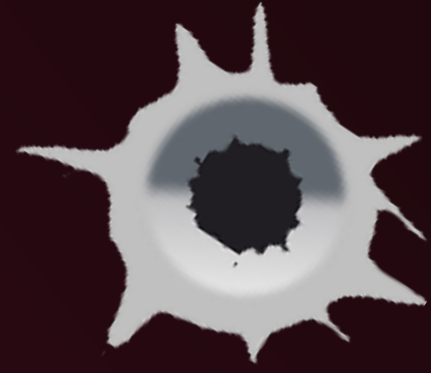




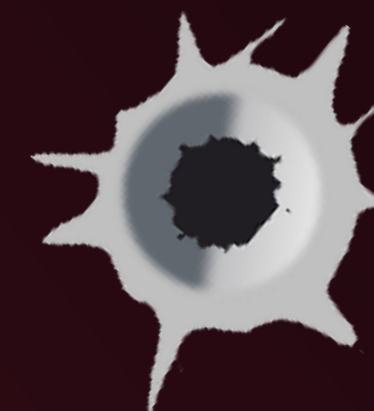
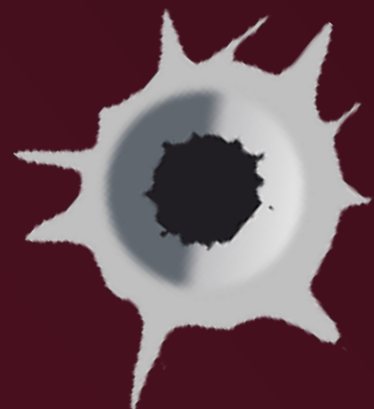
GNADE, GEWEHR, GESCHLECHT

