

Notes

Introduction

1. Nils Robert af Ursin in *Työn-Juhla*, a festive publication of Finnish Vocational Associations 11, 1912. Quoted in Eila Anttila, Sakari Toiviainen, and Kari Uusitalo, *Taidetta valkealla kankaalla: suomalaisia elokuvatekstejä 1896–1950*, (Helsinki: Suomen elokuva-arkisto ja Painatuskeskus), 1995.
2. Jennifer Gillan, *Television and New Media: Must-Click TV*, (New York and London: Routledge, 2011), p. 118
3. *Ibid.*, p. 113
4. Barrie Gunter, *Dimensions of Television Violence*, (Aldershot: Gower Publishing, 1985), p. 3.
5. Steven J. Kirsch, *Children, Adolescents, and Media Violence*, (Thousand Oakes, London, and New Delhi: Sage Publications, 2006), p. 10.
6. Kaj Björkqvist, Karin Österman and Ari Kaukiainen, “The Development of Direct and Indirect Aggressive Strategies in Males and Females,” in Kaj Björkqvist and Pirkko Niemelä, *Of Mice and Women: Aspects of Female Aggression*, (San Diego: Academic Press Inc., 1992), p. 52.
7. Kirsch, *Children, Adolescents, and Media Violence*, pp. 10–11.
8. David Bordwell, “Who Blinked First?” in David Bordwell, *Poetics of Cinema*, (New York and London: Routledge, 2008), p. 335. <http://www.davidbordwell.net/blog/2008/03/05/minding-movies/>
9. The debate emerged for example in Stephen J. Kirsch’s criticism of Gerard Jones’s *Killing Monsters: Why Children Need Fantasy, Super Heroes, and Make-Believe Violence* in Kirsch’s *Children, Adolescents, and Media violence*. In his book, Jones defends vehemently the psychologically beneficial functions of violent films and video games on the assumption that they are ways through which children in particular can learn to cope with their fears. Kirsch focuses heavily on Jones’s use of anecdotal evidence and presents laboratory style of empirical research as the only genuinely scientific alternative. One point that makes the debate incommensurable is that Kirsch does not really address the question of why children or adolescents consume violent entertainment.

1 The Biocultural Evolution of Representing Violence

1. Concerning parallels between animal and human aggression, see for example D. Carolien Blanchard, “What Can Animal Aggression Research Tell Us About Human Aggression?” *Hormones and Behavior*, vol. 44, no. 3, (2003): 171–177. Blanchard summarizes the results of her research: “...there appears to be a systematic relationship between offensive aggression, as investigated in laboratory rodents (and other animals), and angry aggression in people, with the complicating but by no means unanalyzable difference that human cognitive

- abilities, language, and technology have significantly altered many aspects of the latter. There is no evidence that the emotions and motives associated with angry aggression are importantly different in people than in other mammals, although the cognitive representations of these are undoubtedly more elaborate and differentiated in people" (176).
2. René Girard, *Violence and the Sacred*, trans. Patrick Gregory, (Baltimore and London: The John Hopkins University Press, 1977), p. 15.
 3. Barrie Gunter, *Dimensions of Television Violence*, (Aldershot: Gower Publishing, 1985), p. 3.
 4. Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, revised and extended ed., (London and New York: Verso, 2002), p. 6.
 5. Among major exceptions to this are films about messianic rulers who have assumed the task of creating a nation or spreading a religion or ideology. In these, even wars of aggression are presented as having a historical justification. Among the most impressive are Abel Gance's *Napoleon* (1927) and Sergei Eisenstein's *Ivan the Terrible I–II* (1944, 1946)
 6. John Fraser, *Violence in Arts*, (Cambridge: Cambridge University Press, 1974), pp. 22–23.
 7. In Carl Jung's psychology, archetypes are "structural elements of the human psyche" based on the existence of "collective psychic substratum" (Jung and Kerenyi, *Science of Mythology*, p. 74). On a more general level archetypes are cultural models or crystallizations of basic human relationships. They may have fairly straightforward counterparts in social reality (parent/child), they may be actants in narrative structures (the hero, the antagonist), figures universalized by famous stories (Romeo and Juliet), or mythical figures (Lucifer).
 8. Fraser, *Violence in Arts*, p. 86.
 9. Susan Sontag, *Regarding the Pain of Others*, (New York: Farrar, Strauss and Giroux, 2003), p. 41.
 10. *Ibid.*, p. 98.
 11. Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan, (London: Penguin Books, 1977) pp. 49–50.
 12. *Ibid.*, pp. 58–59.
 13. Goldberg: "Death Takes a Holiday, Sort Of," in Jeffrey H. Goldstein (ed.), *Why We Watch: The Attractions of Violent Entertainment*, (Oxford: Oxford University Press, 1998) p. 28.
 14. In Great Britain, public executions were terminated in 1868. In France, the government forbade taking photographs of executions in 1909 but allowed spectators up to 1939. Also, in some parts of the United States, public executions took place as late as the 1930s. More recently, televising of executions has been proposed.
 15. Gunter, *Dimensions of Television Violence*, p. 67.
 16. Cantor, "Children's Attraction to Violent Television Programming." in Goldstein, *Why We Watch*, p. 113. Nico Frida connects the liking of strong sensations to being able to manage them. Some people are simply bored when the stimuli available to them is too easy to handle. (Nico H. Frida, *The Emotions*, (Cambridge: Cambridge University Press, 1986), p. 349.)
 17. Gunter, *Dimensions of Television Violence*, p. 62.

