

**PASTICHE IN VISUAL NARRATIVE:
AN ANALYSIS OF TARANTINO'S SELECTED
WORKS**

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**Pastiche in Visual Narrative:
An Analysis of Tarantino's Selected Works**

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Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis Pastiche in Visual Narrative: An Analysis of Tarantino's Selected Works submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Title: Pastiche in Visual Narrative: An Analysis of Tarantino's Selected Works

Postmodernism has played an important role in the formation of new arts. It has brought with it new trends and traditions. In the context of visual narrative, pastiche seems to flourish in full swings with the development of postmodernism. The omnipresence of pastiche in Tarantino's films further intensifies the idea of artist being not able to produce distinct styles which is why Jameson comes to the conclusion that the artists of present-day cannot create new works. They can only mix and paste past styles. Jameson calls this practice of mix and paste a pastiche which lacks the essence of parody. Jameson's theorization of pastiche serves as a building block to chalk out the cinematic elements of pastiche in three of Tarantino's works. The present study focuses on the elements of Pastiche in Quentin Tarantino's movies to show that he creates new works by remixing the old styles with new techniques.

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DEDICATION

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CHAPTER 1

INTRODUCTION

1.1 Introduction

If modernism was the voice of rebellion supported by the bonanza of industrial revolution against the static culture of expression and traditional forms of literature, postmodernism again is the anti-thesis of modernism in terms of language and modes of expression. In postmodernism, text is replaced by visual narrative and intertextuality gets transformed into pastiche. Visual narrative has been defined as telling of a story with the support of video, stop motions, or graphics and its quality can be further increased with music, sound and voice (Caputo). This phrase is squarely reserved for film making which involves a combination of different modes of expressions like storyline, dialogues, scenes, situation, plot, settings, lyrics, camera work, light system and action. Sir Alfred Hitchcock vehemently supports the idea of visual narrative in films. Further, he wants to make something for the screen which is quite different from the stuff of stage acting. The genre of film to him is a thing of screen which has an effect of real life in a picture. He calls the medium of film as something which when you see on screen it gives you the feeling of watching something which has been brought to life in terms of visual reality (255-256). Visual narrative has taken over traditional forms of literature and film is considered a no less respectable mode of expression, though literature cannot be replaced by any other form in radical terms. As in literature, texts sometimes become references, similarly films become pastiche when they become the source of reference for other films to be made by other or similar producers who are inspired by films already made. This study uses three different films by Tarantino in order to establish the use of pastiche which is quite evident in terms of dialogues, camera angles, scenes and settings. The material gathered from three of Tarantino's films is analyzed in the light of Jameson's theory of Pastiche.

Postmodernism not only marks a break with modernism but it has also posited a challenge to the all existing aesthetic orders. Postmodernism is really an age of aesthetic representation and the way we come to term with reality. Lyotard proposes that every form of

expression depends on narrative for the sake of authentication and knowledge is among such narratives. Whatever may be the manner it adopts, all types of traditional and artistic expressions need some grand narrative to justify themselves (7). Postmodernism rejects the notion of the division between high class art and low class art. Resultantly, a postmodernist artist does not hesitate to mix and paste the styles at hand. Eclecticism, collage, deviation, irony, pastiche, historical allusion, and adoption of popular media are the central characteristics of postmodernism (Waugh 43). The present study tells us how postmodernist artists and authors are left with no choice except filling the present with the past.

Postmodernism is actually an era of media culture. It does not believe in grand narratives, expressions and cultures. In fact, postmodernism is characterized by illogicality, fusion and uncertainty. Whether it be a good standard art or low nature of art the practice of combining multiple genres and styles is recurrent in postmodernism. This particular habit is known as pastiche (Hopkins 14-19). And postmodernist writers are perfectly doing the job of mixing and pasting previous works in order to fulfill the need of the audience who always want something new. This requirement of wanting something new generates the possibility of consumer culture. Therefore, the directors, producers and filmmakers in order to fill the needs of theatre goers are trying their hands on different techniques. One such among many others is the technique of incorporating old styles. And postmodernist filmmakers like Tarantino overturn the mainstream conventions of characterization, plot, setting and narrative pattern by pastiching. He borrows the clothes of multiple genres. In his movies, he conflates dialogues, music, scenes, camera angles etc. just to give his movies a fresh look. This aspect led to the notion of Jameson's concept of pastiche. Fredrick Jameson says that present day writers and artists cannot create new styles. They are at best just combiners of styles. Styles and brands have already been invented. Artists and writers like D.H Lawrence and Gertrude Stein already stamped their mark which can be just copied not reinvented by a postmodernist. He says postmodernists are only able to pick and choose frequently from the sources of literary history (16). As a matter of fact, filmmakers of the day are using pastiche as a genre to make new films by consuming best resources of the past. Spaghetti Western, science fiction, pop culture and detective films are just a few examples. Under pastiche, this cross-dressing is visibly more at work than parody. As Jameson calls it a "blank parody". He says that "it is neutral practice of such mimicry, without any of parody's ulterior motives, amputated of the satiric impulse,

devoid of laughter” (17). So, Tarantino goes for pastiche in his movies and does not use pastiche elements for fun or commenting upon something. The technique of pastiche is frequent in all his works. He incorporates numerous visual references taken from the past works which have become the hallmark of his personality. The presence of these visual references is so identical that one cannot ignore it. Even, Tarantino himself does not try to hide the fact of their being pastiche. In fact, he adds loads of references in all his works. To begin with, from his first debut film *Reservoir Dogs* till the latest movie *Once Upon a Time in Hollywood*, he blends different genres in them. *Reservoir Dogs* is a movie which is a pastiche of the movie *City on Fire*. He imitates various scenes and shots of *City on Fire* and other movies in it. *Jackie Brown* is recycled after *Foxy Brown*. He also pastiches scenes from *Taxi Driver*, *Hard Eight*, *The Graduate* etc. The whole plot of the film *Kill Bill* references *Coffy*, *Foxy Brown*, *Lady Snowblood*, *Ms.45* and *Thriller*. He remixes shots, scenes, scores, and other elements in *Kill Bill* taken from *Dead and Buried*, *Citizen Kane*, *City of the Living Dead*, *Champion of Death*, *A Fistful of Dollars* etc. Talking about *Django Unchained*, there are number of peals of applause to the films of Sergio Corbucci. The movie *Django Unchained* like other movies of Tarantino is crammed with pasticial instances which are quiet captivating.

Tarantino’s habit of genre blending finds no exception in *Pulp Fiction*, *Inglorious Basterds*, and *The Hateful Eight*. *Pulp Fiction* is considered one of the best films of Tarantino. He made *Pulp Fiction* entertaining by adding the spice of pastiche because he wanted to give the audience the taste of millions of movies while watching it. *Pulp Fiction* is rife with film references. It is crowded with allusions, intertextual references, collage and imitation. Whether it be a dance sequence at Jack Rabbit Slim’s restaurant, the road scene of Marcellus, Mia’s looks and manners or the Bible verses etc., Tarantino’s pastiche extends across various genres in order to create something fresh. *Inglorious Basterds* is another film which is full of pastiche elements. It is a movie about Nazi-killing whose main idea is taken from the old movie *Inglorious Bastards*. Since the opening scene of the film till the end, we see the technique of pastiche at work in terms of scores, setting, scenes, camera movements, camera angles, and dialogues. The mode of pastiche seems at full swing in *The Hateful Eight*. Tarantino was so much inspired by the movie *The Thing* by John Carpenter at the time of *The Hateful Eight*. There are multiple instances in the film which are similar to the movie *The Thing*. Apart from the movie *The Thing*, he conflates sources from *Stagecoach*, *The Fatal Glass of Beer*, and

National Lampoon's Animal House etc. Hence, it is proven that Tarantino's movies are a blend of genres and these references do not touch the boundary of parody and they bear the significance of pastiche. Tarantino's pasticial elements lack the pith of parody.

The current study is conducted to show how Tarantino adopts the technique of pastiche and masks the clothes of other artists in his works and presents them in a new manner.

1.2 Pastiche History

The practice of imitating other writers and other styles has a long history in literature. It has been one of the core tenets of Western literature since ancient past. In neoclassicism the term imitation, has come to denote the simulation of an earlier work. This sense of the term is related to the Aristotelian ideas of behavioral mimesis, or “the natural capacity of humans to learn by observing and imitating others” (Halliwell 293). Horace advised ambitious poets in *Ars Poetica* “to study Greek models day and night”, and Longinus encouraged “zealous imitation of the great prose writers and poets of the past” as a mode to achieve the refinement of style. Both of them in a way institutionalized the traditional imitation. It paved the way for the development of generic conventions. Bonaventure defines four types of book making. 1: A person writes just the words of others without any change. He is just a scribe. 2: A man who uses words of others in the form of paragraphs which are not his own creation; is only a compiler. 3: There is another type of a person who writes the words of others and adds his own words to make the writing easy to understand; he is glorified as a commentator. 4: And lastly comes a man who writes words of others in a subdued manner but uses his own words in the prime position only to bring his own version closer to the thoughts of others; he is entitled as an author (21). In this way, all works of literature are based on the reworking of previous works.

Along with ‘imitation’ the other terms were ‘contrefacon’, ‘copie’, ‘fausseté’. Diderot and d’Alembert’s specify these terms in these manners: “One imitates what one respects, one copies if one is sterile, parodies (contrefaire) for fun. One imitates the writings, copies paintings and parodies persons. One imitates by prettifying, one copies in a servile manner, one parodies by changing” (133). These perspectives provide an important background when it comes to the early definitions of pastiche in 18th century. Paul Aron elucidates, “the techniques pastiche employs were not new; what was new, was the ways and ends to which these imitative and transformative techniques were used” (45). Meanwhile the rise of print

media further provided the space for the advancement of pastiche. Roland Mortier points out that “literary culture in France was sufficiently widespread by the Enlightenment for pastiche to appear” (217). This printing technology turned the literature into a commodity. And the proprietor of presses made it happen to earn profit by reprinting the successful works.

At the end of seventeenth century, the term pastiche gained its first occurrence in French Beaux Arts discourse, a scrounging from the Italian “pasticcio”. Battaglia says pasticcio which is a plural of *pastici* means a mixture of various ingredients, a combo of eggs, meat, vegetables and a combination of other elements (791). And in the Italian circles of art “pasticcio” acquired the rank of a genus of lowest order of painting in the influence of Renaissance to signify the artefact *pittore eclettico che dipinge con tecniche e stili diversi*, “of an eclectic painter who refigures varied styles and techniques”(493-510). It was an extremely copied art bearing a negative connotation; a made-up of stirring together the major styles of artists having fraudulent intent to betray people. These eclectic painters were combining their arts by taking sources from historical styles in architecture, paintings, and decorative arts. They were typically taking style of one artist and the color and symmetry of another to make a newer one. Thus, Tintoretto combined Michelangelo’s design and the color of Titian’s in his art. These creators of pastiches were not supposedly inspired rather they were extremely talented coalescence artists like Luca Giordano from Naples, who conflated the head of Guido Reni and Carracci’s style so skilfully that it was given the title of “il-fa-presto” the fast one (78-86).