***RELIGION UND GENDER VOM SPAGHETTI-WESTERN ZUM
POSTKLASSISCHEN WESTERN TRUE GRIT***

***FACHTAGUNG DER INTERNATIONALEN FORSCHUNGSGRUPPE FILM UND THEOLOGIE
PAULUS AKADEMIE***

BALDASSARE SCOLARI

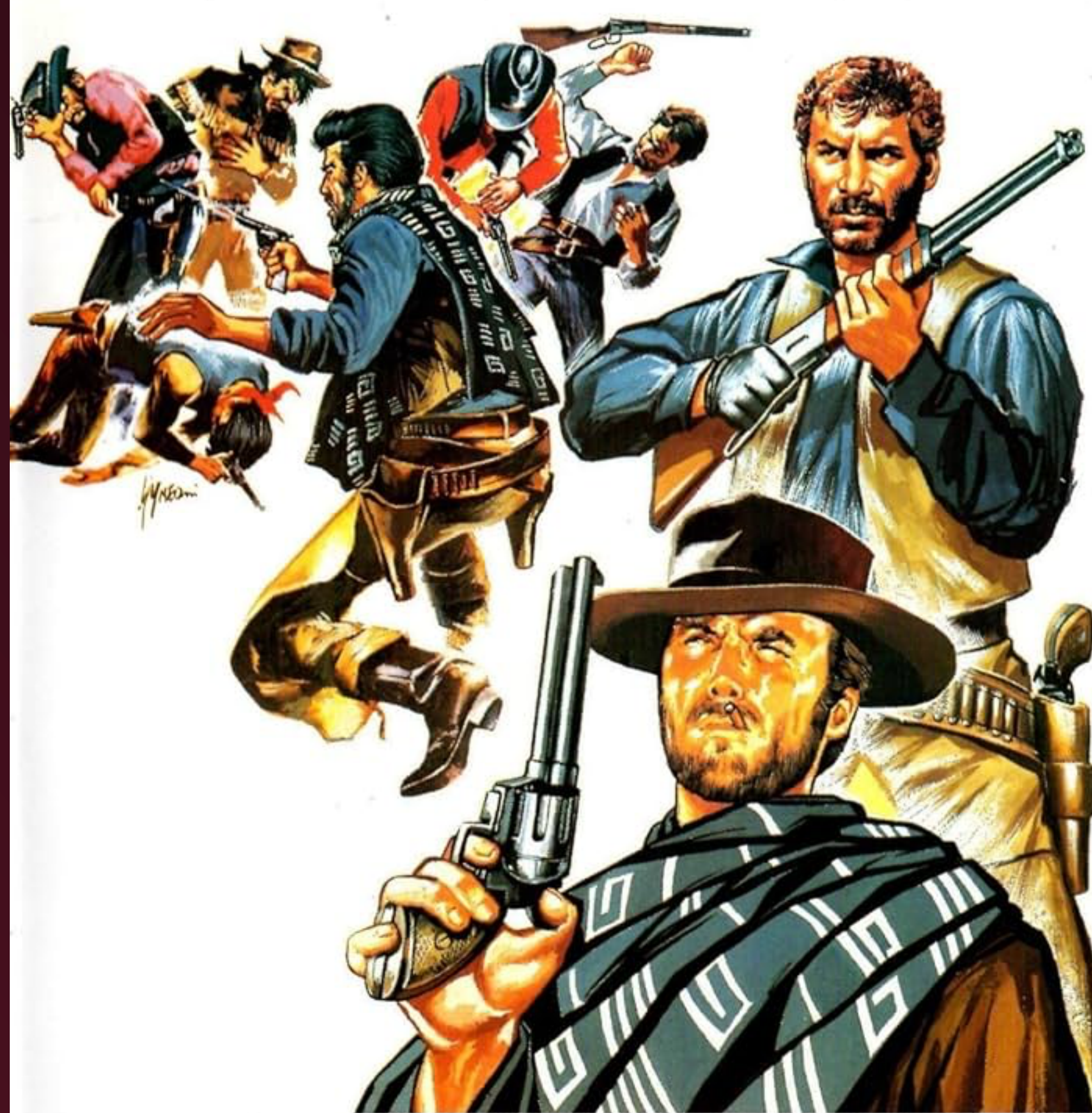
1. MAI 2026



Mattie {...} maintains the confidence of her convictions even when the world continues to provide no support for them. In the end, when she is a spinster with one arm who arrives too late to see Rooster once more, she remains as judgmental, single-minded and resolute as ever. She goes forward not because she has faith in a better worldly future — her last words to us are “Time just gets away from us” — but because she has faith in the righteousness of her path, a path that is sure (because it is not hers) despite the absence of external guideposts. {...}

The new “True Grit” is that rare thing — a truly religious movie.

Stanley Fish, Narrative and the Grace of God: The New „True Grit“, *The New York Times*, 27.12.2010.