18. Ibid., p. 76.
19. Cantor, "Children's Attraction to Violent Television Programming," in Goldstein, *Why We Watch*, p. 104–106.
20. Goldstein, "Why We Watch," in Goldstein, *Why We Watch*, p. 215–222. Goldstein's headings appear in the following order: Social Identity, Mood Management, Sensation seeking and Excitement, Emotional Expression, Fantasy, The Importance of Context, The Justice Motive, The Historical Context, Almost Real, Violent Images as Social Control.
21. Patricia S. Greenspan, *Emotions and Reasons: An Inquiry into Emotional Justification*, (New York and London: Routledge, 1988), pp. 32–33.
22. Greenspan, *Emotions and Reasons*, p. 78.
23. Ibid., p. 79.
24. See Rikke Schubart's article, "Monstrous Appetites and Positive Emotions in *True Blood*, *The Vampire Diaries*, and *The Walking Dead*," *Projections*, vol. 7, no. 3, (2013): 43–62.
25. Daniel Kahneman, *Thinking, Fast and Slow*, (New York: Farrar, Straus and Giroux, 2011), p. 308.
26. Goldstein suggests that fictional violence has a certain attraction at war time and when there is a high incidence of crime, but only if the immediate environment appears safe. But in many historical contexts such as the Second World War on all home fronts there has been completely opposite trends ("Why We Watch," in Goldstein, *Why We Watch*).
27. See William Brown's article "Violence in Extreme Cinema and the Ethics of Spectatorship," *Projections*, vol. 7, no. 3, (2013): 25–42.
28. Merlin Donald, *A Mind So Rare: The Evolution of Human Consciousness*, (New York and London: W.W. Norton & Company, 2001), p. 265.
29. Donald, *A Mind So Rare*, pp. 117, 254.
30. Hannu Lauerma, *Pahuuden anatomia: pahuus, hulluus, poikkeavuus*, (Helsinki: Edita, 2009), p. 28. Quotations from this book have been translated by the present writer.
31. William Flesch, *Comeuppance: Costly Signalling, Altruistic Punishment, and Other Biological Components of Fiction*, (Cambridge, MA: Harvard University Press, 2007), pp. 21–22.
32. Ibid., p. 8.
33. Ibid., p. 17.
34. Ibid., p. 19.
35. The notion of *off-line reaction* here refers to the way we conceive of fictional characters and events on the basis of the same cognitive mechanisms which allow us to make sense of real people. The processes may be analogous enough to cause similar physical reactions. Cognitive research has been able to demonstrate that performing a certain action, imagining it or seeing others perform that action, activate the same areas of the brain. (Shaun Gallagher, *How the Body Shapes the Mind*, (Oxford: Clarendon Press, 2005), p. 202.)
36. Flesch, *Comeuppance*, p. 66.
37. Ibid., p. 115.
38. Ibid., p. 73.
39. This section follows for most part Ann Bartsch's account in "Meta-Emotion: How Films and Music Videos Communicate Emotions About Emotions," *Projections*, vol. 2, no. 1, (2008): 47–48. Nico Frida does not use the term

