The mechanisms by which Landa enforces Nazi ideology are the same means that colonial powers usually use to oppress and control local populations. This interrogation is a reminder of how colonial systems rely on fear, force and betrayal of a local community to prevent any trust, solidarity.

The film is largely set in the European theater of World War II, but in doing so, *Inglourious Basterds* speaks back to the colonialist ideologies behind Nazism by criticizing the Nazis as an army of cultural imperialism. Like their practice of erasing local cultures to take over, the Nazis used propaganda to control and rewrite history (Lotter, 2022; Robson, 2021; Tarantino, 2009). This is what Nazi means with justice, that is to upheave Aryan's positions, but by demonizing other races. This is also what Landa believes

as he is the best forceful official and the evil main character in this movie.

“Landa: If you want to win the war, tonight, we have to make a deal” (Tarantino, 2009)

Landa is pragmatic, a matter of survivalist thinking, in which one's own life takes priority over any moral or ideological commitments. Hans Landa turns against the Nazi regime at the end of the movie because he wanted to live and not be governed by an ideology (Lotter, 2022; Robson, 2021; Tarantino, 2009). Shoshanna is contrasted with Landa's moral mission. Shoshanna lives for her survival as she is entirely tied to her ability to survive in spite of herself. It is very different from Landa's purpose that tends to rob one's humanity since he is the one lacks humanity by himself.

Landa is actually a greedy person sugarcoated with ideology of the tyrant. The quotation above also proves that Hans Landa's pragmatic actions sustain while proving a disservice to ethical principles. Moreover, Landa's saying underlines further moral complexities of war, resistance, and power reflected on three levels which Quentin Tarantino challenges his audience (Lotter, 2022; Robson, 2021; Tarantino, 2009). The film then underlines that morality is rarely black and white, and that freedom, justice and survival have to be paid at a fated high price, leaving the audience to wade through the ethical ambiguous decisions from every character.

“Landa: The Basterds? You are a funny man, Monsieur Raine.” (Tarantino, 2009)

Nationalism is a central theme of the film, especially in the replay of different viewpoints on the idea of national pride and identity. Nationalism gone wild is the extreme and twisted form of many Nazis. In Nation's

Pride, Hitler's obsession with propaganda and the ability to weaponize nationalism to further manipulate public perception would glorify violence (Lotter, 2022; Robson, 2021; Tarantino, 2009). What Landa says in that quotation is his demeaning perspective to other people, especially Americans with their liberal views.

Landa does not debate Aldo Raine, but automatically undermine him and the Basterds because he knows that he is the representations of the powerful regime in Germany at that time. By stating so, he is also feeling justified to do anything to continue his position under the Fuhrer's tyrant power. At last, audience knows that Landa is nothing but such egotistical character that will never stop until his evil desire is satisfied.

### **Aldo Raine and the Basterds' Revenge and/or Justice in *Inglourious Basterds***

The story of *Inglourious Basterds* is full of humanist, postcolonial, neo-nationalist, and nihilist perspectives, all combined into a symphonic narrative about power and morality. Moreover, in its critique of cultural domination, the film shows how propaganda and resistance exist in postcolonial narratives that continue to challenge oppressive systems. It also looks at the dual nature of nationalism as a force for justice against a force for destruction (Anastasia et al., 2024; Davis, 2024; Tarantino, 2009). Through these ideologies, Tarantino asks the audience to consider the alliances between power, resistance, and morality in both history and storytelling. Through layered dialogue and action, the characters drive a film that entertains but leads to a deeper level of discussion about the ideology of human history.

In *Inglourious Basterds*, Quentin Tarantino plays with some very tough moral questions through his cast of characters and alternative

World War II history. The film's themes of the morality of justice, survival, simple duty and responsibility, and individual freedom take shape in its own study of human behavior during war (Anastasia et al., 2024; Davis, 2024; Tarantino, 2009). Moral choices determine the shape of each character, reflecting a clash of these ideologies in times of crisis, and this theme plays an important through-line in *Inglourious Basterds*. It is also because so many of the characters seek revenge or retribution for what the Nazis have done.

This movie is also fueled with conflicting ideas between duty and responsibility as Colonel Hans Landa and Aldo Raine are driven by the tension. The dark side of this morality is represented by Landa, a Nazi officer who will act dutifully as a "Jew hunter" with gleeful cold precision (Anastasia et al., 2024; Davis, 2024; Tarantino, 2009). There is not even a moral reflection in his sense of duty, how responsibility can be twisted when born of an unholy ideology. On the other hand, Aldo Raine and the Basterds show some moral responsibility to fight against oppression and defend the innocent. They feel a moral obligation to come to the aid of the victims of Nazi atrocities.