CLINT EASTWOOD in un film di SERGIO LEONE

per un Pugno di Dollari

con GIAN MARIA VOLONTE' • MARIANNE KOCH
JOSEF EGGER • WOLFGANG LUKSCHY • CAROL BROWN
musiche di **ENNIO MORRICONE**



PUNISHMENT
COMES ONE WAY OR ANOTHER
JEFF BRIDGES MATT DAMON JOSH BROLIN



WRITTEN FOR THE SCREEN AND DIRECTED BY
JOEL & ETHAN COEN

TRUE GRIT

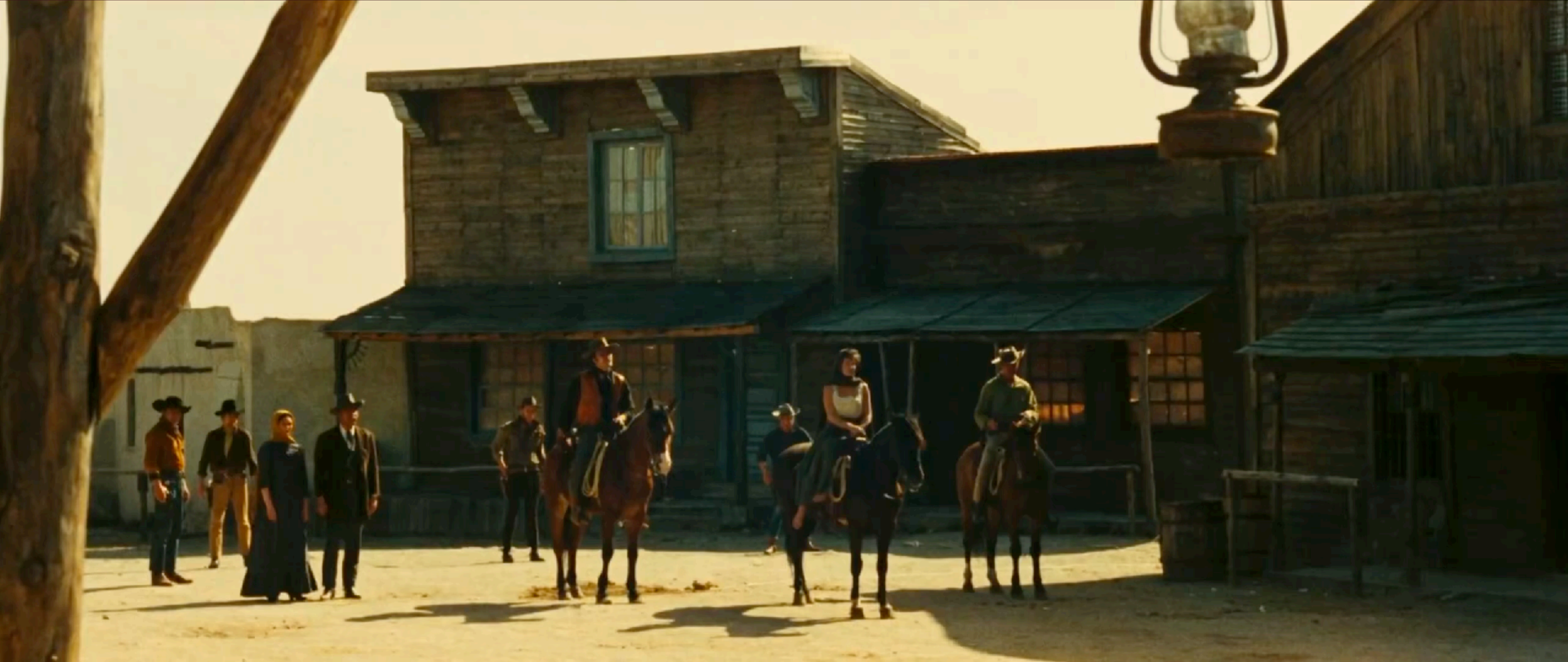
PARAMOUNT PICTURES AND SKYDANCE PRODUCTIONS PRESENT A SCOTT RUDIN / MIKE ZOSS PRODUCTION JEFF BRIDGES MATT DAMON JOSH BROLIN "TRUE GRIT"
BARRY PEPPER AND HAILEE STEINFELD MUSIC BY CARTER BURNEVELL COSTUME DESIGNER MARY ZOPHRIES EDITOR RODERICK JAVIER PRODUCTION DESIGNER JESS GONCHOR DIRECTOR OF PHOTOGRAPHY ROGER DEAKINS, ASC, CSC
EXECUTIVE PRODUCERS STEVEN SPIELBERG ROBERT GRAF DAVID ELLISON PAUL SCHWAKE MEGAN ELLISON PRODUCED BY SCOTT RUDIN ETHAN COEN JOEL COEN
BASED ON THE NOVEL BY CHARLES PORTIS WRITTEN FOR THE SCREEN AND DIRECTED BY JOEL COEN & ETHAN COEN SOUNDTRACK ALBUM ON MONSIEUR FRERES READ THE NOVEL FROM THE OVERLOOK PRESS

RETRIBUTION 2011

TrueGritMovie.com

GESCHLECHT







PER UN PUNGO DI DOLLARI

- Kaum Agency
- Objekt männlicher Begierde
- Opfer männlicher Gewalt
- Emotional, emphatisch

TRUE GRIT

- Aktiv handelnde Protagonistin
- Entscheidet über Gewalt, handelt selbst gewalttätig
- Rational, denkt ökonomisch > do ut des (Transaktionslogik)

***RELIGION,
GEWALT
& KAPITALISMUS***









A silhouette of a person wearing a long, dark coat and a hat, standing with their back to the camera. They are positioned in the lower center of the frame, looking out over a vast, dark landscape under a deep blue night sky filled with numerous small, bright stars. The overall mood is contemplative and serene.