- meta-emotions in his study of feelings, but the idea is there: "One is angry and considers oneself entitled to one's anger. Emotional experience, in other words, extends beyond emotion proper: It extends to how emotion itself is felt; how it is welcomed or rejected" (*The Emotions*, p. 245).
40. Murray Smith, "Gangsters, Cannibals, Aesthetes, or Apparently Perverse Allegiances," in *Passionate Views: Film, Cognition, and Emotion*, eds. Carl Plantinga and Greg M. Smith, (Baltimore and London: John Hopkins University Press, 1999), p. 234.
 41. Torben Grodal, *Embodied Visions: Evolution, Emotion, Culture, and Film*, (Oxford: Oxford University Press, 2009), p. 81.
 42. *Ibid.*, p. 122
 43. *Ibid.*, p. 141.
 44. *Ibid.*, p. 142.
 45. Stephen Prince (ed.), *Screening Violence*, (New Brunswick: Rutgers University Press, 2000), pp. 30–31.
 46. Annette Hill, *Shocking Entertainment Viewer Response to Violent Movies*, (Luton: University of Luton Press, 1997), p. 30.
 47. *Ibid.*, p. 63.
 48. Carroll, *A Philosophy of Mass Art*, p. 314.
 49. Murray Smith, *Engaging Characters: Fiction, Emotion, and the Cinema*, (Oxford: Clarendon Press, 1995), p. 3.
 50. Torben Grodal, *Moving Pictures: A New Theory of Film Genres, Feeling, and Cognition*, (Oxford: Clarendon Press, 1997), p. 85
 51. Gerrard Jones, *Killing Monsters: Why Children Need Fantasy, Super Heroes, and Make-Believe Violence*, (New York: Basic Books, 2002), p. 73.
 52. *Ibid.*, p. 73.
 53. A similar idea was most famously presented by Bruno Bettelheim in his *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, (New York: Vintage Books, 1977).
 54. Wendy Lesser, *Pictures at an Execution*, (Cambridge, MA and London: Harvard University Press, 1993). The line of thought derives from Freud, who "insisted that only people who had never failed an exam, never missed a train, would use these plots for their anxiety dreams; otherwise the relief on waking would be incomplete." (pp. 67–68)
 55. Howard Sklar, *The Art of Sympathy: Forms of Moral and Emotional Persuasion in Fiction*, (Helsinki: Helsinki University Publishing House, 2008), p. 68.
 56. *Ibid.*, p. 74. My brief summaries do not do justice to Sklar's elaborate treatment of this subject.
 57. Smith, *Engaging Characters*, pp. 75, 82–85.
 58. Smith, "Gangsters, Cannibals, Aesthetes, or Apparently Perverse Allegiance," pp. 225–228.
 59. Grodal, *Embodied Visions*, pp. 64–65.
 60. *Ibid.*, p. 84.
 61. *Ibid.*, p. 88.
 62. Hill, *Shocking Entertainment*, p. 92.
 63. *Ibid.*, pp. 44–45.
 64. Fraser, *Violence in Arts*, p. 16.
 65. Robert B. Ray, *A Certain Tendency of the Hollywood Cinema, 1930–1980*, (Princeton: Princeton University Press, 1985), p. 58.

66. Girard, *Violence and the Sacred*, p. 21.
67. Quoted in Richard Hutson's article "'One Hang, We All Hang': *High Plains Drifter*" in Leonard Engel (ed.), *Clint Eastwood, Actor and Director: New Perspectives*, (Salt Lake City: The University of Utah Press, 2007), p. 101. Originally quoted in Randy Roberts and James S. Olson, *John Wayne: American*, p. 349.
68. Lee Clark Mitchell: "Violence in the Film Western," in David J. Slocum (ed.), *Violence and American Cinema*, (New York and London: Routledge, 2001) p. 179.
69. David Cremean, "A Fistful of Anarchy," in Engel, *Clint Eastwood, Actor and Director*, p. 56.
70. Richard Hutson "'One Hang, We All Hang': *High Plains Drifter*," in Engel, *Clint Eastwood, Actor and Director*, p. 109. Originally quoted in Schickel, *Clint Eastwood: A Biography*, p. 291.
71. Daniel O'Brien, *Clint Eastwood: Film-Maker*, (London: Batsford, 1996) p. 13.
72. Matt Wanat, "Irony as Absolution," in Engel, *Clint Eastwood, Actor and Director*, p. 84.
73. Richard Hutson, "'One Hang, We All Hang': *High Plains Drifter*," in Engel, *Clint Eastwood, Actor and Director*, p. 113. Originally quoted in Schickel, *Clint Eastwood: A Biography*, p. 231.
74. Stephen McVeigh suggests that the Eastwood character in Sergio Leone's film, "the man without a name," was a Shane figure, in whom a disillusioned nation could believe. Stephen McVeigh, "Subverting *Shane*," in Engel, *Clint Eastwood, Actor and Director*, pp. 131, 136.
75. Laurent Bouzereau, *Ultra Violent Movies: From Sam Peckinpah to Quentin Tarantino*, (Secaucus: Citadel Press, 1996), pp. 140–141.
76. *Ibid.*, p. 141.
77. Maureen Orth, "A Review of *Death Wish*," *Newsweek*, (August 26, 1974).