"Aldo: So, I'm gonna give you a little something you can't take off." (Tarantino, 2009)

Aldo makes a mark on Landa's forehead in such a way that Landa's participation in Nazi crimes will never be forgotten, and he fulfills his duty to see that Landa is held accountable. This act really focuses on his handling of moral responsibility, even in an unusual way (Hechler et al., 2023; Osgood, 2017; Tarantino, 2009). Like the Jewish-American Basterds, the Jewish-American Basterds find equality with freedom through their nonconformist guerrilla

warfare, paving the way from themselves to a revolt against Nazi tyranny.

Raine's quotation also proves that the symbol of Swastika carved in Landa's forehead is a symbol of equality in which the oppressor should also suffer like what the victims feel. It is also matter of revenge and/or justice that tends to be blurred in warring situations (Berner, 2024; Tarantino, 2009; Tekay, 2024). Furthermore, Raine's doing also reflects the Basterds' service as a resistance to all that oppressive systems stand for. As a multicultural brood of Jewish-American soldiers, this special force is also in line with deeds of reclaiming autonomy for those marginalized by the spectrum of systems.

"Aldo: Every man under my command owes me one hundred Nazi scalps. And I want my scalps. And all y'all will get me one hundred Nazi scalps, taken from the heads of one hundred dead Nazis." (Tarantino, 2009)

The Basterds dialogue shows how the Basterds' violence are the inversion of the typical Jewish victim role during WWII. In their violence, however, they reclaim their identity, in turn challenging a dominant stereotypical form of Jewish passivity generated in traditional WWII narratives. Identity is an issue In *Inglourious Basterds*, and how characters of different nationalities and backgrounds are portrayed is key (Hechler et al., 2023; Osgood, 2017; Tarantino, 2009). One important factor is the reworking of Jewish characters such as the Basterds and the Shoshanna who become strong, angry characters.

The Basterds have a kind of nationalism tied to justice and freedom as they come from liberal side of the world. The group led by Aldo Raine strives to save people and ensure freedom. Then, this kind of nationalism takes the moral form of protecting human dignity



rather than the dominant type (Berner, 2024; Tarantino, 2009; Tekay, 2024). They will do anything to hurt the oppressor, including to hurt them the most as revenge and/or justice being served.

“The Basterds: We must destroy that theater at once!” (Tarantino, 2009)

The quotation is showing Raine and the Basterds’ intention to kill anyone in the theater. The purpose is clear, that is to serve revenge and/or justice. For them, revenge is nothing but violent side of justice (Lotter, 2022; Robson, 2021; Tarantino, 2009). By taking revenge, they also define their side with the Jewish people who has been oppressed by the Nazis. What they do then also such justice brought towards the jews and the winning of liberal perspectives.

Moreover, that quotation is also showing Raine and the Basterds’ unilateral actions toward the Nazis. They never consider that what they do is morally wrong (Lotter, 2022; Robson, 2021; Tarantino, 2009). It is because they are justified by saying that anyone evil must be banished from earth. Many members of the Basterds are also Jewish and that reality brings more true purpose for them to take revenge against the oppressors.

“Aldo: I’m a funny man, huh? Well, let’s see how funny you think I am when I get done with you.” (Tarantino, 2009)

Raines peaks that quotation to Landa, showing how he is also powerful like Landa. However, Raine is more legitimate since Nazi is already losing at that time. Landa may still mock Raine, but he cannot do anything because his surrender is his tool to survive later (Lotter, 2022; Robson, 2021; Tarantino, 2009). What Raine says is actually mocking Landa because they are not speaking in funny senses, but such serious one where Landa can face death anytime.

Quentin Tarantino’s *Inglourious Basterds*, through its protagonists and alternate World War II narrative, raises many moral questions. From the theme of justice and morality to the rights of individual freedom, duty and responsibility, and survival, the movie provides a multifaceted view of human nature in times of war (Lotter, 2022; Robson, 2021; Tarantino, 2009). Each character is shaped by their moral choices and how these ideologies intersect and clash in times of crisis.

## CONCLUSION

In conclusion, Revenge and/or Justice in Quentin Tarantino’s film *Inglourious Basterds* has been examined by the writers with the complex relationship between personal revenge and justice. The actions of the characters are motivated by a desire for retribution or revenge against the Nazi system, which comes from significant personal loss and pain of the character. While their acts of violence are motivated by a desire for revenge, they are also explained as a type of justice in the context of a violent of war. The film’s violent ends to consider the morality of revenge and the effects of seeking justice through acts of violence.

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