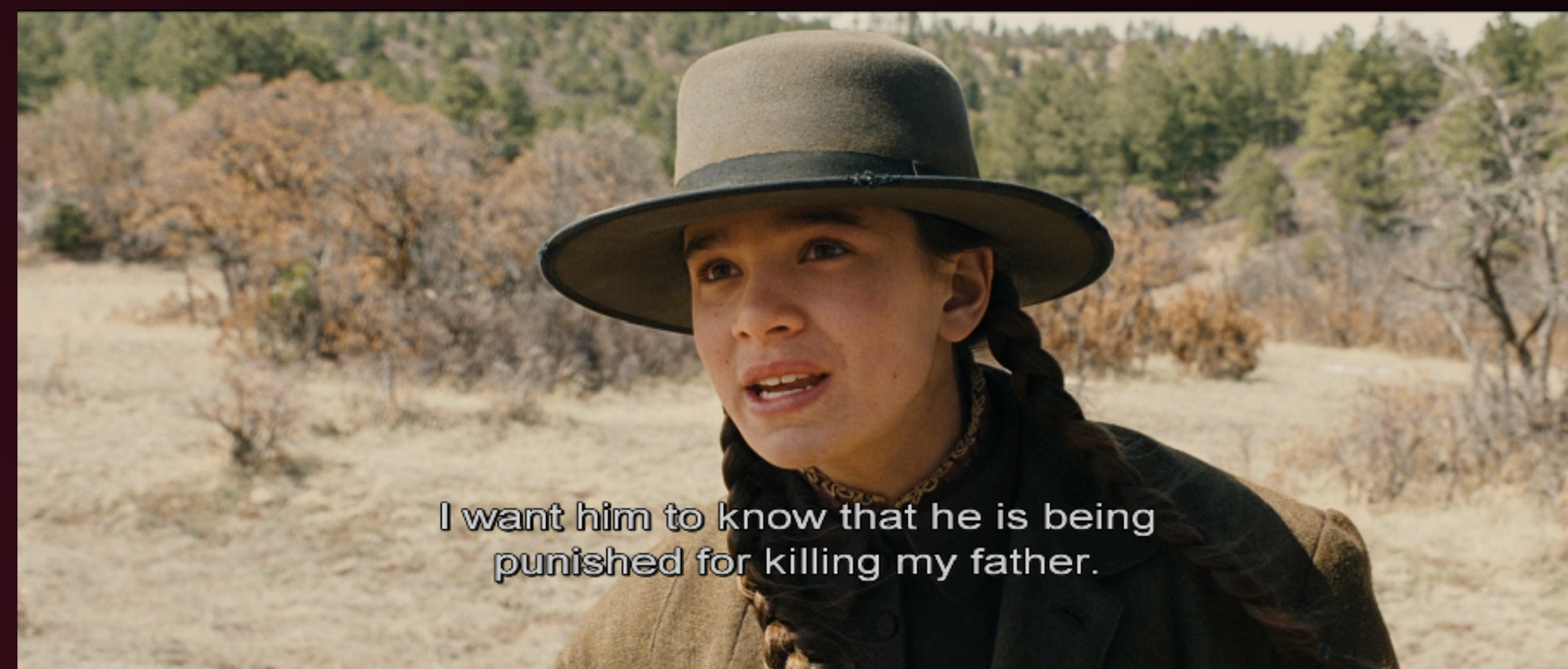
*There is nothing free,
except the grace of God.*

They say I love nothing but money and the Presbyterian Church and that is why I never married. They think everybody is dying to get married.

It is true that I love my church and my bank. What is wrong with that?

