

A Dissertation On

**QUINTESSENTIAL WORLD OF POST MODERN AUTEUR
QUENTIN TARANTINO**

**Submitted in partial fulfillment of the requirement of
BA Journalism & Mass Communication program of
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By

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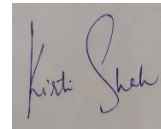
DECLARATION

I hereby declare that the dissertation titled “**Quintessential World of Post Modern Auteur Quentin Tarantino**” is an original work prepared and written by me, under the guidance of Ms. Akhila CK, Assistant Professor, Journalism and Mass Communication program, Navrachana University in partial fulfillment of the requirements for the degree of Bachelor of Arts in Journalism and Mass Communication.

This thesis or any other part of it has not been submitted to any other University for the award of other degree or diploma.

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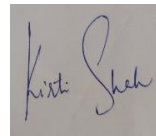
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Signature

KIRTI SHAH

I whole heartedly dedicate this work

To

My Family and Guide

Abstract

The Unique Vision of expressing stylistic cinema is a well-known trait of Quentin Tarantino's Cinematic Universe. Tarantino is one such Filmmaker who has successfully achieved to maintain a grand decorum of his Filmmaking career with his independent and signature approach of writing and directing. It is not easy to define fundamental variables of any Filmmaker's work as (both writer and director). As every Filmmaker embarks upon a new journey while making a new film, well it depends on the Filmmaker whether he/she wants to derive a meaningful collection of cinematic masterpieces. Every time, there is no synchronized uniformity within realm of Filmmaking, it varies from Artist to Artist. Through the research study, the idea is to build up a chain of interpretation notions involved typically in works of Quentin Tarantino. Largely the thought behind interpretation lies in twisted manifestation of whether it is appropriate or not to build a channel of perceived interpretation. As the Post Modern ideology questions the universally built norms and conventions build up by modern society post Industrial Revolution. The narrative of Post Modern artistic endeavor is constructed to show the alternate nature of society. This key element is a specific style of Tarantino Universe, which will be further described briefly in reference with movies like, Inglorious Basterds, Kill Bill series and Pulp Fiction. The thematic representations in the narrative structure are an understandable point to explore the boundaries of characters which are at the heart of Tarantino's storyline. The research thesis aims to identify the reasons of thematic representation in such a controlled narrative structure, and how these themes add up to define the entire storyline and its character. In regard to Post Modern Auteur identity, is to arrive at

a conclusion (more importantly, stating vision in Tarantino Cinematic Universe), to identify that how a singular force of artistic endeavor approached to voice the entire saga of unlimited horizon of perceptions.

The Ultimate approach of the research thesis is to study the effect of society as a large in shaping the contemporary world of Filmmaking wherein, Filmmakers set on a journey which is defined by their vision and style at every point of visual aesthetics.

Keywords – Postmodern, Cinematic, Visual Aesthetics, Artistic Endeavor.

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CHAPTER ONE

INTRODUCTION

1.0 INTRODUCTION –TARANTINO CINEMATIC UNIVERSE

A world build on basis of specificity grounds of rule breaking, comprises of razor sharp dialogues, influential pop culture clichés, bizarre turn of events, questioning the ideas of justice and revenge, breaking the myth of conventional lifestyle and extraordinary characters. This is a world build by twisted psyche of Tarantino, while watching his movies one can definitely stumble upon any of these elements. Tarantino till date has successfully managed to deliver cinematic masterpieces of all time, without any doubt. His movies are definitive guide to unrecognized ideologies which are part of our daily routine. Quentin’s inspiration simply came from, video store where he used to work as manager. He has openly discussed about his ideas for Filmmaking and when asked, “Whether he went to Film School or not?, his answer was, “I went to Films.” The notion of learning filmmaking simply by watching movies is something which defines Tarantino’s approach of filmmaking, as he confidently calls himself as a self -taught Filmmaker.

1.1. DEFINING CINEMA

As mentioned earlier, Quentin Tarantino's world is grounded by specificity, it is important to provide an argument based upon that. This particular argument has nothing to do with specific ideologies built up by filmmakers, who exercise rigorous control over their filmmaking. Spectators have misinterpreted the entire concept of "Cinema" or in laymen's language, "Films". Well, for those films are all about getting entertained by the art of motion pictures, which countries with highly specialized film industry have created set norms for making movies. America is one such country, whose contribution in motion pictures is very old and still holds that identity. Over the years, revolutionary movements in cinematic history have questioned people with an understanding of, "What is Cinema?" an extension of this statement could be as follows:

"Cinema is personal, it is individualistic in nature. It can be about good vs bad, or only about good and bad. It can be about exploration of deepest human desires, thoughts and feelings. Sometimes, it is all about a sacred relationship between character and his/her world. Cinema also introduces one to an alternate realm, which is part of normal human life, but by creating an alternate realm the creator(Filmmaker) wants us to embark on a journey which he/she has created especially for us (the spectators)."

1.2. CINEMATIC REVOLUTION AND SIGNIFICANCE OF AUTEUR THEORY

The idea of Cinema differs from Director to Director. Spectators have witnessed Revolutionary film movements, which were country specific but it achieved the identity of pure cinema at world level. A period of momentous changes in Filmmaking was revolutionized by French filmmakers like, Francois Truffaut, Jean-Luc Godard, Eric Rohmer, Agnes Varda, these French New Wave Filmmakers broke the barriers of Filmmaking standards set by American Studio system. This is the film movement which introduced the concept of Auteur theory, which has influenced film criticism as it recognizes the Director's work as the driving force in defining the entire film. Many essays have been written about Auteur theory and its origins and influences and its impact on future of filmmaking. Here, in this context, while this thesis aims to explores Quentin Tarantino's world, which is built on Tarantino regime, whether one likes it or not. One perspective that can be raised based on Tarantino's Cinematic Universe and from French new Wave is that, filmmaking does not come with a rulebook, making films is more about understanding the process of film instead of dragging it on the floors of commercialization and exaggerated publicity (this is a debatable point as, many a times commercial films also make their mark with their unique approach of filmmaking even with studio involved with it). It is consequential to mention about, French New Wave filmmakers while discussing about, Quentin Tarantino. Not only that, he is majorly influenced by French New Wave Director, Jean-Luc Godard, but the main reason is that, just like French New Wavechallenged the Hollywood Studio systems, in the same way, Quentin rejected to follow any set norms for making movies, he has done all in his power to go beyond typical approach of filmmaking to unfold something which is idiosyncratic in nature. This part of conventional filmmaking, set norms of filmmaking and personal style, all these recurring

terminologies are part of thesis agenda to prove the idea behind, “Quintessential World of Quentin Tarantino”.