Guido Reni





Luca Giordano's painting

Hence, pastiche in French was considered a mixture of various ingredients. While the Italian circles of art gave it the credence of a lowest order of painting.

In its Italian sense the term *pastici* still retained its operative quality performed during 1650 and 1800. However, this concept was mainly established by French writers in visual arts and literature. In 18th century Pastiche was considered in France “a work of art that imitates another author’s style”. Roger de Piles in *A summary of the life of painters with reflections on their works* used the French word *pastiche* to execute the flawed *Italian pastici*. He illustrates:

I still have something to say about the paintings, that are neither genuine, nor duplicates, which surely are pastiches, from the Italian, ‘*Pastici*’, which means, ‘*Pâtez*’: because just as the different things that season a *Pâté*, are reduced to a single Taste; thus the falsehoods which create a pastiche are the stuff truth is made of. A Painter who

wants to deceive of this kind, should have kept in mind the mannerism and codes of the master to whom he wants to provide the idea, in order to reduce his Work to it, either that he brings in some place of a Table that this Master will have already made, either that the Invention being of him, he imitates with lightness, not only the Touches, but also the Taste of the Design, and that of the Colors. (102-103)

These words of Piles valued the entry of pastiche in all discourses. Till the time of 1880's, educational reform which superseded Latin in favor of French the French secondary schools were paying attention to the teaching of literature. For this purpose, they relied on rhetoric and the imitation of the great masters of the past (Aron 104-08). They gave their students "a typical school exercise, discourse, consisted of composing a text on a subject (assigned by the teacher) in imitation of the style of an appreciated author" (Austin 12-13). The purpose behind these imitative exercises was to train students and made them familiar with history and ethical norms. Afterwards, "the reform of 1880 shifted the emphasis of literature teaching from imitation to analysis and created a canon of French writers as the object of study" (Aron, *Histoire* 191). Thus, it provided a ground for the emergence of Pastiche.

During the period of 19th century, literary pastiche, the product of France, was seen by critics in the influence of Marmontel's negative evaluation of pastiche as an imitation that mainly copied a great model by adopting its weaknesses. It was finally Proust's Pastiches that redefined the status of pastiche genre. Then the mode of pastiche found new impetus in aesthetic production with postmodern arts in twentieth century. Interest in pastiche increased due to the freedom of experimentation. Denis Hollier points out "heightened self-awareness both in the production and reception of art, a sense of decadence, the trend to revival styles (especially in architecture, one of the most expansive forms of art in the urbanizing Europe) and the growing demand for literary entertainment were some of the factors behind the success of pastiche at the turn of century" (13-14). Newspapers and journals at that time were gaining wider attention of the audience through parody and pastiche. Pastiche as a genre has travelled as an evolutionary movement which was initially considered a disdainful identity but through and through it got a more positive significance. At later stages it became a critical mode of artistic expression having its own particular features. One can safely see through this evolution a contextual fusion of high class and low class cultural interaction which were suggested by Leslie Fiedler and Ihab Hassan. Quite interestingly, pastiche now has got the status of a general

outcome of postmodernism. So much so the traditional concept of pastiche, which started as parody in different forms of art, has transcended the boundaries of narrative arts and now has been accepted as a critical mode of expression which has its own chemistry and style. Moreover, the critical demarcation of theory in visual narratives including films has led to the development of pastiche as a scholarly program that exceeds the rules of parody. It is finally with Jameson's postmodernism in 1983 that the term has shifted from negative to positive and from parody to pastiche. He says, "in postmodernism, form reigns over content and stylization has become an end in itself" (64-66). He further describes that the aura which postmodernism has created is the major reason of parody's being niched, and it has been gradually replaced by pastiche. He asserts that "pastiche is thus blank parody, a statue with blind eyeballs: it is to parody what that other interesting and historically original modern thing, the practice of a kind of blank irony, is to what Wayne Booth calls the 'stable ironies' of the 18th century"(Jameson 65).

Pastiche is the key concept of postmodernism which is predominantly present in many forms of media. According to Princeton Encyclopedia, "pastiche is a work of visual art, literature, theatre, or music that imitates the style or character of the work of one or more other artists" (307-324). The use of pastiche is not restricted to some specific forms of art. It can be easily traced in many forms of art like, architecture, painting, sculpture and music. Pastiche in terms of films is a cinematic device which is used to honor the cinematography of another filmmaker through the remaking of a particular scene or an iconic moment in a new movie. Sometimes this device is exploited to make an entire movie or some scenes from the old works. The use of pastiche in postmodernist films shows that the postmodern filmmakers are open to mix and paste multiple genus and tones in a single work. And Quentin Tarantino uses various elements from the lesser-known films to make his own film.

1.3 Dissimilarity of Pastiche and Parody

Parody and pastiche are two separate representative styles of art. Parody is a work of art in which the artists imitate the work of an art in a straightforward manner to make fun of or to comment upon the work it imitates. Parody at large is a caricature of art. It never produces art for the sake of art. It belittles the worth of art. In short, parody is there to degrade the works of art and the artists. That is why the mediocre go for parody and the men of taste always prefer pastiche to parody. While pastiche is to paste and put together various genres and works to

form a new one. Pastiche is paying respect or homage to the style or the author it imitates. Its purpose is to reproduce art in a gleeful manner rather than mockery. The nature of pastiche is different from parody because it does not ridicule the work of art it imitates (Hoesterey 1). Pastiche is just not the imitation of the past works to ridicule them. The director, author or the composer uses earlier works as pastiche only to pay homage to the creators of the original works.

The word parody is taken from the ancient Greek word *'parodia'*. The word parody actually is a combination of para+ode. Para means beside or against and ode means a song (Hutcheon 32). This establishes the fact that parody is a work of art that is done against another work either for the sake of comic effect or to ridicule them. Jonathon Swift's satirical work *A Tale of a Tub* defines parody in these words: "there is one thing which the judicious reader cannot but have observed, that some of those passages in this discourse, which appear most liable to objection are what they call parodies, where the author personates the style and manner of other writers, whom he has a mind to expose" (267). Samuel Johnson's words are pretty much similar. He explains in the *Dictionary of the English Language* that parody is a type of writing in which the author takes the ideas and words of other authors and use it in a new place by minutely changing it(177). However, the concept of parody has also been viewed in a different manner by Gerard Genette. He in 1982 published a detailed study on hypertextuality – a term that signifies "any relationship uniting a text B (... the hypertext) to an earlier text A (... the hypotext), upon which it is grafted in a manner that is not that of commentary" (5). The book is published under the title of *Palimpsests*. This word is a metaphor that entertains all kinds of hypertextuality and re-writing. Therefore, Genette, among many other forms considers parody a form of hypertextuality. He presents two types of relationship a hypertext has with its earlier text. The first one is 'direct transformation' and the second one is 'imitation' or 'indirect transformation'. According to this order parody directly transforms the hypotext while pastiche indirectly imitates or transforms the hypotext. He further exemplifies this distinction by citing Virgil's *Aeneid* as imitation and Joyce's *Ulysses* as transformation of Homer's *Odyssey*:

A case of direct transformation is there when we view the transposition of action from Homer's *Odyssey* to James Joyce's *Ulysses*. It seems that the whole drama in *Odyssey* has been transposed to the 20th century Dublin of James Joyce. But there is a more

complex and more indirect transformation from *Odyssey* to the *Aeneid*. In case of *Aeneid*, Virgil never tries to transpose the action in *Odyssey* from Ogygia to Carthage and from Ithaca to Latium. Virgil has quite a different story to tell. He goes into lengths of adventures of Aeneas unlike what we find in Ulysses. In case of Virgil, the transformation is there but he draws inspiration from the genres of *Odyssey*. He formally follows the model established by Homer in the *Odyssey* and *Iliad*. But still it is the case of imitation. Without suspicion, imitation too is no less a transformation which definitely involves a complicated process. For imitation, there must be a well-established and previous model of the same nature which becomes a stereotype to be imitated. In this perspective, *Odyssey* becomes the stereotype which is transformed and imitated accordingly by Virgil and James Joyce. This transformation has the potential of an indefinite nature which may give birth to numberless imitative performances as and when required. However, transforming a text requires only a skill to manufacture mechanical things but in order to imitate a certain type of text, a well-established mastery of the same genre is required to imitate the original (5-6).

The division between transformation and imitation categorizes parody as transformation and pastiche as imitation. According to Genette, pastiche is an imitation in which the artists imitate indirectly and in a mild way while parody is a form of transformation where the artists directly transform the text. By considering pastiche as a form of imitation, Genette propounds that the technique of pastiche does not strike on one text, because a person can only imitate one's style not the text, rather it imitates a genre or a style (82-83). He further explains:

It is impossible to directly imitate a text because there is no ample space to go beyond the limitations of the text. However, indirect imitation is possible because of the syntax of the original text which can be imitated to write another text. This syntax stands as a model and cannot be recognized beyond being a role model. It is here where the model becomes a genre. Pastiche too is an imitation of a previous model which is a genre. That is the reason this imitation of an individual creation, a particular writer, a school of thought or a genre are constitutionally operations of the same nature. To the contrary, a parody never goes into the above said areas of structural imitation and remain always limited when it comes to having a semblance with pastiche. Furthermore, a parody or

a travesty plays upon one or more individual texts and cannot go near to the genre. It is absurd to believe that a parody can imitate a genre. Whereas pastiche takes advantages of genres and styles. Pastiche and parody both have separate fields of work. Parody mocks art whereas pastiche respect the past and models of the genre and has the capacity to recreate the same effect which was earlier in the previous works of the same genre. (84-85)

This schema of Genette specifies and restricts the room for parody in relation to a single text. When it comes to styles or genres pastiche is more significant rather than parody. And the purpose of both the forms are different. One is there to mock art and the other one is to respect the past and thereby create something fresh. Parody transforms a piece of art. It imitates a piece of art with the sole purpose to produce comic effect. And when it commingles with satire, it makes satire more piercing. Here are some examples of parody and pastiche which further establish the distinction between parody and pastiche.

Examples of Parody

My mistress' eyes are nothing like the sun;
 Coral is far more red than her lips' red;
 If snow be white, why then her breasts are dun;
 If hairs be wires, black wires grow on her head.
 I have seen roses damasked, red and white,
 But no such roses see I in her cheeks;
 And in some perfumes is there more delight
 Than in the breath that from my mistress reeks.
 I love to hear her speak, yet well I know
 That music hath a far more pleasing sound;
 I grant I never saw a goddess go;
 My mistress, when she walks, treads on the ground.
 And yet, by heaven, I think my love as rare
 As any she belied with false compare. (1-14)

This is a sonnet 130 written by Shakespeare in which he makes fun of the love poets who used to draw impossible qualities in their sonnets. Shakespeare ridicules the ideal notion of beauty prevalent in Elizabethan era. He points out that his mistress' eyes are not like sun.

Neither she has red lips nor does she has a fare complexion. Her cheeks are not rosy and her hair are not silky. Shakespeare adopts the conventional poetic pattern in this sonnet. He compares the bodily assets of the beloved. For example, hair are paralleled with wires, eyes with sun, and cheeks with roses and lips with coral. Shakespeare was fully aware of the fact that the conventional poets adopt the traditional patterns of exaggeration and exaltation to make them ethereal. The final couplet further establishes the idea of making fun. He unequivocally denies the false comparison done by the poets of that period in the following manner: “And yet, by heaven, I think my love as rare / as any she belied with false compare” (line 13-14).