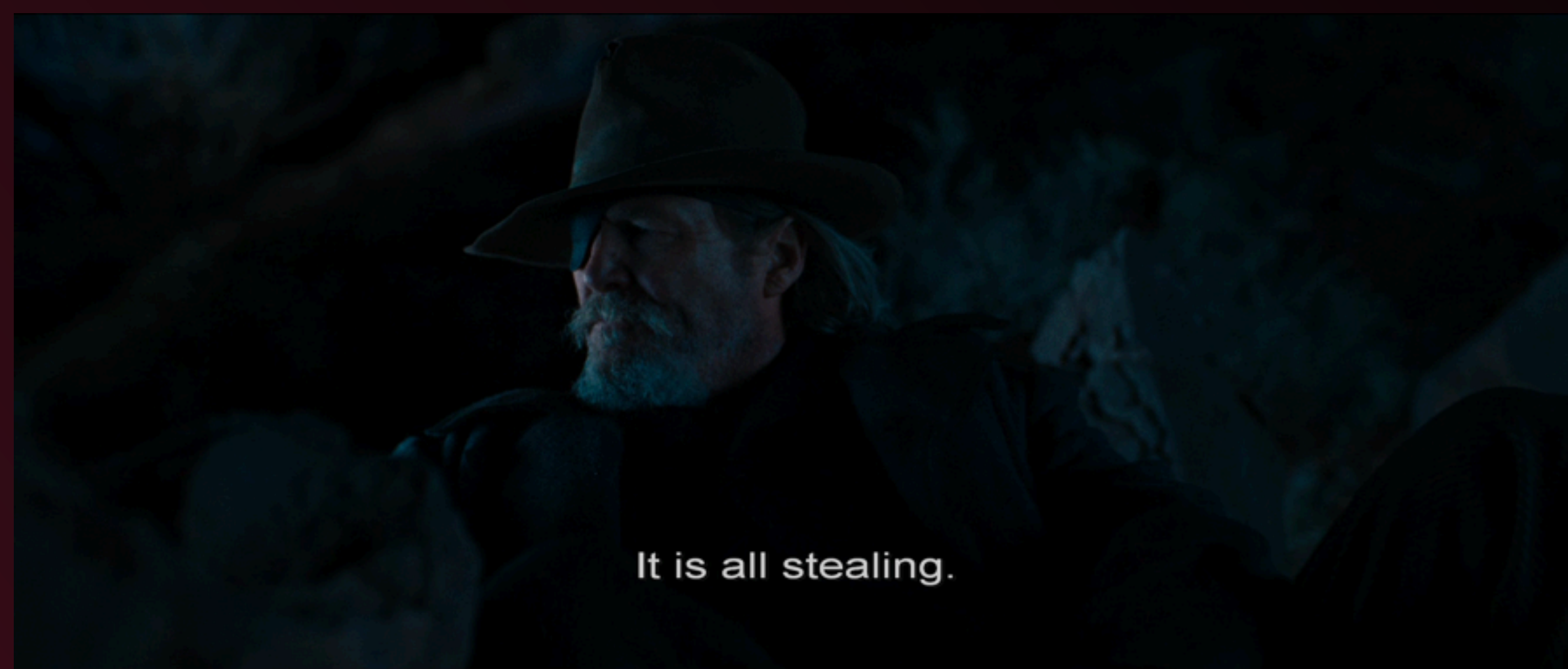
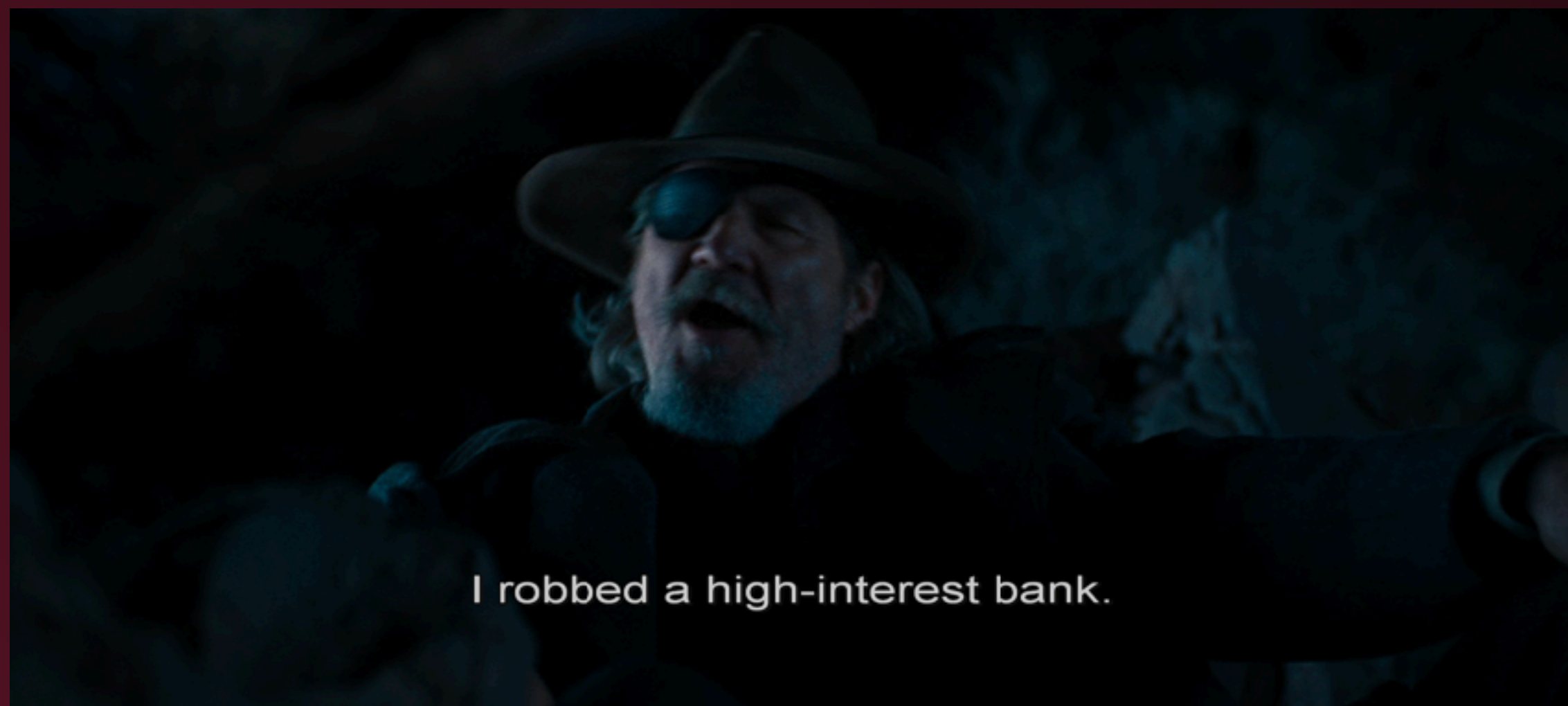
{...} Those same people talk mighty nice when they come in to get a crop loan or beg a mortgage extension.