1.3. TARANTINO AS AN AUTEUR

The ones who watch Tarantino movies, they do have a fair idea that they are watching a Tarantino movie. Is it because of, seeking gratification from an alternate realm, which is not part of regular world? There are numerous answers to this question, because films are always victims of analysis. Keep it this way, if the film is made by a filmmaker like Quentin Tarantino, then, the film is at the center, in that specified center, there are two types of thought processing taking place: First one, thoughts of the Filmmaker, they are slave and thoughts of a film analyst, they are the masters. The objective here is to introduce people with, how thoughts function in a given space like Films. They become very specific in nature, this is an element which is noticeable in any Tarantino film, that how thoughts are extension of absurd creativity which is an integral part of his stylistic vision. The way characters talk and walk can tell a lot about Director’s thoughts upon any subject. This is one underrated trait of Auteur Directors. (it will be further discussed in the analysis part) Andre Bazin was a French Film Critic, who co-founded the famous film magazine Cahiers du Cinema, has written extensively on Director’s role in making films.

Andre Bazin, “On the Auteur Theory” –

“Another element of Auteur Theory comes from Alexandre Astruc’s notion of the camera-stylo or “camera-pen”, which encouraged directors to wield cameras as writers use pens and to guard against the hindrances of traditional storytelling.”

This notion of French Film Critic and Director Astruc, perfectly sets with Tarantino’s approach of filmmaking. Tarantino approaches to make his films in a selective

specific manner, he aims to build a world within every single scene, to ensure that, characters feel part of that world. Alexander Astruc's approach was to let director's determine, their stumbling blocks against conventional pattern. Brad Pitt while promoting *Inglorious Basterds* (2009), mentioned an interesting perspective that he felt while working with Tarantino, "The set is Church, he (Quentin Tarantino) is God, the script is Bible and no Heretics allowed." (Interview with Elvis Mitchell – American Film Critic).

1.4. SELF-TAUGHT FILMMAKER AND BREAKING RULES OF FILMMAKING

Quentin Tarantino comes from a particular school of thought, which he proudly defines as "Self-taught", he is a Self – taught Filmmaker. He has watched movies and that has taught him to make films. There are definitely Filmmakers who have influenced his work and his idea of cinema. According to Quentin, Howard Hawkes was a Single Greatest Storyteller in Cinema History. Other than him, New Hollywood Filmmakers like Brian de Palma, Martin Scorsese, then Western Filmmaker like Sergio Leone have had a profound influences understanding a role of a Director.

Quentin is highly influenced by the French New Wave Filmmaker, Jean Luc Godard, who is with no doubt an auteur, who made movies in opposition of studio system. Tarantino has openly confessed about, "Godard's approach of making films has taught him to break rules, as it is the only way to make films." Drawn by these wise words of French Auteur Godard, there is no doubt in the fact that why, Tarantino approaches to break conventionalism and the stereotypical mindset of normal audience.

1.5. DAVID LYNCH AND QUENTIN TARANTINO AS AMERICAN AUTEURS

The remarkable traits of twisted and layered structure ultimately questions the bizarre instinct of, “What is the meaning of all this?”, “Why are we watching it?” and “Is it relevant or not?”. In a larger context, it is applicable to other filmmakers and their films too. During the height of Tarantino’s achievement as a Filmmaker, the other known name outside the mainstream Hollywood was David Lynch, who affirmatively managed to send his viewers in state of bewilderment, unlike Tarantino, Lynch questions the suburban myth of American lifestyle. Both these Auteurs manage to question, but in different ways. On one side, Tarantino uses pop culture references to highlight the outburst of contemporary society whereas, Lynch approaches to question the existence of bizarre chain of events in normal lives of humans, by showing, “How Naïve and Rotten they have become, as the slaves of modernism?” Lynch is highly recognized as Master of Surrealism whereas Tarantino’s numerous choices of artistic endeavor is masterfully incorporated with understandable bizarre motives.

1.6. POST – MODERNISM AND PULP FICTION

With this explanation of Tarantino Universe which also contributes largely to define his recognition as an Auteur amongst masses. The film that introduced Tarantino to masses was, the Palm d'Or winner Pulp Fiction (1994), he is widely recognized because of this one film. Pulp Fiction developed as a pathway to define the unique narrative structure, known as the “non-linear” narrative and reflections of Post-Modernism. Pulp Fiction is known for its Post-Modern reflections in the storyline. After brief introduction on Auteur theory and its connection with Tarantino Cinematic Universe, the interpretation arrives at the concept of Post-Modernism. The general idea behind the concept of post-modernism is that, “It rejects the idea of universally accepted norms and absolute truth.” On the other hand, it(post-modernism) is also interpreted as, “A strong reaction against modernism.” There are numerous cultural aspects associated with post-modern dimensions like, developments of art, literature, architecture, critical theory, feminism. Cinema may or may not be directly associated with post-modernism (as a single fragment of concept). Cinema over a period of time, has emerged as a revolutionary and influential tool amongst masses, it has its own movement to present an opposition effect in terms of making movies. Post-Modern ideas reflect, that there is no set guideline to do certain task, it embraces individuality and personalization as defining terms (everything written in context of post-modernism is part of individual perspective and interpretation). The ideal element of a concept like, post-modernism lies in questioning the old ideologies which made particular pathways for people to follow rules which were labeled as “Universal Truths”. The extension of post-modern interpretation in relation with Tarantino Cinematic Universe is because of its dominant value comprising of personal experiences (many Auteurs like, Tarantino, Scorsese, Spielberg, Truffaut, Godard have identified that one has to be personal to achieve certain degree of art) which favors interpretation of one's experience over universal truth or absolute truth. This is an underlining trait of Tarantino's stylistic

vision, he has emphasized on the idea of being personal with making movies. The stylistic realm of Tarantino, is layered with layers of dimension associated with “social construction”. Pulp Fiction identified as post-modern cinematic example which excels to represent the “social construction” within the narrative to collectively symbolize themes which formerly establishes narrative to create characters out of it. In post-modern, narrative is the focal point. With Pulp Fiction, a pellucid guideline to non-linear narrative structure was set and it is till date followed or in certain cases referred to study its narrative structure. (Pulp Fiction’s reflections or interpretations will be further discussed in chapter of content analysis).

The Oxford Dictionary added the word, “Tarantino – esque”, the definition is as follows: “Resembling or imitative of the films of Quentin Tarantino, characteristic or reminiscent of the films. Tarantino’s films are typically characterized by graphic and stylized violence, non – linear storylines, cineliterate references, satirical themes and sharp dialogues.”