Another example of parody is a stop-motion animated movie *Chicken Run* which is a parody of the film *The Great Escape*. *Chicken Run* is a movie about chickens attempt to getting escape from Mr. and Mrs. Tweedy’s farm. *Chicken Run* is a story of a group of chickens including Ginger, Babs and Bunty who are closed in a farm and they are badly in need to getaway. The farm’s owner Mr. & Mrs. Tweedy give warning to the chickens that if they will not lay eggs for the whole week, they will cut them into pieces and will make a pie out of them. The chickens make planning to run away from the farm but all in vain. Resultantly, the time of their being turned into pies comes closer. After every attempt, they fail and their time is running out. They lose all hopes. Suddenly, Ginger sees a rooster falling flat into the farm. He notices that the rooster Rocky flies. Immediately an idea came to his mind that the only way to escape is the art of flying.

And *The Great Escape* presents the real story of a band of soldiers of allied forces who are confined in a German POW camp in the WWII. These soldiers are shown making a plan to escape from the POW camp. The intention is to engage the German soldiers on duty to deflect their attention from chasing the fugitives. An American Captain Virgil Hiltz and a British Squadron Leader Roger Bartlett are among the prisoners who intend to flee. The plan is to deceive the enemy guards by digging a tunnel inside the prison cells which would lead to the fields much beyond the camp premises. But during the process they find things of much higher interest than simply fleeing free.



Chicken Run parodies *The Great Escape* to the fullest to poke fun. There is a scene in the movie where Ginger is thrown into solitary imprisonment in a coal bin where he bounces the stone against the wall in order to pass the time. The scene itself as well as camera angle, the posture of the character and the sound of bouncing all are a parodies of the movie scene *The Great Escape*. The cooler king Virgil Hiltz in *The Great Escape* is sent into confinement. Till the time he gets released from the jail, he bounces the baseball against the wall just to pass the time.

Chicken Run (2000, Peter Lord, Nick Park)



Here are some other pictures from the film that categorize *Chicken Run* as a parody of *The Great Escape*.





Then, there is another example of parody taken from the music. *Eat it* is a song of Weird Al Yankovic which is a parody of the song 'Beat it', a song of Michael Jackson.

How come you're always such a fussy young man?
 Don't want no Captain Crunch, don't want no Raisin Bran
 Well, don't you know that other kids are starving in Japan?
 So eat it, just eat it
 Don't wanna argue, I don't wanna debate
 Don't wanna hear about what kind of food you hate
 You won't get no dessert 'till you clean off your plate
 So eat it
 Don't you tell me you're full

Just eat it, eat it, eat it, eat it
 Get yourself an egg and beat it
 Have some more chicken, have some more pie
 It doesn't matter if it's broiled or fried
 Just eat it, eat it, just eat it, eat it
 Just eat it, eat it, just eat it, eat it, ooh..(1-15)

They told him, "Don't you ever come around here
 Don't wanna see your face, you better disappear
 The fire's in their eyes and their words are really clear
 so beat it, just beat it
 You better run, you better do what you can
 don't wanna see no blood, don't be a macho man
 You wanna be tough, better do what you can
 so beat it, but you wanna be bad
 Just beat it (beat it), beat it (beat it)
 No one wants to be defeated
 Showin' how funky and strong is your fight
 It doesn't matter who's wrong or right
 Just beat it (beat it)
 Just beat it (beat it)
 Just beat it (beat it)
 Just beat it (beat it, uh)....(1-16)

Eat it is a handy example of shot-for-shot parody with components produced in a silly manner. Yankovic dresses like Jackson in the song. In the said video some of the same dancers are shown from Michael Jackson's music video and Yankovic parodying the original dance steps in an awkward fashion. Finally, Yankovic's yellow eyes indicate the ending of the song. He ends the song by looking into the camera.

Examples of Pastiche

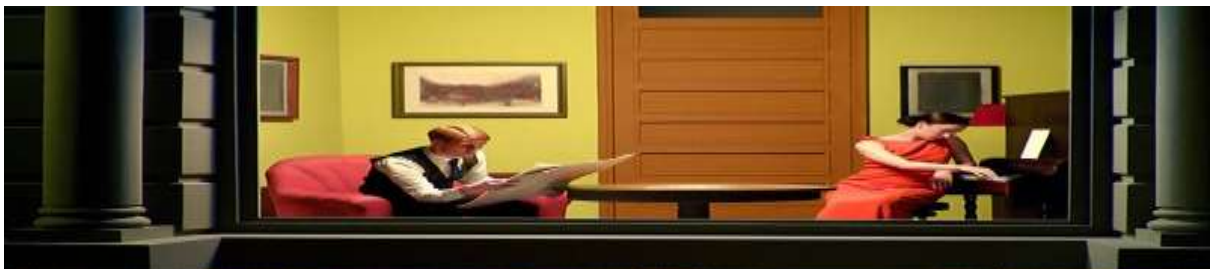
How wrong I was. What had summer
 to do with sorrow in full spate?
 Every rosebush, every flower
 I passed, stood at a stranger's gate
 Weaving through our towns, centuries
 of raw silk, brocade and velvet
 have swilled the streets in blood. Bodies,
 ripe with sores in lanes and markets,
 are paying with their lives. But I
 had little time for the world's wars,
 love was war enough. In your sky,
 your eyes, were all my falling stars... (Mimi Khalvati)

This poem is a pastiche of Faiz's Poem *Don't ask me for that love Again*. Khalvati starts the poem with the line "Don't ask me love for that first Love". We can clearly see that with a slighter change in the title of the poem Khalvati pastiches Faiz's poem. Like Faiz Ahmed Faiz, Khalvati also speaks her heart out to her departed lover referring to the ever changing nature of love and the change which has taken place regarding her earlier days of love. The last line of Khalvati's poem clearly mirrors Faiz's poem's line "The sky, whenever I looked, was nothing but your eyes". Thus, the above mentioned references from the poem specify that Khalvati coalesces multiple elements from Faiz to create her poem by maintaining the pattern of pastiche.

One such example of pastiche is Gustav Deutsch *Shirley: Visions of Reality* which incorporates 13 paintings from Edward Hopper as inspiration. The character of Shirley illustrates her experiences and dogmas from 1930s to 1960s in the film. Through these experiences she brings Hopper's art into life. The Hollywood Reporter defines that the film is remarkable because it is replete with the innovative styles of recreation. *Cine-Vue* labels the film as a major example of art which imitates other arts. Edward Hopper is an American realist painter of 20th century. His vision of reality echoes his own temperament in the paintings he selects to paint. And these paintings stimulates Gustav Deutsch to use them in his work. Using

of these paintings in his works shows that the author reproduces them without being sarcastic. He uses these paintings as 'mise-en-scènes'. He says that to begin with he chose Edward Hopper's most conspicuous work which was the incarnation of the dialogue of painting and film and was mainly influenced by film noir in his preference of lighting, subject and framing as had been shown in his earlier works like *Night Windows* and *Office at Night*. His use of cinematic techniques as in *Room in New York* and *Intermission* influenced filmmakers like Alfred Hitchcock, Jim Jarmusch, Martin Scorsese and Wim Wenders. Some pictures that are imitated from Hopper are as follow:









By comparison and contrast, one can safely assume that parody is the mother of ribaldry, coarseness, and crudeness. It may be the cup of many substandard artists but it has never been able to achieve a respectable place amongst the comity of men of taste or men of high letters. However, parody is a catchy form of literary imitation which ridicules styles and the works of great artists. There is no surprise that in all ages people with no or low taste for art would love parody and prefer works in all shapes which leave no minds to get any inspiration for any artistic values. Instead, pastiche has been accepted as a new form of art which has the potential to influence the artistic minds in a creative manner. Through above cited examples, it is established that pastiche serves artistic purposes and motivates artistic minds to create high value artistic works. Parody differs from Pastiche in its manner, style and characteristics of the author, work or genre, and in the process of imitation, it devalues the

original work by imitating the lower or insignificant subjects, while pastiche means to put together or to ‘paste’ multiple elements. Both Pastiche and parody are the elements of postmodern society, and they are intertextual by its very nature. They both have their own characteristics. The difference between parody and pastiche gives strength to my point of view that in his works Tarantino goes for pastiche rather than adopting parody to which Jameson brands as blank parody.

1.4 Problem Statement

With the emergence of postmodernism, there appeared new art forms, techniques, and tools which forced the artists to assimilate this change and use them to create new art forms. And visual narrative was no exception. The growing demands of new arts leaves the artist to resort to the past styles. Also the disintegration of literature in postmodernism has ended the scope of creating new things. That is the reason the artists are just filling the present with the past styles by adopting the technique of pastiche which is evident in Tarantino’s works. This study focuses on the use of pastiche in Tarantino’s movies, delineating on the styles and techniques used as pastiche. This study also highlights how Quentin Tarantino does pastiche of his own earlier works which is called the pastiche of pastiche.

1.5 Research Objectives

The current study is designed to analyze cinematic elements used in the name of pastiche and will make an effort to attain the following research objectives:

To pin point the components of pastiche used in Tarantino’s works

To discover the components of pastiche from Tarantino’s own works.

1.6 Research Questions

Q 1. What cinematic elements have been used in Quentin Tarantino’s works as pastiche?

Q 2. How does intertextuality operate in Tarantino’s visual narratives?

1.7 Delimitation of the Study

Elements of pastiche are present in music, novels, poetry, art and architecture, songs, films, etc. My area of pastiche study is limited only to the works of Quentin Tarantino such as *Pulp Fiction*, *Inglorious Basterds* and *The Hateful Eight*

1.8 Significance & Rationale of the Study

The reader will find through this study what changes in taste are brought about by the use of modern technology. The present study of pastiche will cover the reactive sensibility of the postmodernism and Tarantino is the best example to prove that the medium of film is the most effective tool to substantiate the spirit of creativity. His films show the best of imitation in its minutest details. His mastery over technique and camera work bespeaks volumes of artistry, and his films are a window to the world of pastiche for his viewers.

In the evolution of the history of arts, emergence of film as an independent genre in the light of definition of art is a big break-away from the traditional concept of arts. Hoover elucidates that modernists tried to establish basics of art but postmodernist smashed all such fundamentals and replaced them with diversity (24). It rejects the old notions of generic boundaries and propagates pastiche, parody, homage, irony and fragmentation. This discusses the components used and infused by Tarantino just to present something new which is not quite possible in this era of postmodernism. That is the reason the artists go for the pastiche of past styles.