2 Symbolism of Evil in Film

1. Stephen Prince, *Classical Film Violence: Designing and Regulating Brutality in Hollywood Cinema, 1930–1968*, (New Brunswick: Rutgers University Press, 2003), p. 17. The decision was overruled as late as 1952 in connection with a ruling concerning Rossellini's episode film *The Miracle* (1948). This time, film was acknowledged to be a form of art and thus belonging to the sphere of free speech.
2. Paul Ricoeur, *Evil: A Challenge to Philosophy and Theology*, trans. John Bowden, (London and New York: Continuum, 2007), p. 37.
3. Paul Ricoeur, *The Symbolism of Evil*, trans. Emerson Buchanan, (Boston: Beacon Press, 1967), p. 324.
4. Immanuel Kant, *Grounding for the Metaphysics of Morals*, 3rd ed., trans. James W. Ellington, (Indianapolis: Hackett, 1993), p. 30. With the notion of the "categorical imperative," Kant meant that a moral norm is always valid and not tied to any particular conditions. The ability to live according to ethical norms is what in Kant's opinion distinguishes a human being from creatures that cannot reach the level of morality.
5. This can be seen as a reference to the My Lai massacre that took place March 16, 1968, or any other similar atrocities committed by American armed forces during the Vietnam war against purely civilian populations.

6. In Richard Copans's film *Mailer's America* (1999), the politically critical Mailer suggests that many young Americans were seduced to flying bombers because of the beauty of the exploding bombs in *Apocalypse Now*.
7. Kunnas, *Paha: Mitä kirjallisuus ja taide paljastavat pahuuden olemuksesta*, (Jyväskylä: Atena, 2008), p. 122. I am indebted to Kunnas for many ideas developed in this chapter.
8. *Ibid.*, pp. 230–231, 233.
9. The organization in the story was modeled according to the real organization called Black Legion. In order to avoid litigation, the organization in the film was depicted so as to associate it with another organization dedicated to hatred of minorities.
10. The series does have the distinction that Amnesty International has used scenes from it in a documentary circulated in schools in Eastern Europe in order to warn girls about the dangers of accepting promising offers to work abroad.
11. Hannah Arendt, *On Violence*, (San Diego: Harcourt Brace & Company, 1970), p. 65.
12. Matthew 4, 9–10 (New Revised Edition).
13. Kunnas, *Paha*, p. 135.
14. Ricoeur's thought (*The Symbolism of Evil*, p. 156) should not be taken too literally. What he proposes is more like a logical schema which charts our psychological reality than a claim that a child would at first be innocent and then through socialization become seduced to evil.
15. Ricoeur, *The Symbolism of Evil*, p. 156.
16. *Ibid.*, p. 153.
17. *Ibid.*, pp. 155–156.
18. *Ibid.*, p. 156.
19. Jud Süß, [http://sv.wikipedia.org/wiki/Jud_S%C3%BCss_\(tysk_film\)](http://sv.wikipedia.org/wiki/Jud_S%C3%BCss_(tysk_film)), accessed January 17, 2010.
20. Multiple Personality Disorder or, as it is currently referred to, Dissociative Identity Disorder (DID) is a diagnosis for cases in which a person appears to have two or more personalities. They can assume such possession that the person is not able to remember what he or she has done when one of these side-personalities has been in control. The cause may be in traumatic childhood memories. The diagnosis is highly controversial. (Psychology Today, Dissociative Identity Disorder (Multiple Personality Disorder), <http://www.psychologytoday.com/conditions/dissociative-identity-disorder-multiple-personality-disorder>).
21. Kunnas, *Paha*, p. 75.
22. Martha Nussbaum, *The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy*, (Cambridge: Cambridge University Press, 1986), pp. 126–127.
23. Ricoeur, *The Symbolism of Evil*, pp. 312–313
24. *Ibid.*, pp. 312–313.
25. Nussbaum, *The Fragility of Goodness*, p. 388.

3 The Poetics of Film Violence

1. Apparently there are people who have little if any qualms about watching acts of extreme violence, real or represented. In addition to what mainstream violent