1.7. A FILMMAKER WHO STEALS

“Good Artists Copy, Great Artists Steal.” – Pablo Picasso

The definitive guide of a Tarantino movie, is ideally derived from references of old movies. As a significant contributor of postmodern stylization, the frequent use of pastiche is a hallmark in Tarantino cinematic universe. Most of scenes and even visuals are characterized by stealing (which Tarantino proudly says) from old genre specific movies. One of the iconic dance sequences, where Mia Wallace (Uma Thurman) and Vincent Vega (John Travolta) groove over “You Never Can Tell” by Chuck Berry is influenced from Italian Filmmaker Federico Fellini’s *8 ½*. The Bloody eye sequence from, Italian horror Film “City of the Living Dead” becomes part of a scene in Kill Bill Vol.1. Tarantino’s influence also come from, Spaghetti Western Films of Sergio Leone, who had a profound effect on Tarantino’s approach as a Filmmaker.

“The movie that made me consider filmmaking, the movie that showed me how a director does what he does, how a director can control a movie through his camera, is “Once Upon a Time in West”. It was almost like a film school in a movie. It really illustrated how to make an impact as a filmmaker. How to give your work a signature. I found myself completely fascinated, thinking: ‘That’s how you do it.’ It ended up creating an aesthetic in mind. “– QuentinTarantino (“ Quentin Tarantino on how Spaghetti westerns shaped modern cinema”, written by – Quentin Tarantino, 30 May, 2019, from SPECTATOR USA).

1.8. TARANTINO'S EXTENDED REALM

Tarantino's thought process of identifying realistic approach of Spaghetti Westerns lies in the path – breaking approach of adapting filmmaking which also accepts to break norms, in order to create something which is realistically stunning with power packed visuals. In the recent blockbuster, “Once Upon a Time in Hollywood”, which Tarantino proudly addresses as his, “Love letter to Hollywood”, seems to appropriately favor the camera movements of that of Sergio Leone's which clearly celebrates the lengthy long shots, in a scene, where, Cliff Booth(Brad Pitt) visits the Manson cottage, the Horse Rider, is shown as a celebrated character whose speed with Horse is admirably captured by Tarantino's camera. As a Filmmaker, Tarantino is one rare Artist, who is extremely outspoken of identifying work of World Cinema and its Directors at large, he abides by it, showing a way to celebrate cinema by watching and appreciating the work of every artist from every corner of the world.

The Universe build up by, Filmmakers (only those who exercise rigorous control over their creativity and art), is genuinely absurd and expects from viewers to question the sensibilities of existentialism. It also follows up the lead Arcane ambiguity which forms a part of Tarantino's existing world, but at times it is understandable, because he gives the viewers what is required for them to see, whether they like it or not. In the opening scene, of *Inglorious Basterds*, we are invited into a world which is heavily guarded by Nazi regime, it is definitely clandestine in nature, as the conversation between Standartenfuhrer Colonel Hans Landa (Christoph Waltz) and Dairy Farmer Perrier LaPadite (Denis Menochet) is going to arrive at a conclusion which everybody is aware about, Tarantino's camera successfully justifies the bloodshed caused by Nazis in this particular chapter, but he also makes sure that towards the end, he introduces his viewers with a twisted fate of alternate universe of Nazi regime.

1.9. TARANTINO MEETS WOMEN OF HIS CINEMATIC UNIVERSE

One can identify distinctive elements interwoven in Tarantino Cinematic Universe, it is difficult to present a critical thought when it comes to define, female characters of Tarantino realm. Female characters are either, victim of hyper-masculinity (as referred in Tarantino realm) or they are at the center of story to seek justice because they are victims of hyper-masculinity. This is a distinguishing characteristic, of Tarantino's women led narrative, unlike other conventional female characters, they are not written with gender specified agenda.

Women in Tarantino Cinematic Universe are not that of conventional inferiority practiced in heavily guarded patriarchal society. They are sometimes victims of hyper-masculinity effect which is also a typical of Tarantino narrative. One of the finest illustrations can be drawn from two characters from two different movies. First one is, Broomhilda von Shaft from *Django Unchained* (Kerry Washington) who is a slave at furious Calvin Candie's (Leonardo DiCaprio) farmhouse. Broomhilda is resilient in nature, even though tortured again and again by White Men, she manages to withstand her position against the torture. Her character has justification as of the time of civil war, here, Tarantino maintains the decorum of realistic ideologies and violence against women. On the other hand, is the character of Bridget Von Hammersmark, who is a courageous spy who meets her end by becoming victim of hyper-masculinity (it will be discussed further in separate character analysis of *Inglorious Basterds*).

With the advent of revolution in women empowerment and one of the famous term like, "Feminism", film enthusiasts, critics and even dedicated feminists have presented their critique on female representation in films and glorifying patriarchal notions. Cinema is a influential tool of communication, it is prime responsibility of the makers not to

represent any gender biased characters. Feminism has its large share with cultural and political aspects of any region, based on these prime aspects, artists are motivated to redefine political-cultural convergence to present artistic expression by exposing the impact that society at a large must witness. In Tarantino Cinematic Universe, feminism is not defined, an understanding based on this led to an interpretation that, feminism aims to put forward the ideology of equality. In this sense, Tarantino can be identified as, 'Egalitarian', who practices to break walls build up by patriarchal notions, which builds up notions that, women representation is limited to societal oriented roles, which are largely domestic in nature. Tarantino has created an approach wherein, maybe he finds it worthless to define masculine-feminine roles set by society (which society has created with an assumption to prevent chaos in society). Tarantino's independent narrative looks upon the ideologies surrounded by women's role as someone who is defined on basis of sexuality at large by society, this same ideology is twisted in Tarantino realm, by not defining gender specified identities.

Tarantino's layered narrative structure does support woman's association with bloodshed; thirst for revenge, breaking the hierarchy of gender specified roles, ultraviolet sense of fighting. Every women led narrative in Tarantino universe is triggered by act of questioning the morale of injustice caused against them, here, Tarantino's screen which is mixture of violence and blood, targets to present a grand worldview of whether justice and crime are limited to gender roles or not.

1.10. CONCLUSION

The introduction approached to expand the idea of possible elements which builds up Tarantino Cinematic Universe. Including cinematic revolutions, auteur theory, rules of filmmaking, post-modernism, feminism (not definitive in context of this thesis) and so on. Thesis collectively explores the ideas of rejecting conventional storytelling techniques in heavily guarded Tarantino regime, neglecting writing gender specified roles (which will be discussed in relation of female characters in Tarantino Cinematic Universe), fairytale storytelling which is a trademark in Tarantino realm, from which can only understand that, “How fairytale storytelling is related with reality”. There are numerous theories which may or may not define ideologies incorporated in film, but it is easy to isolate a director from his film in order to understand what he/she thinks about making movies.