CHAPTER 2

LITERATURE REVIEW

Heavy dependency on pastiche is one element of postmodernism like meta-narrative, intertextuality, and allusion. Postmodernism refers to the deviation from modern art. Taking references from different geographical spaces including history by contrasting them with today's works and then representing the amalgamation of art as a whole is pastiche. Though the modern art imitates the other arts, yet the main difference between modernity and postmodernity is that the former uses references as parody to pass judgment and making fun of the other work while the later presents pastiche without any criticism. It is most commonly known as 'blank parody'. Ridley Scott's *Blade Runner* is a recycling in terms of architectural landscape. It is a science fiction work that encompasses all the typical components which are associated with the genre: unconventional robotic and flying cars and huge networks. Plunging through the forefront of film's morals, it meets the postmodern theme of pastiche. Reinvention of the visual and narrative elements heighten the beauty of *Blade Runner*. It unifies the noir film techniques like chiaroscuro, hard-boiled detective hero and the descent into an underworld. The replicants in the film themselves are a copy from the past. Metaphorically speaking, it points towards the fiasco of an industrial age that lays much stress on progress and industrial innovation but in turn it gets defeated by its own desire of pointless growth. "The replicants have evolved into sentient creatures that no longer subscribe to any conventional grand narrative" (Hill 266). These replicants (human images) do not have human disposition. Human traits like passions and sentiments are alien to them as they have been programmed to represent the modernist industrial behavior so they cannot be freed from their programmed design. They can only be rejected but not accepted for the human representation. Roy, a dominant replicant, epitomizes the ultimate spirit of industrial dehumanization. Roy's character is strong as "his inverted Oedipal rejection of his creator and his sexually ambiguous character embody the postmodern ideology of the diminution of class identities" (267). The other replicants in the film like Deckard and Rachel face difficulty in accepting the fact that they are replicants. Resultantly, they become the weakest replicants. They are not capable of performing physically well like Roy. "Only when Deckard and Rachel accept their nature towards the end of the movie they find out redemption in the form of escaping the sterile

environment that makes up the *Blade Runner*'s setting" (Hibbs 134). These replicants are a pastiche in the sense that they have the old human traits with new form that reinvent the meaning of humanity. Scott presents pastiche as a postmodern element through various components in the film but most prominently through its architectural landscape. Hill further says that "postmodernity was the result of changing demands on architectural structure, as well as the need for a response to the failure of modern architecture's sterile and painfully mute mass production mentality"(268). Thus, 'stylistic promiscuity' is manifested throughout the film. "This promiscuity, however, has fallen victim to the mass production of waste that characterizes the postindustrial condition" (65). Resultantly, what one sees is the style that combines the references from ancient Roman, Greek, Mayan and classical Oriental culture. The architectural pastiche creates an "excess of scenography" that results in "exhibitionism" (67). The architectural pastiche provides glimpses of human history and its referents are firmly stood up against humanity's past (Demers 322). The death scene, architecture, the score and cinematography used in the film connect the audience with them and they become a performance for the audience. The postmodern sensibility is communicated through architecture which has created a kind of hyper-communication. And in the process of communication through architecture functionality and possibility have been compromised. One such example of this are the gigantic Tyrell Corporation towers. These towers present the God-like power and they take their inspiration from Mayan pyramids. This architectural pastiche represents human history in the film. The importance of human history is presented through the use of pastiche. The given example shows that the focus of pastiche analysis revolves around *Blade Runner* which is way different from the works selected for this study.

Bamus explores intertextuality in the soundtracks of Quentin Tarantino's movies, specifically in *Inglorious Basterds*. Scenes like 'ear cutting' in *Reservoir Dogs*, 'dance competition at restaurant' in *Pulp Fiction*, 'opening airport arrangement' in *Jackie Brown* have become an embodiment of unconventional film scoring in the new New Hollywood. These scenes have placed Tarantino's name in the list of Hollywood directors who put music as the central element of their works. However, the publicity of Tarantino's soundtracks mounts with the release of *Inglorious Basterds* in 2009. A fictional movie containing two plots. And more interestingly, it is categorized into the surface of 'pastiche'. Hence, Bamus' pastiche study relies upon some instances of intertextuality in the soundtracks

of Tarantino's works. While the current study depends upon pastiche scenes, dialogues, shots, camera angles, and songs etc in Tarantino's works.

Shargel in his review of *Inglorious Basterds* talks about Tarantino's habit of mixing genres. He says that Tarantino is among such artists who cannot create innovative things rather he cherishes in genre troops. Tarantino is praised for his knack to through a typical sort of jokes both to the galleries of film reviewers and general audience alike. And these are the jokes which always were there but remained lost till this maestro put his hand on them. Tarantino's style is so playful that every scene goes on the screen laden with a prankish gleefulness. Alan's piece in the Boston Review reflects these claims by saying that many elite film critics denote Tarantino as an autistic savant whose movies are only the pastiches of B-movies that should not be remembered (50). He points out that when Stanley adopted new styles and patterns in the scores of his films, a large number of directors with individual styles started to use the already existing music by remixing them in their movies (483). Claudia Gorbman mentions these directors as 'mélomane(s)': directors for whom sound and music are crucial, stimulating and potentially innovative aspects of the film medium (150). Tarantino as a revolutionary in the art of film making has been able to create a space for his creation where intertextual waterfalls of narrative and music in his movies co-exist. They co-relate, co-create and co-mingle while keeping their respective identities intact. The impact of this craftsmanship of Tarantino enables the audience to encounter, interpret and utilize these 'synch-points' to create and explore their own intertextual connectivity with the art of Tarantino. According to Shargel Tarantino is popular only because his audience feel proud to identify Tarantino's imitation of the previous works and when the audience successfully recognizes what the tricks have been used as pastiche to make new movies they clap for Tarantino who is otherwise empty and meaningless. The inclusion of intertextual references aids Tarantino in creating a lifelike time and space that are present in his imaginary world. Furthermore, these components not only add to the characterization of cinematic world but they also include the characters who exist within it. This review justifies both the ends. First, it hints at Tarantino's works being pastiche. Secondly, it separates my study from the rest.

Much-admired, internationally celebrated director, actor, producer, and the creator, Tarantino is famous for his Hollywood movies which set a standard for all times to come. So much so, even Tarantino himself used his own movies to produce and reproduce many more

works. Either be applauded or despised, he has become the most professionally respected director in the last decades. In the history of cinema, his movies are considered a major breakthrough in the fields like mixing music, sampling, and musical intertextuality. According to the critics, violence, non-linear storyline, uniqueness of music and the mixing of genres are the characteristics of Tarantino's movies. He includes these features in all of his works. These elements have universally fashioned the leverage of Tarantino in a cinematographic world. Because of his technique of using and reusing different styles, genres, music and humors dialogues, Tarantino is called a 'director as DJ'. It is because a DJ borrows sounds and songs from previous songs to create new songs, and he calls this technique sampling. This striking similarity between a DJ and Tarantino further narrows down when the pastiches of Tarantino open on the stage like the music cases of DJs.

Rennett in his research brands Tarantino as a DJ director. In his research, he analyzes how the director's style has affected film genres. Tarantino's works play upon the feelings of the audience when he shares his personal musical and cinematic history with them. Constructed through the conscious choice of already existing music, his soundtracks have become blockbusters. Music becomes the mouthpiece of the feelings and thoughts of the characters, and sets the mode of the situations in films. That is why music vehemently influences the emotions and the sentiments of the audience. Tarantino believes in this side of the music and chooses music for his movies accordingly. Tarantino takes music as a living personality which has the potential to express more meaningfully. He says before choosing the music for a scene, he visualizes what type of a musical piece would be doing the trick and then he decides the type. He further says, if there is no modern music in the movie, that becomes the personality of the piece and it facilitates him to add just rhythm to that piece to let the movie play upon it. He says, if this case happens to be, he just dashes into his record collection, rambles through the songs that give him the rhythm of his movie. He is of the opinion that through music he finds the personality of the piece that is going to be in it.

These words from the director substantiate that how much importance he gives to music. This is true in the case of *Django Unchained*. In this work he mixes two previous songs in order to make a new song. Hence, the technique of sampling shows Tarantino's knowledge of cinema and cinematic techniques in general and music in particular. The focus of Rennett's research remains restricted to the fact that how

Tarantino is considered a DJ director and how important is the music for him. However, in case of the present study, it points out to the scores that have been copied in his works selected for the research.

Tarantino's trend of recycling components from other films denotes the postmodern concept of "pastiche" and sampling for creating new work. Blending of genres as a whole unifies forms concerning to the specific response of the audience. The artist are opposed to the historians because they present the events as they are and ought to be. Tarantino is famous for his storyline. The storyline, that is at once simple, sensational and dramatic, is often organized into bizarre junks all derived by prosaic references from popular culture and ultraviolent massacre. Tarantino is like Aristotelian dramatist who makes choices on the basis of "necessity" (16). He describes what he feels "might be and ought to be". He makes creative choices according to the need of the consumers. He presents to them what they likely to watch. Also, in postmodernism the emphasis is more on selling and marketing rather than on production. So, he chooses those creative elements for his films which are market-oriented and consumer-oriented. For this purpose, he adds nonlinear pattern of storytelling, cinematography violence, pastiche, dark humor, and different camera angling techniques. Tarantino uses the element of violence in the deadlock scenes of his movies. Tarantino's cinematography and the use of violence in *Reservoir Dogs* make the standoff scenes their counterpart. Additionally, the revenge factor in *Kill Bill* further puts the screws on. After the *Kill Bill*, revenge played the cataclysmic role in theming revenge as the only way out to redress the grievances caused by torture and cruelty. Revenge played an instrumental role in lightening the weight from the chests of the audience which were earlier caught in the mess of injustice (Gooch 5-24).

Sara gives her opinion about the movies of Tarantino in her writing. She draws a comparison between the adaptation of *Inglorious Basterds* and *Jackie Brown*. She says that *Inglorious Basterds* might have taken its title from the earlier WWII movie, but *Jackie Brown* is the honest version of adaptation from the director's side which makes him a maestro of imitation. In *Jackie Brown*, Tarantino spell bounds the viewers in showing Leonard's 'rum punch' while extending his voluminous homage to Pam Grier. While talking about *Pulp*

Fiction, she says that this movie was a turning point in the lives of Bruce Willis and John Travolta which changed their careers. Tarantino dares to cast the Blaxploitation actress who has been given the labels of ‘the big bird cage’ and ‘Sheba Baby’. He cast that actress again in *Jackie Brown* which perfectly fits into the film. It presents the story of Grier and Robert Forster. Tarantino displays a romantic bond between Grier and Forster. In this movie, there is a feast for the audience to relish the taste for good as Tarantino has pushed through the walls of time. Tarantino masters the art of combining genres in *Inglorious Basterds*. He presents the element of revenge in the movie by bringing into the scene the historical context just to give the victim a type of redress which otherwise was not possible in the real world. According to Sara *Inglorious Basterds* and *Jackie Brown* are her two most favorite films. These movies are at once most referential, most amusing and most violent. Both the movies are full of references taken from the Westerns, particularly from Spaghetti Westerns. To her the film *Django Unchained* takes its inspiration from the original movie *Django*. He remixes the theme song of *Django* in his own *Django Unchained*. Even he the actor Franco Nero gives his special appearance in the film. *Django Unchained* is actually a transformation of the concept of a traditional hero because it depicts the epic of slavery. It gives vent to the pent up emotions and replaces tears with more significant human pathos and finally becomes a trend setter to entertain a new type of a hero whose hallmark is patience against cruelty. The review of the study places my work as unique and different because this study explores scenes, shots, camera angles, songs, dialogues, settings etc. used as pastiche in Tarantino’s movies.