- entertainment offers, a whole net of underground production is reputed to exist showing actual torture being inflicted on helpless victims. Although this phenomenon certainly calls for explaining, the present study will be confined to films which have been distributed through regular film, television, and related circuits and which appeal to more widely shared psychological traits.
2. Devin McKinney, "Violence: The Strong and the Weak," in Stephen Prince (ed.), *Screening Violence*, (New Brunswick: Rutgers University Press, 2000), pp. 99–109.
 3. This is partly an adaptation of Daniel Kahneman's ideas which he presents in his *Thinking, Fast and Slow*, (New York: Farrar, Straus and Giroux, 2011).
 4. Aeschylus, *The Oresteian Trilogy*, trans. Philip Vellacot, (London: Penguin Books, 1959), p. 90.
 5. Originally in the contemporary article, Walter Lippmann, "The Underworld as Servant." Quoted in Richard Maltby, "The Spectacle of Criminality," in J. David Slocum (ed.), *Violence and American Cinema*, (New York and London: Routledge, 2001), pp. 126–127.
 6. Richard Maltby, "The Spectacle of Criminality," in Slocum, *Violence and American Cinema*, p. 128. Maltby's sources: Richard Gid Powers, *G-Men: Hoover's FBI in American Popular Culture* (Carbondale: Southern Illinois University Press, 1985), p. 55; Robert Lacey, *Little Man: Meyer Lansky and the Gangster Life* (London: Century, 1991), p. 88.
 7. In order to improve their public image and to prevent the establishing of a system of state censorship, the major Hollywood studios formed in 1922 the *Motion Picture Producers and Distributors of America* (MPPDA; after 1945 *Motion Picture Association of America*, MPAA). It issued in 1924, 1927, and 1930 ever more strict directives listing unsuitable topics and ways of treating the questionable ones. The last set of orders was known as the *Production Code*, and it remained in effect until 1966.
 8. Stephen Prince, *Classical Film Violence: Designing and Regulating Brutality in Hollywood Cinema, 1930–1968*, (New Brunswick: Rutgers University Press, 2003), p. 92.
 9. *Ibid.*, p. 104.
 10. *Ibid.*, pp. 99–100. Prince emphasizes that sensors failed in controlling this development largely because they concentrated on stylistic features rather than content.
 11. Quoted in Richard Maltby, "The Spectacle of Criminality," in Slocum, *Violence and American Cinema*, p. 131.
 12. *Ibid.*, pp. 135–136.
 13. *Ibid.*, p. 141.
 14. Prince, *Classical Film Violence*, p. 115.
 15. *Ibid.*, p. 153.
 16. Quoted in Richard Maltby, "The Spectacle of Criminality," in Slocum, *Violence and American Cinema*, p. 123.
 17. Prince, *Classical Film Violence*, pp. 123–124.
 18. *Ibid.*, p. 217.
 19. *Ibid.*, p. 244.
 20. *Ibid.*, pp. 244–246.
 21. Several writers on film violence have mentioned as a powerful motivation for the increasingly explicit violent imagery on screen the image in which John

- F. Kennedy's head is seen torn by the assassin's bullet. Jason Jacobs writes, "The assassination of JFK bought a new immediacy to issues of bullet injury. The ballistic puzzle of JFK's death raised issues of range, calibre, entrance and exit wounds to the level of national importance..." ("Gunfire," in French (ed.) *Screen Violence*, p. 164.)
22. Stephen Prince, *Savage Cinema: Sam Peckinpah and the Rise of Ultraviolent Movies*, (Austin: University of Texas Press, 1998), pp. 25–26.
 23. *Mass Media Hearings*, Vol. 9A: A Report to the National Commission on the Causes and Prevention of Violence, p. 193. Published in Prince, *Savage Cinema*, p. 14.
 24. Prince, *Savage Cinema*, p. 27; Prince: "Graphic Violence in the Cinema: Origins, Aesthetic Design, and Social Effects," in Prince, *Screening Violence*, p. 8; Prince, "The Aesthetic of Slow-Motion Violence in the Films of Sam Peckinpah," in Prince, *Screening Violence*., pp. 175–201.
 25. Prince, "Graphic Violence in the Cinema: Origins, Aesthetic Design, and Social Effects," in Prince, *Screening Violence*, p. 10.
 26. Laurent Bouzereau, *Ultra Violent Movies: From Sam Peckinpah to Quentin Tarantino*, (Secaucus: Citadel Press, 1996), pp. 22–23.
 27. Prince, *Savage Cinema*, p. 15.
 28. Prince, "Graphic Violence in the Cinema: Origins, Aesthetic Design, and Social Effects," in Prince, *Screening Violence*, p. 12.
 29. *Newsday*, Aug. 14, 1967. Quoted in the article by J. Hoberman, "A Test for the Individual Viewer: Bonnie and Clyde's Violent Reception," in Jeffrey H. Goldstein (ed.), *Why We Watch: The Attractions of Violent Entertainment*, (Oxford: Oxford University Press, 1998), p. 117.
 30. Prince, *Savage Cinema*, p. 59–60. Marsha Kinder writes about the "narrative orchestration of violence – with its varied rhythms, dramatic pauses, and cathartic climax" and mentions Saura's *La caza* (1966) as a major model in this respect ("Violence American Style: The Narrative Orchestration of Violent Attraction," in Slocum, *Violence and American Cinema*. p. 65.)
 31. Prince, *Savage Cinema*, p. 71.
 32. *Ibid.*, p. 108.
 33. *Ibid.*, p. 105.
 34. *Ibid.*, p. 98.
 35. According to Stephen Prince, in the version distributed in Europe the rape scene is much longer and much more cruel than in the American version. In the former, Charlie is seen holding Amy down while another man rapes her; in the latter, Charlie appears to be watching from aside (*Savage Cinema*, p. 137). The DVD version available in Finland (Nordic Sales: Jupiter) has the shorter version – although the version is advertised as uncut. As regards psychological plausibility, the shorter version is probably much more convincing.
 36. Prince, *Savage Cinema*, p. 186.
 37. Stefan Kanfer, "Hollywood: The Shock of Freedom in Films," p. 73. Published in Prince, *Savage Cinema*, p. 20.
 38. Prince, *Screening Violence*, p. 27.
 39. David Tetzlaff, "Too Much Red Meat!" in Steven Jay Schneider (ed.), *New Hollywood Violence*, (Manchester: Manchester University Press, 2004), pp. 269–285.