AN OVERVIEW OF TARANTINO UNIVERSE (Brief analysis based on Review of Literature)

To understand a Tarantino movie, it is important to identify the myth incorporated within the layered structure of narrative. As it prefers to question the viewer's instead of feeding them with made-up stories. Through analysis of reviewing literature, significant underlining parallels are drawn in favor of themes. American Filmmaker Francis Ford Coppola always arrived at a point to identify the theme of the story. The approach of identification of one single theme is replaced by multiple themes in Tarantino's storyline. Quentin Tarantino who is sole owner of his writing and directing techniques which is highly preferential in cases of dividing his films into different phases.

The first phase can be identified as "Established Crime Films" (this statement is based from the review of literature of an independent research work of Eric Michael Blake), it includes movies like, Reservoir Dogs, Pulp Fiction and Jackie Brown. Whereas from this identification of Crime Films (I was also able to identify another phase of Tarantino Cinematic Universe) which includes "The Tales of Revenge", the ultimate revenge thrillers like Kill Bill series, Django Unchained and Inglorious Basterds.

Together these phases add up to elucidate the pellucid element of thematic exploration in a Tarantino storyline. Every theme, is broken into fragments for detail understanding of characters point of view and the reason of significance in the narrative structure. The critical explanation of characters prioritization of values and ideological culture is represented in relation to discursive narrative structure. Apart from that, many a times, abundant dialogues (which at some point are irrelevant) which symbolizes the choices of characters in terms of consumerism, which is an extended part of interpretation. Tarantino's characters are also victims of tragedy (in context of post – modernism), they

become possible targets which disrupts their position in storyline. While analyzing review of literature, one point which defines the disruption of characters position, which is, “It is not possible to define tragedy” same way, in different ways, tragedy knocks the door of Tarantino’s beloved characters, so tragedy in Quentin’s storyline comes with a high regard and hence it also has its roots in post- modern ideologies.

The analysis of Review of Literature also arrived at the concept of identifying the existence of both feministic and sexist commentary, (pointed out from, research paper of “Redefining Femme Fatales: Psychoanalyzing Female Figures in Quentin Tarantino Films” by Sir Victor Bautista). The idea is to lay down emphasis on conflict between women empowerment and sexism contributing to Feministic Film Culture. Unfolding, the layers of Femme Fatales, a term which has its origins in 1940s noir cinema. The ideas contributing to concept of Femme Fatale are different in my research thesis, which will be discussed in the content analysis part. Sir Victor Bautista blends the idea of how, “A film may have elements that are both sexist and feministic, but absence of sexism does not make a film feministic and the absence of feminism does not make a film sexist. Tarantino has learned how to blend both, to make films that are beyond the discussion of sexism and feminism.” (statement from Sir Victor Bautista’s paper).

Hyper Values and Ideology is another distinctive trait which favors to sink in the narrative structure, which is heavily guarded with automated values, ideological culture, discursive promotion. “Leading values in Pulp Fiction are specifically staged as Ideological Hyper Values.” In such a narrative, value of numerous ideologies is usually questioned where moral conduct is constantly present. Martin Rossow in his research work on Pulp Fiction presents an overview which is defined as, “Claims of nihilism and moral relativism in the narrative world of Quentin Tarantino’s Pulp Fiction.”

The research work favors to understand the gangster values, (professionalism, loyalty and respect), “the vision of the professional as someone who is not merely capable and meticulous but one who can especially maintain a stoic kind of detachment from getting personal spills over into Pulp Fiction.” As Pulp Fiction is, famously identified as, iconic post – modern movie, it successfully interprets commentary on difference between good and evil, gap between different social hierarchies and open question to the world and self. “Three stories about One story: Postmodernism and the Narrative structure of Pulp Fiction.” – Written by John Mcateer (2015). Writes, two important aspects of Pulp Fiction- Pulp Fiction is all about interpretation and ambiguity as it starts with two different definitions of word, “PULP”. Pulp Fiction constantly forces us to think about the inescapability of interpretation and the ways we construct meaning out of the ambiguous events of our own lives.

Tarantino’s take on American Civil War saga is a strictly synchronized narrative of racial injustice. Even in the Revenge saga, Django Unchained, Tarantino’s narrative finds its way not to create biasness towards black slavery, like, “Through, Django’s character, Tarantino does not allow us to sympathize with black slavery. “ A unique Tarantino effect which we always get to see, no matter its level of sensitivity. The world of Tarantino’s slave rebellion is a point of justice wherein, even though, Django (Jaime Fox) is taken by Dr. King Schultz(Christoph Waltz) he has a clear path of seeking revenge, his phase is clearly defined with his individualistic approach of seeking revenge on his own, that is where we define it as “Slave Rebellion”.

The thought of perceived anonymity and breaking the wheel of common conventional mechanism contributes largely in visual language of Tarantino screens. Frida Beckman in her research paper, “Ambivalent Screens: Quentin Tarantino and the Power

of Vision”, writes *Inglorious Basterds* contributes importantly to analysis of the relation between perceptions of the image and conceptions of the real. The visual arena of Tarantino universe is also closely associated with fragmented facets as that of narrative structure. The reason it is a part of “fragmented facet”, is because it is part of an alternate world war universe heavily packed with fictionalized events, wherein, witnessing events at a large is extremely important.

“This perspective belongs to no one in particular, but maintains its power by virtue of being on the ‘right’ side of the screen. There is thus not only a screening in terms of concealment and projection, but also in terms of a division of spaces of power, before or behind the camera, on or beneath the screen.”, this statement written by Frida Beckman, symbolically represents Tarantino’s camera favors to show the horrors of Nazi ideologies, Tarantino successfully shows the power of violence of “*Inglorious Basterds*” led by Aldo the Apache (Brad Pitt) with dominant space in screen and but with Jewish family underneath the floorboards, the camera takes its obscure turn to show them as victims of an endless bloodthirsty ideology.

One key take from the analysis of Tarantino’s visual language, in special reference to “Visual Storytelling”, specifically carved out from the real life turning events, wherein, sometimes we accept the situation and sometimes we do not. With that same philosophy, Tarantino, presents visually stunning images which represents ambiguity surrounded in everyday lives, that is the reason, Tarantino’s highly staged scenes are many a times dismissed.