Min Hyoung Lee explores parody and pastiche in the use of popular culture in the evangelistic practices of Korean culture. Since the end of 20th century, the Korean churches had realized that culture, cultural objects and culture-making could have been helpful in converting non-Christians to Christianity and making Christians more disciplined. Why popular culture is important in practicing evangelism is because pop culture is celebrated by a large chunk of people and thus it forms a link between Christians and non-Christians. Lee finds out that Korean Churches frequently imitated movies, musical styles and plays. They revised the material taken from these popular cultures and declared them as ‘parodies. Lee is of the view that these are not parodies rather they are pastiches and they play a significant role in evangelistic media. He provides Jameson’s notion of pastiche to prove his ideas. He aesthetically and theologically discovers the evangelistic pastiches in Korean Churches. He

theorizes that this kind of pastiche is just an image which denotes to a superior form of gospel. On the other hand, Parody is a creative form that can only provide a connection between people of the book and the nonbelievers. These Korean Churches imitated the famous cultural elements just to evangelize the world through them. When PSY, the pop musician caught the world in a storm with a song “Gangnam Style, promptly a Korean Church exploited this music video and uploaded its imitation on YouTube (299-301). Although this imitation was of low quality, yet the video titled ‘Church Style’ went viral and the public appreciated it. The producer of this video, a pastor, claimed in an interview that he had made Church Style in imitation of PSY’s Gangnam Style and his purpose was evangelistic (345-350). He advised the church to become open to the world and let the teachings of Jesus reach to the whole world. This shows that popular culture has its point of attraction for religious authorities as well as they imitate this culture to popularize religious teachings both for Christians and non-Christians. They advertise church events through pamphlets, posters and other image carriers as is the practice with movie posters, concert, and other entertainment programs. They produced church songs on the pattern of popular songs using the same lyrics in a slight modified form. They produced videos which are the copy of popular music videos, TV shows or movies themselves. However, this practice has cast suspicions on the morality of Christianity which otherwise is against parody and sanctity of the gospel. In this practice of using popular culture for the promotion of Christianity, there were visibly two types of danger. First, this option for cultural adoption would increase the number of receptors of Christianity at the cost of sanctity and purity of gospel. Secondly, the teachings of Christianity would be questioned, and, conversely speaking, Christian Evangelism would be taken as a pop culture. However, in both the cases the concept of kingdom of God would be compromised. The Korean theologians, however, did have the idea of the importance of contemporary cultural contents in their mind which suggested to them that popular culture was also a tool facilitating the Christians to see through the gospel in a culturally sophisticated way. Lee is of the opinion that these imitations are the best examples of pastiche. He says that much of the imitative work of Koreans were closer to the gospel. Linda Hutcheon says that the similarity of a piece of work to the original one does not categorize it as a parody. It is the difference between the original and the copied material which categorizes it as a parody. She says that a parodist recreates a work of art by putting in various aspects. So, the discrepancy of the material echoes

the artistic intent of a parodist (62). Lee says that it is difficult to find out whether Korean were intentionally parodying popular culture or not. But, the practical approach of Korean Churches helped him to put his hypothesis that they were randomly adding popular videos in their works. He uses Jameson's concept in his favor by adding that the sole purpose of pastiche is to copy and paste images. He finally asserts that these random images result from the notion of simulacra. My area of research is not similar Lee's writing as he analyzes the concept of pastiche in the evangelistic practice of Korean Churches and I am exploring this concept in Tarantino's movies.

Marianna explores the concept of Consumption, pastiche, and identity in postmodern visual culture. In her research, she talks about the self and fragmented subjects in relation to Jameson's notion of schizophrenic subjects. She says that the consumption practices in postmodernism has given birth to the practices of pastiche. According to Jameson "one of the most significant features or practices in postmodernism today is pastiche" (111-125). Theorists agree that the concepts of grand-narrative, order, and unity had faded away. Resultantly, the loss of faith gave birth to the postmodern dialogues and dogmas. Now what one sees is fragmentation, saturation, and simulation in the current cultural situation. Hutcheon and Natoli both accept postmodernism as a historical watershed which has brought about radical changes, and in contemporary Western popular culture, postmodernism is the advent of anarchical declassification of culture which aims at deconstruction of society and its popular narrative. Postmodernism has changed human conditions. People are struggling to find the basis for a renewed formation of identity. The postmodern society is a consumer society which has impacted the process of identity formation and it has given birth to the notion of pastiche in visual culture. The main culprit for fragmentation of identity is postmodern pastiche. It is because the practice of sampling and recycling is not limited to one specific genre. It has now entered into the spheres of visual cultures. Resultantly, one experiences a schizophrenic identity. The review of Marianna's study brands my study as unique because Tarantino's movies are selected to analyze the notion of pastiche.

Tim Burton, the very popular director of many films like *Beetle juice*, *Batman* and *Edward Scissorhands*, combines fantasy and visual stylization in his long comic book. His works show diversity and richness. His works are coupled with references from other films. The cultural landscape of California as well as the mass culture of post-World War two is

reflected through his works. In fact, he mirrors these cultures in his works. This looting and stealing of popular culture is now a common characteristic of Burton's art which describes him as a postmodernist. Linda Hutcheon says that imitating other works provides the artists the scope to validate their own work. She asserts that in the age of skepticism art forms seem to have been oblivious to the general criticism and give no weight to the opinions of the contemporary critics. Rather they try to assimilate critical commentary in their internal structures which is not less than self-legitimizing in the course of normal critical dialogue. The modern world of art is fascinated by its ability to exploit the human characteristic of creation considering it an unending mirroring process (1). This is very much true in case of *Vincent*, a film produced by Burton. The artists mirrors other texts through the method of pastiche. Pastiche denotes two meanings which are pertinent to *Vincent*. Firstly, pastiche is a work of art that carefully and intentionally imitates the previous styles and works. Secondly, pastiche is a work of that combines various incongruous styles. Moreover, it signifies the viewer's relationship with the text. They already know the texts that have been incorporated in the new work. The film *Vincent* is full of references from Dr. Seuss and B-horror films and the films of Vincent Price.

Genette and Hutcheon consider that parody transforms other texts and pastiche is more of an imitative nature. It imitates rather than transform. Hoesterey and Dyer have revised the definition of pastiche and they connect it with historicity. Considering these explanations of pastiche and parody provided by theorists, Aurora discovers postmodern pastiche in *Mrs. Osmond* which is a tribute to *The Portrait of a lady*. Not only is the work a tribute to *The Portrait of a Lady* but it also creates a different meaning through the process of recontextualization. *Mrs. Osmond* which is a sequel to *The portrait of a Lady* provides an artistic track of Isabel Archer's life. Contrary to the traditional stylistic imitation, the novel as a pastiche has taken a radical course beyond just imitation. It is in this context that Banville's work has upset the traditional concept of pastiche and resultantly has left a more polyvalent effect expanding the space for multiplicity. Banville's works are devoted to the search of beauty and the articulation of perfect sentences. The purpose of it was to achieve the excellence of poetry in prose writing. He actually has added credence to the status of an author. Meizoz defines authorial posture as a framework where the artist, the critic, film writer, the philosopher and the brand-breaker exist together though in a critical tug of postmodern existence. Thus, it

proves that the technique of pastiche has been adopted by multiple writers and authors previously and *Mrs. Osmond* is not the work selected for the current study to analyze pastiche.

The term pastiche exists alongside parody in the same linguistic block and is considered to have a sisterly relation with parody. These two terms denote to what Bakht says a deliberate arrangement of hybrid sort of discourses in the same context (76). These hybrid forms copy the dialogues from the previous works. They mimic the earlier works and overturn them when they reproduce a work. Yet, the nature of imitating of these hybrid styles are different. Genette's definition is very much apt here. He says that parody strongly transmits ironic and satirical connotation while pastiche in comparison is more subtle and elusive (32). However, to Genette pastiche is more specialized as it travels to imitative spheres where satire or parody never dare to tread. Pastiche always remains in a playful mode while keeping its transtextual power intact. It is simply imitative and not transformative to any extent of the term. Simon Kemp takes the support from the words of the theorist to analyze the concept of pastiche in crime fiction novels of Jean Echenoz. He entertains Jameson's notion of pastiche. Although Jameson's definition of pastiche is somewhat similar to Genette's but both of them differ in its tone. Echenoz's holds cryptic relationship with other materials. These materials which are the source for Echenoz's novels are neither crime fiction nor solely parodies. Kemp tries to tell that this enigmatic relationship is more of pastiche nature. By close examination of many crime fictions specifically Echenoz's novels, he explores the tools of textual play and sheer critique innate in pastiche. Simon Kemp's area of pastiche study is crime fiction which is different from my study because the elements of pastiche in Tarantino's films are the paradigm of this research.

Pastiche as a playful imitation is a significant element of contemporary Latin American literature. It does not negate its relationship with the former texts. It does not disjoint itself from the prior texts. With this particular context, Jean Franco explores the aspect of pastiche in Latin American literature. The pre-romantic culture simply adopted mimicry and they gave it a status of homage. Sor Juana imitated the style of Gongora. She maintained the delicacy of style attached to imitation. It was on her part an achievement rather than a failure. This proves the fact that the nature of pastiche is kittenish. Pastiche as a term is associated with originality. Due to the lack of uniqueness there comes what Jameson says the impulse of pastiche which forces vigorous artists, who are devoid of forms and content, to exploit the artistic reserves of

the past and put on a garb of flimsy mannerism. In the milieu of the struggle for countrywide authority, freedom and originality were two buzz words in Latin America but words like imitation, copy and repetition were considered filthy things (125-133). Since pastiche does not ridicule the prior texts, so it establishes a considerate relationship with the past. Jean Franco limits his analysis of pastiche in contemporary Latin American literature only to that type of pastiche which sublimely displaces some of the literary clichés like preference of present on past and near on remote. Franco's research of pastiche is based on Latin American Literature and it does not touch the area of my study. The focus of my research is the identification of those components in Tarantino's movies which have been copied from other works.

Kym Michelle analyzes the omnipresence of diaries and letters as epistolary in neo-Victorian fiction. It covers how different established forms of writing enter into each other and give birth to certain new form of writing. He discovers the techniques of different writers who experimented with fragmented portions from multiple origins to found new versions. Neo-Victorian literature is intertwined with Victorian studies. He illustrates that Victorian letters and diaries follow the mannerisms of fragmentation. These letters and diaries are messy, cluttered and endangered. They formulated neo-Victorian past through imitation. The neo-Victorian writers revised and represented the old Victorian styles of nineteenth century. They took the ideas and subjects from old texts and rephrased them freely. The implication of epistolary helps to know about Victorian sensibility. These writers program their works by incorporating past, present, diaries and letters in order to generate meta-critical discussion. Diana Wallace gives it the title of cat's cradle. A situation in postmodernism that designs and redesigns past (66). Thus, the ubiquitous presence of epistolary within the structure of pastiche involves critical discussion which dismembers and represents Victorians for us. Dana Shiller declared neo-Victorian novel in 1997 as the outcome of an awareness of history and fiction because both are prone to help the writers to use past as the raw material for new forms of art. As an emerging genus, neo-Victorians successfully conflated and revisited the styles of nineteenth century in various manners. Robin Gilmour pinpoints six uses that contemporary writers inculcate like introvert interpretation of Victorian ideology, destabilization of Victorian fictional standards, remaking of a traditional Victorian novel, investigative and historical novels worked out from a modern perspective (190). However, he believes that all types of historical novels are worked out in the same manner. Parody and pastiche are also a part of this

list either as a detailed form or in pieces like in the poems, diaries and letters. He further determines this practice of revision as a narrative within the narrative but without having any reference to the voice overheard and without any name of the speaker. Through the investigation of pastiche and epistolary, Kym reaches out to the source of narrator's voice in five neo-Victorian novel. He supports his views by applying Margret Rose's notion that pastiche fits in imaginative rather than derivative ways to justify its use (74). Kym tries to show that all neo-Victorian writers interject diaries and letters in their works. They always go for third person perspective and use first person perspective as complementary. The above presented review of neo-Victorian fiction as pastiche clarifies that my analysis of Tarantino's works stands separate in contrast to it.