40. Sylvia Chong, "From 'Blood Auteurism' to the Violence of Pornography: Sam Peckinpah and Oliver Stone," in Schneider, *New Hollywood Violence*, p. 255.
41. Michael Medved, "Hollywood's Four Big Lies," in Karl French (ed.), *Screen Violence*, (London: Bloomsbury Publishing, 1996), p. 26
42. Paul Arthur, "Murder's Tongue: Identity, Death, and the City in Film Noir," in Slocum, *Violence and American Cinema*, p. 168.
43. Original statistics from Jay Livingstone, *Crime and Criminology*, 1996, pp. 76 and 86–87. Quoted in Slocum, *Violence and American Cinema*, p. 168
44. Kahneman, *Thinking, Fast and Slow*, p. 144.
45. Karen Boyle, *Media and Violence*, (London: Sage Publications, 2005), p. 22.
46. Fraser, *Violence in the Arts*, (Cambridge: Cambridge University Press), p. 27.
47. *Ibid.*, p. 31.
48. James Agee, "Comedy's Greatest Era," in James Agee, *Agee on Film*, 1983, pp. 2–19, p. 3.
49. Maria Tatas, "'Violent Delights' in Children's Literature," in Goldstein, *Why We Watch*, p. 87.
50. Fraser, *Violence in the Arts*, p. 16.
51. The studio system was consolidated at about the time of the First World War, and it retained its position until late 1950s.
52. Grodal, *Embodied Visions: Evolution, Emotion, Culture, and Film*, (Oxford: Oxford University Press, 2009), p. 139. Referring to Richardson & Boyd's *Not by Genes Alone: How Culture Transformed Human Evolution* (2005), Grodal sees such dispositions as being selected by evolution.
53. Boaz Hagin writes about the fundamental inability to break the circle of revenge: "Repeatedly, the Israeli media inserts death into an economy of debt and retribution, loss and gain, crime and punishment, judgment and proof, and sacrifice and reward – the building blocks of a circle of hopeless misery from which we cannot escape....We are too much at home with death." (*Death in Classical Hollywood Cinema*, (Basingstoke: Palgrave Macmillan, 2010), p. 8.)
54. Carol J. Clover. "Her Body, Himself: Gender in the Slasher Film," in Prince, *Screening Violence*, p. 131.
55. Vivian C. Sobchack, "A Personal Memoir of Death in the Movies," in Prince, *Screening Violence*, p. 118.
56. Burke, *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful*, (Oxford: Oxford University Press, 1990), pp. 36, 53.

4 Women and Physical Screen Violence

1. According to a study by Venla Salmi of Finland's National Research Institute of Legal Policy, a girl slapping a boy was thought to be to a varying degree playful. A more forceful reaction was thought to be justified if a boy grabs a girl. Boys were expected to accept this without being offended in any way. Salmi points out that while the norm that "a woman may not be hit" is still adhered to, there is no reciprocal norm according to which "a man may not be hit." Venla Salmi, Lähes puolet tytöistä käyttää väkivaltaa: "bitch slap" tytöille tyypillinen väkivallan muoto, <https://www.sttinfo.fi/release?releaseId=40335>.