The perception presented with visually informative screens of Tarantino, is a cultural symbolism of contemporary society. Every facet of Tarantino screen can be minimally interpreted by understanding, the presence of characters, ultraviolet violence,

bloodbath, gunshots, color psychology and dialogues. There are multi-faceted ways of reading, analyzing and interpreting a film, sometime viewers stumble upon a conclusion which is based on their prejudices which highlights issues, of caste, gender roles, racial commentary, masculine-feminine approach, homosexuality, psychological disorders among others. There is no idealistic approach in analyzing meaning of films, but it is more profound in a way to how viewers perceive a story and its characters. As Tarantino correctly said, “When I am writing something, I try not to get analytical about it as I am doing it, as I am writing it.”

METHODOLOGY

(an overview of the approach incorporated in research study)

The methodology applied for this specific research thesis on Filmmaker Quentin Tarantino and his postmodern approach in movies was done applying content analysis method. The major elements which define entire research thesis as whole were effectively used to do methodical analysis of meticulous commentary on multifarious topics of, “Perceived Anonymity of Intellectual Feminism, the Feminine – Masculine effect, Narrative Structure’s influence on storyline and characters (in Quentin Tarantino’s Cinematic Universe) and the Post – Modern effect in reference to Pulp Fiction.

Significance:

Quentin Tarantino is a known man in Hollywood Studio System but before embarking upon his journey there, he started as an Independent Filmmaker and till date remains widely recognized as the same. The reason behind undertaking research study was to identify the hidden psychology of dedicated Filmmakers, including Tarantino. Self – taught Filmmakers have proven to write and direct movies which break the stereotypes of conventional storytelling and go beyond the limited framework of making movies.

Objectives:

The cynosure is Quentin Tarantino and his so-called “movie-movie world”. The objective is to understand the underlining commentary of fragmented facets which contributes to define narrative as a whole and importantly the defining commentary of various societal functionalities.

Theoretical Background :

Readings on theories of different waves of Feminism (mainly questioning whether it fits in narrative or not) and the idea of how they were perceived during their formative and defining years. As Quentin Tarantino us a celebrated Post – Modern Auteur, specific emphasis was led to understand the Post-Modern Feminism too. Apart from that, essays on theories of Hyperreality proposed by Jean Baudrillard who is a distinguished writer known for analysis of media, contemporary culture and technological communication. Readings on Influence of Post-Modern concept in creation of structured and layered narrative. The thesis aims to present perspectives of, Andrew Sarris’ essay about, “Notes on Auteur Theory in 1962”, to interpret a collective view of a director’s identity as an Auteur.

Conceptual Analysis:

The formative study’s focal point emerged from the view point to understand the reason behind, “Why Post – Modern Films are open to Interpretation?” and “Why Quentin Tarantino’s visual language is defining to break conventional norms of studio system?”

The conceptual design of research thesis is specifically based on subject matter of questions, which emerges after watching a Tarantino movie. The themes of loyalty, violence, women protection and legacy are like foundation of Pulp Fiction’s narrative (this will be discussed briefly later), whereas fragmented facets of Feminine-Masculine ideology mixed up with tale of revenge builds up the story of the Bride in Kill Bill series. The Fairytale saga of Inglorious Basterds (which Tarantino rejects as he claims he does not come from there but allows viewers to perceive as they want it) is one of the finest achievements of writing by Tarantino himself, which revolved around different chapters of Nazi Killing Business.

The questions based on the themes of these movies adds up to define the fundamental study of Quentin Tarantino’s Cinematic Universe.

A QUNTESSENTIAL WORLD - “A FILMMAKER’S WORLD”

“Director is the only person who knows what the film is about.” – Satyajit Ray

1.0. INTRODUCTION

The comprehensive capacity of fragmented narrative of storylines is a highlighting essentiality which the viewer’s perceive as vacillating characteristic of questioning the characters. The extension of statement is that, as an artist whose primary thoughts are built upon “the perception of questioning” are likely to create fundamentals based on exploitations. The idea of creation itself holds, questioning the aspects of creation. A narrative which aims to present message is no match against the narrative which aims to highlight themes which define human existence and their respective values to the best. The narrative of Quentin Tarantino’s movies is not about giving out fruitful generosity led by the distinctive characters. The distinctive characteristic of such characters is definitive in one or the other sense. One of the remarkable effect of writing such distinctive characters is due to creation of fragmented narrative. Tarantino’s approach of underlining all the characters with peculiarity is created due to the attention given to major-minor characters too. In a Tarantino storyline, there are no definitive protagonists. All the characters are largely defined because of their existence in the story, razor sharp dialogues and a thirst for annihilation. These three forms (this is a topic for open discussion) to create a fundamentally morale world of Quentin Tarantino’s Cinematic Universe, whether one likes it or not.

“ You pretty much are going to know about the story in 10-20 minutes, now that is not a story, a story is something that constantly unfolds.” – Quentin Tarantino

1.1. FORMATIVE ANALYSIS – AN IDEA KNOWN AS “AUTEUR”.

The formative concept of auteur filmmaker is based upon the ideology of an artist who manages to incorporate personal style in making of the film. The auteur theory has its origins in the concept invented to define distinctive French New Wave Filmmakers from Studio – System (Hollywood). A Director who makes movie with a definitive approach and follows the ideology of creative freedom over favoring the norms of studio system, can be identified as an Auteur. The Director of the movie is popularly identified as an auteur, if he/she is able to distinguish themselves as a creator of unique and standardized stylistic approach of filmmaking with unquestionable directorial techniques. Quentin Tarantino is one of the widely recognized auteur filmmaker, because of his control over his stylistic approach of filmmaking and creating amalgamated universe of alternate reality.

Before embarking upon detailed analysis of Quentin Tarantino’s Cinema, this part of thesis will deal into identifying the idea of Auteur and how can it be associated with Tarantino’s Cinematic Universe. The identification of (idea known as auteur) will be done based upon American Film Critic, Andrew Sarris’ essay, “Notes on Auteur Theory in 1962” which mentions detailed explanation on “Three premises of Auteur Theory”.

Andrew Sarris’ interpretation as a critic to dichotomized role of an Auteur from that of a normal Director is based on mere understanding of how well the creator of art(the Director) is able to function over his/her style of making movies. What are these three premises in Sarris’ essay? The first premise deals with “Technical Competence” of a Director”, second premise deals with, “Signature Style” and final or third premise deals

with “Interior Meaning”. These three premises collectively define, “An idea known as Auteur”.

Starting with the first premise which engages in giving a meaningful extension to technical aspect of auteur theory. Quentin’s collaboration with his cinematographers and editors have remained constant with over a period of time. They (cinematographers and editors) play a significant role in technical aspect of any film. Though Quentin maintains artistic uniformity with his style and with his collaborators. Tarantino, has mentioned in many of his interviews about, his contribution in composition of the frame. Even though, sometimes, cinematographer does this job, but in case of Quentin he is self-aware about his consistent contribution in developing a compelling visual frame which can define the fragments of visual storytelling.