Antonia Susan Byatt wrote a novel *Possession*. It was a two folded postmodern text. The author frequently uses other texts, authors, literary movements and past as referents in it. He interpolates them in a meta-fictional manner as parody, rewriting and pastiche. Byatt plays with parody, pastiche and meta-fiction and represents them in a different way. The structure and themes of the novel are polygonal. It is an intricate novel replete with references. A *Romance*, which is the subtitle of the novel hints at novel's connection with the romance genre and guides us that it is a romantic one. Nonetheless, the multifaceted layers prove that it is a double-coded text. "It is meta-fiction where a writer is compelled to opt for parody or pastiche which has the potential to destabilize intertextuality. Pastiche and parody both are considered the strokes which pave the way for fictiveness. Byatt also believes that pastiche and parody are responsible for pointing out the fictiveness of fiction either in a gloomy or gleeful way (157). The duality of the title not only saturates the past and the present but also it interlinks them. Through this para-text, Byatt highlights Hawthorne's power to alter reality and his creative potential to connect the past. He revives the present in the novel *Possession*. He makes an effort to recapture the present which is fleeting. The para-text also hints at the concocted nature of the text fashioned by the writer. This phantasmagorical quality of the novel is also highlighted through another epigraph from Robert Browning's poem *Mr. Sludge: the Medium*

How build such solid fabric out of air?
 How on so slight foundation found this tale,
 Biography, narrative?' or, in other words,
 'How many lies did it require to make

The portly truth you here present us with? (Epigraph)

These are just a few examples of reconstructing present with the similar vein of the past to create a plausible reality which proves that pastiche is not just an artificial attempt to justify mimicry in the garb of literary outfit. It is rather a testimony to authenticate the ingredients of great literature which always remain at work to create and recreate the world of imaginative belief. The elements of pastiche have been discussed by other researchers in different works of many authors. Also the works of Tarantino remained under discussion in terms of intertextuality in one film or the other. But they are not touched upon in terms of scenes, camera angel shots, dialogues and the inclusion of pastiche elements self-produced by Tarantino in the selected works of the author for this research.

CHAPTER 3

RESEARCH METHODOLOGY

The method chosen for analysis is textual analysis. For analyzing pastiche, film study is selected as a text. The postmodern concept of pastiche shall be under discussion, keeping in view the different scenes, dialogues, characters, camera angles, etc. Furthermore, the method will help to identify the difference between Pastiche and Parody. The first part of the chapter focuses on Jameson's notion of pastiche and the second part will briefly describe the research method.

3.1 Theoretical Framework

The theory chosen for this study is postmodern concept of pastiche by Fredrick Jameson. The period after World War II actually led to the birth and emergence of postmodernism accompanied by historical transformation and cultural logic of late capitalism. These two were the major factors that changed humanity's subjectivity and thinking patterns. On aesthetic grounds it developed a particular atmosphere for new styles. The term postmodernism got its currency in New York in 1960 as a trend setting movement replacing the concept of modernism (7). While in 1970 and 1980 the term got its fullest swing as it went directly to the spheres of architecture, audio and visual performing arts and involved subsequently the following characteristics: elimination of division between art and general life, between high class art and popular culture and separation of past, present and future, disintegration, chaos, quotation, uncertainty, self-styling, heterogeneity, quotation, gleefulness and blending of genres resulting in parody, satire, pastiche in parody, parable (Sarup132). Denizen defines postmodernism as a phase in history which resulted in consumer culture which is just skin deep and has no grounds whatsoever in cultural history of human kind. He says that postmodernism brought about a paradigm shift in cultural terms shifting its focus from content to style. But it left behind craving for the artistic things of the past and a traditional yearning for the beauty of the past. Furthermore, a vacuum was there for the real and its representations (1991). However, Fredrick Jameson suggests that postmodernism stands for imitation and is identified by unscrupulous playing with historical references (105). Postmodernism generally is considered the age of heightened commercialism which accepts no stereotypical forms of art. If on one hand, postmodernism opened a window onto the possibilities of introducing new

forms of art, it dismissed the traditional boundaries among the art forms on the other hand. In the field of filmmaking this contemporary spirit brings in the technique of pastiche which also endeavors to make and remake new films with the material of old stuff by using the new mods of technology. The artists and writers of the new age imbibed the modern sensibility and started infusing the vibes of cataclysmic creativity in their works which was to be termed by and large as postmodernism. Jameson is of the view that the postmodernists will not be able to create new arts and styles. They do not have the ability to generate new styles. That is why they approach the past, select the elements from different spheres, remix them and then represent them as new. He says that there was a time in modernism when the artists established their eccentric styles but this is not the case with postmodernism as the fusion of art has become a habit of postmodernists.

Fredrick Jameson is of the view that in the age of postmodernism for an artist there is no space for original creativity. However, the impulse of creation arrests the artist to go for the love for the past styles, subjects, images and imitations. ‘Postmodernism is experiencing an artist who has been left with no choice but pastiche because he cannot create new forms of art and beauty and he can only imitate or copy and paste the old ones’, Jameson says. This is the compulsive drawback of postmodernism that an artist has been reduced to an objectifying form of communication. Jameson calls it pastiche because with the fragmentation of subjectivity, which is doomed to meet a gloominess, it is not clear what artists and authors in this age would do of their compulsion to create except filling the present with the past. And this is what they are doing by imitating the dead styles, trashy parodies which are devoid of hidden meanings. And that is what and that is why Jameson calls it pastiche.

Pastiche and parody both entail imitation and they converge other styles. Pastiche, like parody, is the imitation of old styles which is an empty impartial practice. Which lacks the intensity and pith of parody. It has no satire and no “yin” to be discovered by the “yang”. To be more precise, one can conclude, although in a lighter vein, that pastiche and parody both are two sides of the same coin but the reality lies somewhere else. Jameson says that unlike parody pastiche does not have any hidden agenda, has no ironic intent and ridicules none. It imitates without letting the imitated know about the imitation (131). According to Rose pastiche deals just with appearance, is a fanciful bouquet which is the expression of consumer culture and has no scruples and stands as ‘blank form of parody’(28). Hutcheon asserts that for

pastiche surface and image are interchangeable and postmodernism has no value for aesthetic distinction and advocates hybridity (324). Pastiche may be a result of collective culture of imitation, yet it has the potential of a lasting spirit which invites creative minds to explore new vistas of expression and create fresh images with old tools and colors. Whereas, parody does have the potential to cut and bite the old images but it certainly does not have an everlasting urge to create fresh space for new blooming. It mimics, imitates and makes fun of existing works of art and ridicules even the most respected styles and stylists. But parody starts and ends in whirlpool of monotony. It creates nothing new but certainly it destroys.

Jameson propounds that parody is the thing of bygone days. It has lost its validity. It has lived its life. Parody was only possible in modernism. He argues that:

parody found a fertile area in the idiosyncrasies of the moderns and their inimitable styles: the Faulknerian long sentence, for example, with its breathless gerundives; Lawrentian nature imagery punctuated by testy colloquialism; Wallace Stevens's inveterate hypostasis of non-substantive parts of speech (the intricate evasions of as); the fateful (but finally predictable) swoops in Mahler from high orchestral pathos into village accordion sentiment; Heidegger's meditative-solemn practice of the false etymology as a mode of proof. (16)

They created their own distinct styles which were influenced by their respective idiosyncrasies but were surely having identifiable separate styles. Now parody takes advantage of these quirky and anomalous styles to mock the original ones by an intentional ridiculing sting. Actually the writers were sick of the contemporary spirit of monotonous creativity and they exploited mimicry/imitation as a ladder leading to new heights of self-stylization. However, a parodist while parodying a work must have some consideration for the original work. He should have kept himself in place of the artist whom he parodies. Whether a parodist mimics any artist with a sympathetic intent or not the overall impact of parody is of satiric impulse. Because parody's mechanism is to capitalize on the singularity of private styles. In the whole concept of structuring a parody, there has always been a feeling contrary to the great works of modernists' artists which invites certain linguistic norms to ridicule or mimic these styles. And it is only here where a parody enjoys its life. With the demise of linguistic norms and fragmentations of styles, the concept of parody itself stands still.

Every age brings in its own standards and sets its own bench marks. Social, cultural, political and literary spheres definitely undergo a modern sensibility which is followed by all segments of society. Unlike in the past, the postmodern period in history is the advent of no-normism. Earlier, the culture of ruling classes was adopted as a point of prestige by the commoners. This spate of imitative tendency remained in vogue even in the period called modernism. But in postmodernism, the man is witnessing all types of isms coming to an end. Capitalism has liberated the productive energy from rules and regulations of the past. Art and literature like, other social phenomena, too are no exception. Jameson says, the decisive shift from quantity to quality, the spilling over of modern literature into a crowd of individual styles and behaviors subsequently have resulted in fragmentation of language and social patterns of life to the extent that no norm is the norm of the day, and finally has become a ratified media speech. Postmodernists consume modernist's styles as their codes. These codes have their roads in present day social and professional life and also have developed systematic use of slogans and badges of racial, religious, and factional identification and finally they have entered the political arena where their manifestation is self-evident. Earlier the norms were set by the ruling class and followed by the top guns of society and they were a common use in advanced capitalist countries. But of today, these norms have been replaced by stylistic and popular heterogeneity which respects no norm. In a capitalist society, the movers and shakers namelessly coin economic policies which limit and delimit common man's existence and these faceless giants never impose their speech as in the absence of valuable norms, there is no great collective mission hence there is no older national language which keeps everyone united for a greater cause (16).

Jameson is trying to convey that there was a time when there was a linguistic norm. The writers and the artists were also adopting some sort of linguistic norm. That is why their styles could be parodied. Because a parodist finds loop whole in their writings and then plays upon them. But in postmodernism, no one believes in any norm. Each one is coming up with their own styles and languages. No one knows from where they acquired their language. They are self-producing their codes. Each one is becoming a linguistic master. The multiplicity of styles has led to the development of no-normism which means there is no belief in normal language. Art has become fragmented and privatized in postmodernism with each group of artists speaking in his own private language. That is why, Jameson says 'in this situation

parody finds itself without a vocation; it has lived, and that strange new thing pastiche slowly comes to take its place' (17). The existence of Pamela made it possible for Fielding to do the parody of it. But the lack of uniqueness in Postmodernism made it impossible for any work to be parodied. In the given circumstances one is left with no choice but to go for pastiche. He further elaborates that "pastiche is, like parody, the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language. But it is a neutral practice of such mimicry, without any of parody's ulterior motives, amputated of the satiric impulse, devoid of laughter" (17). He differentiates pastiche from parody by naming it a 'blank parody'. "Pastiche is thus blank parody, a statue with blind eyeballs: it is to parody what that other interesting and historically original modern thing, the practice of a kind of blank irony, is to what Wayne Booth calls the "stable ironies" of the eighteenth century" (17).