2. Kaj Björkqvist and Pirkko Niemelä, "New Trends in the Study of Female Aggression," in Kaj Björkqvist and Pirkko Niemelä, *Of Mice and Women: Aspects of Female Aggression*. (San Diego: Academic Press Inc., 1992), pp. 7–8.
3. Vappu Viemerö, "Changes in Patterns of Aggressiveness among Finnish Girls over a Decade," in Björkqvist and Niemelä, *Of Mice and Women*, pp. 104–105.
4. Jukka Savolainen, Naiset, perheväkivalta ja perhe-elämän rakennemuutos, http://www.researchgate.net/publication/264848664_6_NAISET_PERHEVKIVALTA_JA_PERHE-ELMN_RAKENNEMUUTOS, accessed September 25, 2008. Source of statistics: National Research Institute of Legal Policy report *Suomalaisten turvallisuus 2003*, p. 96.
5. Karen Boyle, *Media and Violence*, (London: Sage Publications, 2005), p. 171.
6. Donald Spoto, *The Life of Alfred Hitchcock: The Dark Side of Genius*, (London: Collins, 1983), p. 458.
7. Stephen Prince, *Classical Film Violence: Designing and Regulating Brutality in Hollywood Cinema, 1930–1968*, (New Brunswick: Rutgers University Press, 2003), p. 176.
8. *Ibid.*, p. 181.
9. Laurent Bouzereau, *Ultra Violent Movies: From Sam Peckinpah to Quentin Tarantino*, (Secaucus: Citadel Press, 1996), p. 146.
10. Weaver, James N, "Are 'Slasher' Horror Films Sexually Violent? A Content Analysis," *Journal of Broadcasting and Electronic Media*, vol. 35 (1991): 385–393. Quoted in Steven Jay Schneider's article, "The Madwomen on our Movies: Female Psycho-Killers in American Horror Cinema," in Annette Burfoot and Susan Lord, *Killing Women: The Visual Culture of Gender and Violence*, (Waterloo: Wilfrid Laurier University Press, 2006), p. 238.
11. Sarah Projansky, *Watching Rape: Film and Television in Postfeminist Culture*, (New York and London: New York University Press, 2001), p. 26.
12. *Ibid.*, p. 32. Projansky mentions as examples of such scenes the films *Pull Down the Curtain*, *Suzie* (1904), *What Happened in the Tunnel* (1903), and *The Miller's Daughter* (1905).
13. Rikke Schubart, *Super Bitches and Action Babes: The Female Hero in Popular Cinema, 1970–2006*, (Jefferson and London: McFarland & Company, 2007), p. 84.
14. Projansky, *Watching Rape*, p. 117. According to Projansky, films like *The Accused* help to maintain faith in the ability of the judicial system to solve the problem of rape – but the problem remains.
15. Tanya Horeck, *Public Rape: Representing Violation in Fiction and Film*, (London and New York: Routledge, 2004), p. 93
16. Quoted in Horeck, *Public Rape*, p. 96. Originally published in Faludi: *Backlash: The Undeclared War Against Women*, p. 170).
17. Horeck, *Public Rape*, p. 99. Horeck refers in particular to Beatrix Campbell's review in *Marxism Today*.
18. Projansky, *Watching Rape*, p. 122.
19. *Ibid.*, pp. 125–127.
20. *Ibid.*, p. 136.
21. Yvonne Tasker, *Spectacular Bodies: Gender, Genre and the Action Cinema*, (London and New York: Routledge, 1993), pp. 135–136.
22. Sylvie Frigon, "Mapping Scripts and Narratives of Women Who Kill their Husbands in Canada, 1866–1954: Inscripting the Everyday," in Burfoot and Lord, *Killing Women*, pp. 17–18.

23. Barrie Gunter, *Dimensions of Television Violence*, (Aldersot: Gower Publishing, 1985), p. 46.
24. Frigon, "Mapping Scripts and Narratives of Women Who Kill their Husbands in Canada, 1866–1954: Inscribing the Everyday," in Burfoot and Lord, *Killing Women*, p. 3.
25. Schneider, "The Madwomen on our Movies: Female Psycho-Killers in American Horror Cinema," in Burfoot and Lord, *Killing Women*, p. 242.
26. Schubart, *Super Bitches and Action Babes*, p. 2.
27. Ibid.
28. Ibid., p. 36.
29. Dominique Mainon James Ursini, *The Modern Amazons: Warrior Women On-Screen*, (Pompton Plains, NJ: Limelight Editions, 2006), p. 6.
30. Ibid., pp. 27–28.
31. Ibid., p. 46.
32. Schubart, *Super Bitches and Action Babes*, p. 234.
33. Marilyn Francus, "The Monstrous Mother: Reproductive Anxiety in Swift and Pope," *ELH*, vol. 61, no. 4, (1994): 829–851.
34. Schubart, *Super Bitches and Action Babes*, p. 181.
35. Ibid., p. 183. Schubart quotes, among others, Germaine Grier, published in *The Whole Woman*, p. 398.