With the second premise, we stumble upon the distinctive characteristic of a director’s world. Here, first the statement from Sarris’ essay will form the correct foundation to present my view point on Tarantino’s style. The statement is as follows- “Over a group of films, a director must exhibit certain recurrent characteristics of style, which serves as his/her signature. The way a film looks and moves should have some relationship to the way director thinks and feels. This is an area where American directors are generally superior to foreign directors. Because so much of the American cinema is commissioned, a director is forced to express his personality through the visual treatment of material rather than through the literally content of the material.”

This statement’s extended explanation will be done to prove the idea of Quentin Tarantino’s stylistic cinema. In the, 1994 interview with Charlie Ross, Quentin mentioned that, “ In America we will tell a situation.” In most of films, we witness that Tarantino guards a world which is part of fragments, which we witness in Pulp Fiction, its non-linear narrative structure forms the interpretation of chain of situations. These situations are fragments, as situations are associated with people involved in it. With the recent film,

“Once Upon A Time in Hollywood”, Tarantino tells us a situation, that are defined to us as end of Hollywood’s golden age. Apart from the notion, “Telling a situation”, the other definitive part from Sarris’ statement is that of, American directors are superior then foreign directors. This is part of understanding that, director’s idea, thoughts and perspective should contribute in narrative or visual storytelling of a film. In Tarantino Cinematic Universe, there are various instances when one will stumble upon signature traits of its creator. Tarantino is a Director influenced by revolutionary cinematic movements, he makes films to pay homage ,to celebrate the small instances which turned the idea of filmmaking as whole upside-down. There are no definitive signature traits, they are also found in bits and pieces. Like, the title of his movie, Inglorious Basterds (2009) was inspired by Italian Director Enzo G. Castellari’s macroni combat film, Inglorious Bastards (1978). On the other side, Tarantino has managed to write and direct films which are part of history by twisting its reality and creating a new version which is ideally a Tarantino version. Tarantino Cinematic Universe has introduced us with a new idea of fairytale storytelling. The Kill Bill series, Tarantino introduced the world to the BRIDE who is on her quest for seeking revenge, with Inglorious Basterds we were introduced in a world which Tarantino specially built for witnessing the horrors of Nazi regime but with a twist to give an ending which justifies Tarantino’s Fairytale story. With Django Unchained, viewers are introduced to an alternate world of slavery, wherein, Django is not helpless, even though he is victim of slavery he is going to seek vengeance against the oppressors. Once Upon a Time in Hollywood, the title itself is that of a fairytale story, it is a story wherein, Sharon Tate is not brutally murdered by Charles Manson’s family members. Another signature style which as an American Filmmaker, Quentin Tarantino is reluctant to follow is that of the legacy of western movies. There uncountable traits which defines director’s association with his/her personality. In context of Sarris’ second premise Tarantino’s realm does reflect what his films talk about at larger context.

(detailed analysis on Tarantino movies is further mentioned in this chapter)

The final or third premise deals with interior meaning, in words of Sarris this premise contributes in understanding “Ultimate glory of the cinema as an art.” For understanding Tarantino’s world we need to draw interpretations from his idea of how he is as a Director. This part will serve well to understand Sarris’ final premise of interior meaning.

“I am kind of a Director, I want to play you as an audience.” – Quentin Tarantino

Tarantino cinematic universe does play with its audience, it is more like an invitation to a game, which is already created to determine in its closed chain of events. What is the interior meaning in Tarantino Cinematic Universe? Well, if it is about, “Tension between a director’s personality and his material”, then this particular stylistic cinema pattern, showcases every possible thematic representation of human exploration which many a times, we as collective group of people dismiss as we are sworn to play our roles in society. Furthermore, in favor of this statement, the idea is that, as collective group of people in order to gain favor from societal norms we hide a part of ourselves which becomes part of our repressed thoughts and desires. In context of the thesis, for this particular part, interior meaning is largely part of repressed thoughts and desires, which in case of artists, make their way, in their art work, novels, films and so on. In case of Tarantino Cinematic Universe, the director is introducing us to a world which is way ahead from chaos, law and order, it is not sequential, to symbolize, Tarantino uses narrative as a defining tool in creating a labyrinth for his audience.

“I want to be the conductor and you’re my orchestra and the sounds that I make you to make and the feeling is I get you to feel and then I stop you from feeling these feelings and I give you something else to feel and then I stop you from feeling that and make you feel something else yet again.” - Quentin Tarantino.

Sarris’ idea for interior meaning can have its place in Tarantino’s identity as a director. It is not definitive to interpret every step of director’s work. One might stumble

upon over-analyzing an entire film, interpreting socio-political, cultural and artistic expressions, which may or may not appeal to the director. In case, of film theories, one who aims to define work of a director, should definitely know what the director has to say about his/her work as a director and at certain degrees pertaining to their specific films.

With extended interpretation of Sarris' "Notes on auteur theory in 1962", in context of this particular thesis, viewpoint has emerged in identifying, "Role of a Director" in terms of any given film and director. Sarris' essay consists of explanation which largely contributes in deciding whether a director will pass or not on the basis of given writing of auteur theory apart from what the French New Wave defined. Sarris' essay defines work of American Directors as well as Foreign Directors too.

1.2. COLLECTIVE ANALYSIS OF TARANTINO CINEMATIC UNIVERSE

Written and Directed by Quentin Tarantino – *Inglorious Basterds* (2009), till date remains one of the quintessential films of postmodern auteur. The narrative is led by multiple characters who have contributed to their share of morale in a revenge tale. *Inglorious Basterds* can be best defined as, “An alternate World War story involved in Nazi Killing Business.” The narrative led by characters of *Inglorious Basterds*, specifically invites us to embark on an alternate journey to witness the final stroke. The idea of creating such a kind of narrative is to constantly question the perceiving capacity of the viewers. Comprehending, *Inglorious Basterds* as a recognizable storyline juxtaposed with History and Hyperreality, it is a world wherein, reality and fictional elements are mixed and there is no distinction between the beginning and ending, this remarkably fits in the world of *Inglorious Basterds*. The alternate world reflects the mirror of existing society, the artist (or the creator) is entirely responsible for adjusting the patterns of alternate world with the real world. Like Quentin’s recent film, “*Once Upon a Time in Hollywood*”, which has a Fairy-Tale ending, *Inglorious Basterds* does not end on a good note even though the Nazi oppressors are brutally killed in the cinema hall. The unprecedented ending of *Inglorious Basterds* achieves to present the focal point of the narrative’s outburst by punishing Hans Landa because of his ominous and infamous barbaric acts.