To justify his notion of pastiche as a 'blank irony', Jameson takes on Wayne Booth's concept of 'stable irony'. Booth presents four types of stable irony: (a) Intentional and deliberate ironies- these ironies do have an intentional and pointed effect on the reader. (b) Covert- these ironies are worked out for further reconstruction and readers are permitted to further reconstruct them as they desire. (c) Local/Finite ironies- this irony is not infinite in its application and is not universal in its nature as it is not about life in general. (d) Secure the meaning- under this category the writer and the reader enter in an agreement not to proliferate the meaning of this irony.

In each of the types fixation is there. There is some finiteness present there. This was the thing of modernism. But when, one does not know what the writer exactly means, he cannot assure the presence of irony. This situation clearly refers to 'blank irony' which Jameson mentions. Through this comparison of 'stable irony' and 'blank irony', Jameson identifies the distinction between parody and pastiche by asserting parody as holding the characteristic of biting element and pastiche as being devoid of laughter. Copley also asserts that the "aesthetic breakthrough" in the novel of Mann hints at the "triumph of 'postmodern' pastiche over 'modern' parody".

Jameson is of the opinion that the concept of pastiche stems from the death of the subject. Uniqueness of style, individualism, private styles, mannerism and all relative terms were the characteristics of modernists. These elements were a source of generating new ideologies and new worlds. In Postmodernism, the producers find themselves forced to turn to

the dead styles of the past as they don't have new resources of creativity which are gone and because the modernist styles and works were inimitable like one's own fingerprints (17). The death of the subject led to the disappearance of unique individual styles. Jameson says that the death of the subject has resulted in ending of personal styles. And with the disappearance of individual personal styles, there is only one possibility available and that is the option of pastiche. The idea of inevitability of pastiche does have everything to Thomas Man (Doctor Faustus), who followed in turn Adorno's greatest ever musical experimentation by Schoenberg and Stravinsky. Schoenberg's creative simplicity Stravinsky's weird eclecticism both are distinct and cannot be accepted as parody (16). The artists and the writers have reached to a situation where new things cannot be created because they already have been done (115). He proclaims that in this situation in which the subjects have become dead, there is only one possibility left for an artist to copy the already dead subjects (115). As a matter of fact pastiche has developed the mechanism that entertains individualistic motivations of art less and favors the things of art that are deemed good to create. The lack of individual styles actually means an increasing passive effect on artistic creation because the passive individuals ultimately feel themselves to be in the influence of a power which is bigger than the personal motives. Similar such is true of the genre of visual narrative where instead of originating personal styles, filmmakers largely are using the old styles and established motifs that will gather the public support to continue the support for filmmaking. Jameson puts the effects of pastiche focusing on film in the following words, one can easily assume that the Americans were in the love of 1950s artistic aura and whatever was created in the name of filmography and to be able to create filmography had a great impact on the viewers to make them able to be the part of the situations on the screen, and it was a sense of personal but passive involvement in this genre (23).

According to Jameson pastiche is destined to identify itself with a sort of 'historicism' as it is the case in architectural history which, Jameson calls, 'a random cannibalism of past styles'. "Pastiche is the cannibalization of all the styles of the past, the play of random stylistic allusion" (18). Jameson holds the opinion that pastiche cannibalizes earlier works just to give meaning to the new work and to create new things. This cannibalistic pastiche is manifest everywhere in the spheres of all cultural productions but it is nakedly evident in the global, American centered Television and Hollywood culture. Jameson calls it 'pop history' - a history

which is based on the popular images which again are produced by commercial culture. He says that ‘this omnipresence of pastiche is not incompatible with a certain humor, however, nor is it innocent of all passion: it is at the least compatible with addiction -- with a whole historically original consumers’ appetite for a world transformed into sheer images of itself and for pseudo-events and ‘spectacles’ the term of the situationists’ (17). He also says that when the artists try to recapture the past by pastiching it the essence of history becomes lost. However, he believes that the artists and authors of the pastiche have become superficial stereotypes who are making things of the past in a manner which the past itself did not have. The works of these artists present the appearance of an historical account which is no longer accessible to the audience or the readers. However, Jameson upholds the opinion that the postmodernist artists do not deliberately pastiche a work of art. In some cases, they themselves are not aware of the presence of imitation in their works. He further elaborates that the artists do not specifically select the material for imitation rather they casually choose the material without having any particular intent. The idea only is to refashion the past in a totally different work by molding it. The artist “randomly and without principle but with gusto cannibalizes all the architectural styles of the past and combines them in over stimulating ensembles” (18). He does not buy this idea that the artist is intentionally using pastiche as a tool to create his work, yet pastiche is there without letting the artist realize that it is there.

Jameson links the concept of pastiche with the concept of simulacra. He says that the postmodernism is ‘The Third Machine Age’ (37). Modernists presented machines but the postmodernist represented the machines in a different manner. Reproduction is done by the machines as machines do not ask for demands from our aesthetic representation. They only ask for narratives, movie, cameras, video, tape recorders...the whole process is technological production and at the same time reproduction of the simulacrum (Jameson). Simulacra advocated reproduction of already reproduced images, ideas, styles and material artistic forms. In the critical analysis of postmodernism, the concept of simulacra was at work to nullify all wishful thinking entertaining the idea of either uniqueness or originality in the field of art. Simulacrum has its own logic of time and space which has changed the traditional concept of historical time. The past is no more a dead event as is seen in the historical novels, Lukacs defines it. Past cultures and class wars are saved in collective human memory and they can be revived for the reorientation of our collective future. Stories and events of the bygone

generations have a retrospective dimension of indispensability of time which constitute the ingredients of the concept of simulacrum. Simulacra gave credence to the notion of disbelief in the permanence of art. It is believed that there is nothing new so the idea of uniqueness stands no ground to which Jameson hints at by reserving Plato's concept of simulacrum 'the identical copy for which no original has ever existed' (17). In a capitalist where the working of third age machine has globalized every type of production in every form inclusive of art, literature, film etc., no rights are reserved to any individual in a traditional manner. Just patents are there. In the contemporary age of art, like material goods, only brands and styles are there. It is here where pastiche takes the charge of production in the field of visual art. Jameson points out that the needs of late capitalist world are different. And to meet the requirements of postmodernist world, the artists makeshift to pastiche for the sake of creation.

Once again the notion that nothing new can be created in the strict sense of creativity as everything has already been created is tantamount to claim that an artist is unable to create something new and he is imprisoned in the past. The artists try to bring something new by mixing past and past styles. Although nothing new can be produced but when the artists take the chunks from various genres and incorporate them in their works, they declare it as something new. In return, what we get is 'old in gold'. So we see the "omnipresence" of pastiche in every piece of art. Jameson refers to 'nostalgia films' as an example of 'omnipresent' pastiche. He says "nostalgia films or (what the French neatly call *la mode rétro* - retrospective styling) restructure the whole issue of pastiche and project it onto a collective and social level, where the desperate attempt to appropriate a missing past is now refracted through the iron law of fashion change and the emergent ideology of the generation"(19). Jameson names George Lucas' *American Graffiti* as an example in this genus which captures the stylistic mannerisms of 'the 1950s United States, the United States of the Eisenhower era'. He says that

the way nostalgia film or *la mode rétro* represents the past for us in hyper stylized ways (the 50s in George Lucas's *American Graffiti*; the Italian 1930s in Roman Polanski's *Chinatown*); in such works we approach "the 'past' through stylistic connotation, conveying 'pastness' by the glossy qualities of the image, and '1930s-ness' or '1950s-ness' by the attributes of fashion. (19)

Star Wars is another example of nostalgia films that recollects the encounter of watching “the Buck Rogers type—alien villains, true American heroes, heroines in distress, the death ray or the doomsday box” through the workings of pastiche (19). This pastiche neither hints at the appropriation of parody nor satire. The movie is a nostalgia film in the sense that quite contrary to the idea of American Graffiti, the film neither reinvent picture of the past in its lost totality. It just reinvents the feel attached to the events of the past and shape them as artistic objects of bygone days. Furthermore, the genre of film enlivens a particular sense of the past attached to those objects which were once but are no more. That is how pastiche remains at work in while making nostalgia to which Jameson points at.

Modernism and postmodernism both viewed the art of film making and did have certain reservations as to accepting film as an art form, but still this art travelled every length and breadth of artistic evolution and kept on consuming every type of stuff from other art forms. But, as they say, every evolution has a climax and film also underwent the height of its maturity. After this point, it was quite natural that the new stuff in the name of film stopped coming out and old movies were readopted to make new movies with some changes here and there. To keep the interest of the users or audience ever growing, the artists, producers and other forces in the market bring about a change in the art forms. This always impacts the forms of art and the taste of their users. In the light of Jameson’s theory of pastiche, one can easily identify the impact of this spirit of technique which is everywhere in practice. And in films the directors are playing with the technique of pastiche in terms of music, scenes, characters, subjects, lighting systems, camera shots and the ideas, just to keep the audience intact. And in turn the audience feels more contacted with it.

After having analyzed the theory of pastiche by Jameson, the works by Tarantino under the influence of pastiche will be analyzed here.

3.2 Research Method

3.2.1 Textual Analysis

The very word method is derived from the word ‘metdos’ that means a process, mode or procedure. It is a way or technique used to gather data for analysis in order to uncover the covered or to get new information and to make our understanding about a study more effectively. Textual analysis is used for illustrating the features of a visual or recorded message. The primary function of textual analysis is to describe the structure, context, function and idea

present in the text. It closely examines the meaning, content and discourse of the text. A text that ranges from the horizon of newspapers, TV programs, fashion and blogs. While performing textual analysis, we predict the interpretations of the available texts. In the process of analyzing a text, we try to attain the knowledge of the ways people make understanding of the world around them at a particular time and space, and in a specific culture. Through the process of interpreting reality, people can have the better understanding not only of their own cultures but others' as well because of the availability of numerous modes. Whenever we generate any interpretation about the meaning of something (a film, magazine, book, TV program, ornament, etc.) we consider it as a text. Stuart Hall describes that any form of text literary or visual narrative use symbolism. These symbols help in the fabrication of rules and regulations necessary for the language of a text. A text is something we produce meaning out of it. There are many forms of texts such as visual narrative, books, films, magazine, newspapers, music and advertisement. All these forms of texts can be used for exploring meanings. The researchers select from among these types of texts in order to find out the connection the text has with society, media and culture. Texts help to discover social reality. The ideas, themes, aspects, symbols, language and the subjects of a text help in understanding the context of a text. Together these components construct a text.