5 Relational and Structural Violence

1. Torben Grodal, *Embodied Visions: Evolution, Emotion, Culture, and Film*, (Oxford: Oxford University Press, 2009), p. 81.
2. Merlin Donald, *A Mind So Rare: The Evolution of Human Consciousness*, (New York and London: W.W. Norton & Company, 2001), p. 274.
3. Ibid., pp. 252, 254.
4. Carolien Blanchard points out that "For most mammalian species, aggressive behavior appears to determine access to resources through an intermediate step, the construction of relationships of individuals that establishes their relative priority of access in advance, either through territoriality (in which the territory holder tends to drive off challengers) or in group-living animals through dominance hierarchies. That human aggression is similarly oriented towards either direct control of others or enhancement of one's position in dominance relationships is strongly suggested by the specifics of [J.R.] Averill's aggression motives [as reported in his *Anger and Aggression: An Essay on Emotion* (Springer-Verlag, New York, 1982)]." Carolien D. Blanchard, "What Can Animal Aggression Research Tell Us About Human Aggression?" *Hormones and Behavior*, vol. 44, no. 3, (2003), pp. 171–177.
5. Similar ethos can occasionally be discerned even in contemporary action films. In *Death Wish 3* (Winner 1985) a woman who has been gang raped dies all of a sudden, although the only bodily injury she has suffered is breaking her wrist. Here, too, it is as if in the moral universe of the story a virtuous woman cannot possibly continue living after having been raped.
6. Peter Brooks, "The Mark of the Beast: Prostitution, Melodrama, and Narrative," in Daniel Gerould (ed.), *Melodrama*, (New York: New York Literary Forum, 1980), p. 129.

7. Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess*, (New York: Columbia University Press, 1985), p. 15.
8. Grodal, *Embodied Visions*, p. 141.
9. *Ibid.*, p. 127. The sympathetic and parasympathetic are subsystems of the autonomic system, which controls most of our bodily responses. The sympathetic nervous system supports active, muscle-driven, mostly aversive acts, including one's delimitation vis-à-vis other people, while the other system, the parasympathetic nervous system, supports relaxation activities such as eating and sex (i.e., incorporative acts). (p. 71.) However, we should be careful not to suggest too direct analogies. As Nico Frida points out: "The interplay between sympathetic and parasympathetic excitation is complex, since response changes may result either from excitation of the one or from inhibition of the other (*The Emotions*, (Cambridge: Cambridge University Press, 1986), p. 158).
10. Janet Staiger, "The Birth of a Nation: Reconsidering its Reception," in *Interpreting Films: Studies in the Historical Reception of American Cinema*, (Princeton: Princeton University Press, 1992), p. 143.
11. The year the film was released (1967), the United States Supreme Court ruled that all laws which banned interracial marriages violated the United States Constitution. At that time, over 15 states still had statutes which prohibited marriages between black and white people.
12. I used to think this scene was excessively caricatured, but exploring Finnish violence related Internet sites I discovered that some people really understand and even defend boys who grab girls on similar lines.
13. Hannah Arendt, *On Violence*, (San Diego: Harcourt Brace & Company, 1970), p. 42.
14. The director's presentation in connection with a screening at Orion Cinema on 7 January 09. The event was a part of the Violence & Networks conference held at the University of Helsinki.
15. As I saw the film for the first time, a member of the audience applauded loudly when the protagonists' former tormentors were hit by bullets.
16. Morse Peckham, *Beyond the Tragic Vision: The Quest for Identity in the Nineteenth Century*, (New York: George Braziller, 1962), p. 247.
17. Thomas Elsaesser, "Tales of Sound and Fury," in Bill Nichols (ed.), *Movies and Methods*, vol. 2, (London: University of California Press, 1985), p. 185.
18. Rainer Werner Fassbinder, "Six Films by Douglas Sirk," trans. Thomas Elsaesser, *New Left Review*, vol. 1/91, (1975): pp. 89, 95.
19. Many early nineteenth century artists were patients at this renowned psychiatric hospital. It is also famous for its Jugendstil church designed by Otto Wagner.
20. Georges's attitude may be taken as a metaphor of the way the massacre of about 120 Arab protestors by the French police in September-October 1961 has been all but erased from French history. Haneke stated in an interview, "I made use of this incident because it fits in a horrible way. You could find a similar story in any country, even though it took place at a different time. There's always a collective story that can be connected to a personal story, and that's how I want the film to be understood." Karin Shiefer, Caché von Michael Haneke: Interview, http://www.afc.at/jart/prj3/afc/main.jart?rel=de&reserve-mode=active&content-id=1164272180506&artikel_id=13295.

21. For a deeper analysis of body language as an index of fictional truth, see Bacon, "Expressing Suppression: Body Language, Information Distribution and the Frustrated Quest for Fictional Truth in Haneke's *Caché*." Kosmorama special issue "Body Language in the Moving Image.", # 258 at <http://www.kosmorama.org/ServiceMenu/05-English/Articles/Expressing-suppression.aspx> .
22. Catherine Wheatley, *Michael Haneke's Cinema: The Ethics of the Image*, (New York and London: Berghahn Books, 2009), pp. 173–175.
23. *Ibid.*, p. 184.
24. Hilary Putnam, *Meaning and the Moral Sciences* (Abingdon: Routledge Revivals, 2010), p. 87.

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