Portis, Charles. *True Grit*. New York: Simon & Schuster, 1968, S. 223.



I'am Mattie Ross of near Dardanelle, Arkansas. My family has property and I don't know why I am being treated like this"

Portis, Charles. *True Grit*. New York: Simon & Schuster, 1968, S. 181.



„I robbed one of them little high-interest banks“

"It is all stealing"

Portis, Charles. *True Grit*. New York: Simon & Schuster, 1968, S. 142.

PER UN PUGNO DI DOLLARI

- Entsakralisierte religiöse Bildsprache: Verfallene Kirchen, zerstörte Kreuze, „profanisierte“ Abendmahlszenen (in *Für ein paar Dollar mehr*)
- Auferstehungsmotiv als Transformation durch Gewalt: Figuren (Joe, Blondie, Harmonica) „kehren zurück“
- Opferbereitschaft: uneigennütziges Gabe

TRUE GRT

- Calvinistische Ethik: Prädestination, moralische Gewissheit
- Einteilung der Welt in: „Auserwählte“ vs. „Verdammte“
- Denkform: Kosten, Besitz, Transaktionen (alles hat einen Preis)

PER UN PUGNO DI DOLLARI

- Gewalt als systemimmanent:
Macht - Kapital - Gewalt
- Gewalt = Ausdruck und Mittel
kapitalistischer Transformation
(Schumpeter: „Schöpferische
Zerstörung“)
- Befreiungstheologische
Legitimation von revolutionärer
Gewalt?

TRUE GRIT

- Gewalt als ökonomische
Transaktion
- Wirtschaftlicher Erfolg &
Eigentum als Zeichen der
Gnade vs. Armut als Zeichen
der Sünde
- Calvinistische Legimiation von
Gewalt: do ut des



Time just gets away from us.

THE END