The understandable part of justifying characters is a key achievement in the promising and unbiased narrative of *Inglorious Basterds*. In the opening scene, “*Once Upon a Time in Nazi Occupied France*”, fear is justified through character of French Dairy farmer (as he is hiding the Jewish Family). The entire scene is build substantially on tension, the reflection of superiority and inferiority manages to provide distinguished characteristics of, “the violence creator” and “the helper” in times of war. The presence of evil is justified whenever Hans Landa decides to investigate the situation at his own will.

The reason, “presence of evil”, because he made sure that the person plotting against him should not be left out. During the premiere of, “Nation’s Pride”, Hans plays the trickster Prince Charming for Bridget Von Hammersmark (Diane Kruger), who meets her, Hans Landa makes sure that she will not walk out of the door.

The justification of revenge by Shosanna Dreyfus (Melaine Laurent) even though it is individualistic in nature, her thirst to seek revenge against the Nazis meets a satisfactory approachable end but her death is also a question of morale in narrative. Fear, violence and revenge were introduced right from beginning, these three elements somehow bind entire narrative of *Inglorious Basterds*, resulting in creation of characters driven by individual choices.

As we go along with the idea of postmodern feminism, there is no specific commentary of the same in Tarantino’s women led narrative. The post-modernist ideology in feminism is that of myth of gender equality. In a world controlled by, Tarantino’s psyche, women and men do have their specific roles but they are not triggered by existing roles of gender specificity. Women in Tarantino’s universe are equally associated with violence, bloodshed, action and practice of ideologies. The narrative of *Inglorious Basterds* favors Feminine aspect even though it is power-packed with ground breaking norms of masculinity. The favoring of feminine aspect necessarily does not mean that it is an open commentary on ideas of intellectually perceived feminism. Feminism as a whole has experienced fundamentally thought-provoking objective of introducing equal rights, gender equality and women’s rights. *Inglorious Basterds* guards a different approach of feminine aspect, as the narrative feeds on the idea of rejecting perceived assumptions set by society. Shosanna Dreyfus and Bridget Hammersmark are groundbreaking women specially written for not only questioning and understanding. The Argumentative approach

rises when both Shosanna and Bridget are trapped in Hans Landa's web of suspicion. Shosanna's character is a representation for seeking revenge, who assumes her path is clear to end the Nazis forever. Some might misinterpret Shosanna as a symbolic representation of *Femme Fatale*. *Femme Fatale* is a strong woman who knows, what she wants and how she wants it. *Fatale* means a seductive woman who lures men into dangerous or compromising situations. Shosanna's demarcation of *Femme Fatale* is visible only because she is a strong character in Tarantino universe, "Who knows what she wants and how she wants it". One important fact is that, such characters (who have tragic past) are perceived through their haunted past and are generally shown as twisted beings. In Shosanna's case it is opposite. She is not twisted; she is not even scared of the harm she is going to cause and its consequences. The scenario of twisted effect is fulfilled by narrative (which is actually twisted) in nature, only the characters are like horse riders in Tarantino universe who follow the lead of the grand narrative. Furthermore, the best sequence that defines Shosanna's character, it is the montage sequence, which adds up to separate that specific time and space of narrative from other phases of narrative. The montage sequence features, Shosanna who is preparing for the final stroke against the Nazis. She is wearing red dress, which is with no doubt symbolizing rage. This particular montage sequence becomes more intentional with, David Bowie's "Cat People". The lyrics are defining Shosanna's final stroke, it is a personal battle which is juxtaposed with Bowie's lyrics, "It's been so long". This is an empowering moment for Shosanna.

The official creator of "Operation Kino" or "Operation Kino is her Brainchild". Bridget Von Hammersmark. Her character roughly fits in Tarantino's narrative, but her presence on screen is justifiable as the, "one who is serving to protect Humanity" against all odds. Bridget's character presence visually is shadowed because of extreme visual presentation of masculinity. There are exceptions which lead down the viewers the subjectivity of character portrayal, one aspect could be traced to the time(of war) where

not many women participated in War. Hammersmark became part of a consciously perceived narrative which showed viewers what they might or might not have expected in first place. Quentin Tarantino only made Bridget's impression as, "The creator of Operation Kino", and somewhere failed to show her beyond audience's stereotypical perceived anonymity largely associated with female characters. To identify instances of Bridget's character, Laura Mulvey's essay on "Visual Pleasure and Narrative Cinema" wherein she mentions about a woman's position in specified structure.

Laura Mulvey writes, "Woman then stands in patriarchal culture as signifier for the male other, bound by a symbolic order in which one can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning." With Bridget who is leading an operation to end Nazi regime, she is violated in Tarantino narrative and she is the maker or creator of a deadly operation, she is not benefitted from it.

The moral ambiguity is hidden in the revenge tale of Tarantino's Kill Bill series. The tale is the Bride's quest to seek justice by challenging her way through the path of revenge. The Bride is redoubtable challenger with a staunch belief in killing those (members of Deadly Viper Assassination Squad) who have harmed her. The language of image in Kill Bill series is appealing to women empowerment to women who are victims of societal norms, wrongdoings and normalizing the violence brought upon them. The Bride's quest is individualistic in nature, she is likely to get questioned because of her approach of seeking justice, this is a Tarantino mindset, he is not limiting gender for seeking revenge and raising the samurai sword against the villains. In general notion, character like Bride are not perceived positively in male-dominated culture, as in, "Why a woman is associated with stylistic vision of violence and bloodshed?" and more importantly, "Why does she have an ideology for revenge?", these elements of violence and egoistic ideologies are always associated with masculine temperament. The Bride's

quest comprises of two facets, Fight and Conquer on the grounds of morality and justice. Thematic representation in Kill Bill series is constructed on multi-level of perspective game in Tarantino's heavily guarded revenge tale. This multi-level perspective consists of themes of chaos, alienation and quest. It is merely an extended representation of postmodern traditional belief. Definitely she is driven with vengeance, but what makes her story worthwhile for viewers? Normally, viewers will watch it, but may desperately have the urge to see a man instead of woman who has one idealistic mission, holding a Samurai sword and fighting with trained assassins. Tarantino builds up a narrative that celebrates a woman as a killer but with a reason that defends the dignity of a woman in a heavily guarded patriarchal society. The Bride is someone who belongs to a world which is entirely different from domestic society, but still she is under command of a violent and barbaric men. The Bride's path of Fight and Conquest, is an ethical ground, which is guarded by her own instincts based on her tragedy. Tarantino manages to show, The Bride as a strong and distinctive woman, who is on a mission instead of cursing her fate.

Tarantino's woman led narrative aims to represent the women tribe as not mere Damsels in Distress. Tarantino's camera also favors every movement of The Bride, the way she holds the Samurai sword, the way she walks and the way she rides the bike.

These actions are frequently motivated due to male presence on screen. Tarantino's camera does not set its boundary to gender specified roles. Even the narrative does not aim to show the masculine effect over feminine aspect. Fighting and Conquering becomes a ritual for Bride's vengeance mission, the narrative is intricately woven as a Spider's web, wherein the Bride's freedom is captured. The Bride chooses to build upon a world which is ruled by her own ambiguous morale, thoughts and justice, she invites us to witness her ambiguous tragedy while she is driving.

The entire crux that holds a Tarantino narrative together is because of Bride's character struggle, it is an interesting ideology to exercise complete control over character's struggle, this represents entire stylistic approach of Quentin Tarantino. His approach to maintain such a level of consistency has given cinema varied roles of characters.

“Pulp Fiction is a modern day spaghetti western.” - Quentin Tarantino

The grand view of questioning the established ideas of Universality, hints out the emerging viewpoints of expansion developed by society. The Post-Modernist approach in artistic endeavors seeks to question every question every existing aspect of post Industrial Revolution society. The world of Quentin Tarantino is peculiar in nature, which revolves around openly showcasing low and high cultural aspect of society. Tarantino's finest work on Post- Modernism is that of Pulp Fiction (1994) which is considered to be quintessential example of non-linear narrative structure. Pulp Fiction is a fragmented narrative divided into synchronized chapters. Opening scene of Pulp Fiction itself is a questioning to creating situations which largely contributes to violence in society at a broader perspective. Here, characters are only discussing about a hypothetical situation. Violence and its consequence is a recurring theme in Tarantino universe, it is highlighted in minimal details which are generally avoided. When, Butch Coolidge hits Marsellus Wallace at the signal, Butch also faces a blow from an approaching car. It is a kind of film, which has no definitive meaning instead it is a character driven narrative, which is highly motivated with facets of loyalty, protecting women, legacy and trust. These facets of narrative together build up a storyline which defines presence of characters. The idea of post-modern is identified as a cultural dominant effect which limits ideologies of modernism and rather favors defining specific form of artistic expression. Pulp Fiction as a whole does not hold individualistic approach of defining something, the involvement of multiple characters rejects to arrive at a definitive point. It is a rather accepted norm, that possibly, postmodern films do not have

any specific message, it is up to the audience, commonly open for them to interpret the hidden meaning. Pulp Fiction has successfully managed to define cultural highlight of its time, but after its release and wide recognition it has become a major symbolism of American culture. Pulp Fiction manages to provide a sensational visual appeal to the viewers, the meaning, symbols and narrative are part of entire artistic expression. A film which has postmodern effect in its narrative is open to uncountable interpretations as the characters of the story themselves are victims of modern plethora, so there is no right or wrong existing there, which is partially correct in real world too.

BRIEF ANALYSIS ON, “NARRATIVE AS A SOLE OWNER OF CINEMATIC STORYTELLING.”

(Major Findings of Research Work)

Humans are associated with art as a form of extension. We do not deliberately become part of storytelling, (which is realistic scenario in Tarantino Universe staged characters). As mere spectators of cinema, we go through three stages of identifying cinema, first, we get to know about a movie, second, we go and experience the magic of reliving our unconscious identity and at last stage, we come out of cinema hall, our mind filled with mixed identities. What is extension of cinema? In Tarantino Universe, the extension of cinema is dictated from fierce control of exercising creative freedom. The artists have fierce control over their craft, that is the reason cinematic excellence is a different form of making movies. The Male-Gaze narrative, which has defined numerous contents over a period of time. The male-gaze narrative, is strictly confined in showcasing the strong withholding capacity of bringing back a prized possession. The men of cinema are like prized possessions of narrative, in Tarantino’s case both men and women are prized possession of entire narrative. The narrative duality in reference to male-female perspectives lies within context of societal roles, men becomes the savior who has always been taught to cross all boundaries, on other hand, women are ostracized because of patriarchal foundations, this scenario is clearly visible in *Inglorious Basterds* narrative structure, wherein Hans Landa is a sworn soldier of Nazi regime whereas Bridget Van Hammersmark is a spy (also an actor) who is typically ostracized by Hans Landa when he discovers her true motives. The power of visuals is a quality that shapes spectator’s views and opinions. The specificity of Gender Roles in Cinema is a conscious calling of Cinema’s influence on society. Narrative structure logically in professional world is defined as, “How we are telling the story” not “How well you are telling the story”.

Tarantino's universe makes sure that there are no specified gender roles; his narrative is bound to add twist in logical way so that there is no point of Male or Female Gaze even though sometimes Tarantino's narrative has hyper-masculine characters. Tarantino's narrative structure is not obsessed with getting things right, his narrative has a raw quality which is defined as path-breaking attention seeker, as he makes sure that, "How we are telling the story".

CONCLUSION

Quentin Tarantino's Cinematic Universe is a stage of individualistic ideologies blended with thematic representations and structured – layered narrative structure. The characters of Tarantino Universe are quite impressive in a way that they easily influence our dynamic understanding, but sometimes there is place of heated argumentative conversation. As Tarantino movies are likely influenced by postmodern ideologies, as the whole concept of postmodern thinking is always bombarded with questions, so is the Tarantino universe questioned at every step of its emerging ideologies. As Cinema is a medium which readily bombards us with visuals, we as viewers try to seek pleasure from it, instead of thinking. The media world bombards people with, unlimited information and visual, which have created a impact on their minds, about not investing time in further thinking. Whereas, Cinema (Filmmakers who exercise control over their artistic expression) successfully question the idea of questioning with synchronized visuals, they are as important as any Literary work of any intellectual, scholar or philosopher, Tarantino in many of his interviews has mentioned about, how he ends up writing novels and then he has no idea what to do with them. To support one of the important concluding point of thesis, that why Tarantino Cinematic Universe is somehow equivalent to literary work. **“Novelistic Technique and translated them into filmmaking.” – Quentin Tarantino.** This is what the creator himself has mentioned to justify his idea for writing and making movies. For Quentin Tarantino, there is no definitive way of writing a film, whereas there are many other screenwriters and directors who do not impose to follow textbook definition. Hence, Quentin Tarantino's Quintessential Cinema has successfully defined a phase of Filmmaker's significance in crafting cinematic ideologies which are equally important for understanding power of visual storytelling.

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