McKee says that textual analysis is a method that researcher chose to gain information. It aids in finding out the meanings and experiences of cultures and subcultures. Textual analysis is very helpful for those researchers who want to know about the traditions of various cultures. These researchers aim at understanding human realities and how cultures originate. They try to find out the ways that shaped the world. So, textual analysis can be applied on anything that conveys meaning. Robert elaborates that "textual analysis is applicable to any object" (193). That is why films rightly fall in the category of a text. Fredrick Jameson provides the examples of films like *Godard*, *Jaws* and *The Godfather* while asserting his views on postmodernism. He also mentions films like *American Graffiti*, *Body Heat* and *Star Wars* to prove his point on pastiche. Jameson's citing of films as an example fortifies my selection of films as a text.

For the purpose of exploring pastiche in Quentin Tarantino's movies, textual analysis is selected as a research method for better understanding. Textual analysis is chosen for this particular study as it would be helpful to chalk out the workings of pastiche in Tarantino's

movies. The study selects textual analysis as research tool to find out the elements of pastiche in dialogue delivery, settings and scenes. It is also useful in exploring that how Tarantino coalesces camera angles in various moments in his films.

3.2.2 Steps to analyze Text

The first step to analyze any text, is to know what this text is about. What the text is trying to convey.

Then comes the purpose of the text. Whether the purpose of the text is to persuade, to convince, to educate or to illustrate. Whether it is combining all these factors or any of them.

Is there any hidden meaning or moral?

Is there any historical, political or social background? If there is any, then what its effects are on the author or the composer?

What is the form of a text? Is it a poem, a film, a drama, or a website? And by which mean the text is delivered? These are the steps to follow for doing textual analysis.

Characters, structures, themes, plots, syntax, symbolism, and grammatical elements are studied in prose or dramas. In poetry the focus remains on the tone, style, repetition, alliteration, rhyme and rhythm, metaphors, similes and personification and the language of that poetry. Camera shots, camera angles, music, sound, costume, makeup, dialogue and scenes are the things to concentrate for analyzing movies. So in the selected works of Tarantino, camera shots, dialogues, music, scenes and settings are examined under the context of pastiche by Jameson. Jameson says that pastiche is a technique like parody. Pastiche has taken over the place of parody in postmodernism. Jameson names it a blank parody. He further says that postmodernism has turned the tables of trends and techniques. The artist and the authors of new era went with the currents of time and they tried different tricks and techniques to create something new. In this context, they started to adopt the technique of imitating past styles and works, the technique which is called pastiche. The idea behind pastiching is only creativity. On the other hand, Jameson believes that as modernism was the period of grand-narratives which has now become over, it took with it the possibility to create unique and individual styles. Lyotard defines “postmodern as incredulity towards metanarratives. ...” (239-241). He believes that grand-narratives and unity of ideas was the hallmark of modernism which met a catastrophic phase with the advent of postmodernism. The spirit of this new age permeates in mini-narratives and fragmented pieces of older grand arts. This is what Jameson also hints at

that the death of meta-narratives generates the possibility of pastiching old styles for new purposes. It is not possible now to create unique styles. So, the artists are only filling the present with the past. Tarantino, a postmodernist film director, is the biggest example when it comes to pastiching past styles because no other director uses pastiche element as frequently as Tarantino does.

CHAPTER 4

ANAYLSIS

The first part of this chapter focuses on Tarantino as a director. Tarantino, whose works fall under the category of postmodernism, has been rightly recognized as the most prominent protagonist of pastiche. The second part of this chapter deals with analyses of Tarantino's works showing his craftsmanship in making new films by exploiting the stuff from the earlier makes. The third part of this chapter covers innovative creativity of Tarantino where he uses his own creations for making new stuff.

4.1 Tarantino as a Great Director

Quentin Tarantino is an American director and screen writer. He was born on March 27, 1963. His movies involves style, violence, forthright dialogues and a sharp mix of film and pop culture. Before selling the two plays namely *True Romance* and *Natural Born Killer*, he worked at a video store in California. He started his journey as a director in 1992 with *Reservoir Dogs*. Wensley Clarkson in his book *Quentin Tarantino: Shooting from the Hip* talks about the life of Tarantino. He says that Tarantino's mother was his inspiration who rendered in him the love for cinema, pulp literature and funny books. After completing his studies he did a job at a video store. This job further increased his passion for films. He felt inclined towards watching films. He watched lots of movies. The popularity of the film did not matter to him. It was his passion towards movies which mattered. The job at a video store was his desire. This job helped him making his career as a great director. He becomes famous among new generation with the release of his first film. To Quentin Tarantino, what is more important is filmmaking. He has his own world of art and is obsessed with movies of his taste and remaking them. Art making matters to him and he has taken this job quite seriously. Tarantino uses his particular instruments to his fancy creation. He synthesizes old themes with popular culture and gives them a fresh look. He exploits history in his art of storytelling. Generally, the audience or the viewers or the readers are accustomed to enjoying the pieces of art according to the pulse of their imagination and always remain in the grip of their own self-reflexivity. Whereas, Tarantino uses the same habit of self-reflexivity in the genre of filmmaking. Tarantino says about himself, "I am looking to my movies as my passport to the world".

He considers his movies as his ‘passport’ to the world. It is literally true that his movies made him known to the world far and wide beyond America. Tarantino as a brand has his peculiar flavor and unlike other postmodernist writers and artist who are mainly interested in experimenting things in an ironic manner, he is exclusively a person with a sensibility of his own and sees everything of the world in an interrelated mechanism. To Tarantino, there is no old which cannot be remade. Things of art of the past are as fresh and relevant as ever. He makes and remakes films as a creator and enjoys this art of his own.

Now, that’s what I’m always, kind-of, trying to do with my genre films—I don’t know whether I’m succeeding or not, but that’s the attempt...to take something you’ve seen before: I love it—I respect it—and I’m gonna deliver the goods...but I’m also trying to, you know, reinvent it, in a way...do it a much different way than you’ve ever seen before. (Tarantino 1996)

Tarantino is a staple whose life is all about adventures. He enjoys taking risk by making such movies. And this risk taking component of his personality makes him a postmodern person. He is, like Odysseus, has accepted his master passion as his destiny. He believes that he has been oriented to not waver against any type of seductions which can lead him astray. His type of character makes him what a person of postmodernism is. To him, universe of nothingness is not more than artifice reflecting artifice. Seemingly, Tarantino is a modern stoic who magnifies nothingness in an artistic manner. He mirrors what already has been mirrored. It seems that, again like Odysseus, he has other ends in his mind, other places he wants to tread and other things he wants to accomplish in the real world, and not just in films.

Some of the critics are of the opinion that like Jean Baudrillard, Tarantino also has a disbelief in reality and takes art from the other way around. Films to Tarantino become an end to themselves. To postmodern sensibility, life of the past in every manner can be taken as real unreal, and this is what Tarantino practices in movie making. Not much longer before modernism, movies were considered the reflection of actual life but in postmodern way of the world films like other genres are created as an art which reflects the world of art. Catherine Constable weighs this perception as not far from the subjective truth and opines that Baudrillard’s point of view “the real itself becomes film” is strikingly

analogues to believing that film has become real. There is truth there in believing so. In postmodern scenario the impact of film on society is more real than reality itself. Baudrillard and Tarantino are the real representative of postmodernism and to prove them otherwise, one has to undo the world of film which has given new meaning to life and art simultaneously.

From the visual impact of film in the life of the people in America, Japan, India and many other countries in Europe, one can safely assume that the impact of film in everyday life has changed the way of thinking of these people. However, Constable warns that when the reality turns into film it destroys the sensitivity of reality. But it is a partial truth. If anything, the effect of film on contemporary society has created, a rationale for the existence of the life of the film. Film and other genres of electronic media have not destroyed the real but have, instead, altered the way man has been thinking. Movies willy-nilly expose more than what they try to hide.

Tarantino believes that inclusion of fullness of reality behind an artistic mask belittles the craft of a filmmaker and an artist. That is the reason that Tarantino is the first director of the contemporary film world who speaks “film natively” and so fluently in his discussions of the world. Tarantino defines film as a medium of expression more meaningful and more positive than what even Baudrillard’s apocalyptic vision of postmodernism suggests. In short, Tarantino intertwines the mask and the wearer, film and reality in such a way even Dick never was able to manage. It is quite useless to draw a comparison between Tarantino and his contestants or his like, yet his work outsmarts his contenders and his films would definitely outlive his person. Although his detractors brand him a maker of the made movies, yet Tarantino stands much beyond it. To the contrary, Tarantino speaks “movies”, and speaking movies helps him unearth the reality he himself has explored. Tarantino in contemporary scenario is a more controversial film director than mere a film director. He sounds like a rebel but speaks like a philosopher and acts like a prophet. His strong headedness makes him a protagonist and his film direction career proves that he is a harbinger of a new film time.

The directors of 1990s maintained the tradition of Classical Hollywood and they were making the films on traditional patterns. There were two groups of filmmakers. One group was of the directors of conventional pattern who maintained

the old classical customs of American cinema with typical techniques of storytelling. They adopted typical stratagems of storytelling. They followed the linear concepts of storytelling. They remained stick to chronological order pattern. They never tried to bring changes into the art of film making. The other group of directors does not belong to the mainstream cinema and they were less established directors. These are the directors who changed the whole patterns of films. They individually contributed in the field of cinema by introducing new techniques and styles. Quentin Tarantino is one of them. The movies of Tarantino provide an insight to the audience and audience enjoy watching an unconventional film. First group of directors belongs to modernism as they adopted old traditions. While on the other hand, Tarantino and his group is categorized as postmodern because they broke the old conventions and brought new trends and techniques. Tarantino is the one who experimented with films. Bordwell and Thompson asserts that Tarantino belongs to the group of directors who appeared in 1990s. Films were put to test by him and he introduced new trends. He played with narrative techniques and bring forth non-chronological order in the plot setting of *Pulp Fiction*. Inspired by Tarantino, an innovative term made its way to the circles of critics: Tarantinoesque. Earlier similar such terms were attributed to Kafka and Alfred Hitchcock. And they were Kafkaesque and Hitchcockians respectively. Factually speaking, these terms carry everything and nothing simultaneously. At the best, these terms were tailored to make the reader able to understand the attached meaning without being able to define them (Holm 19). Non-chronological narrative pattern, prolonged dialogue scenes, 'ensemble casts' violence, dark humor, intertextual references and pastiche are some of the characteristics of Tarantino's films. In fact, he is the director, who is known for genre blending with the help of pastiche. Tarantino used the technique of pastiche in his movies in order to give his audience a taste of newness. He adds as many references from different genres as possible to show his cinematic knowledge. The addition of such references as pastiche into a single movie can be recognized as representative of his unique style. He not only pastiches the literary elements from different spheres but also he imitates the cinematic elements from various works. Some of the cinematic components are a trademark of his personality which are his own creations and they appear in almost

all of his films. The ingredient of pastiche appears through literary and cinematic elements. We see pastiche in the form of dialogues, ideas, setting, themes, intertextual references, soundtrack, scenes, camera angles, camera shots and trunk camera shots etc. Let us now have a look at the inclusion of all pastiche components in his movies.

4.2 Analyses of Tarantino's Films as Pastiche

As postmodernism is called the age of pastiche, movies, like other genres of art, tasted the full dose of pastiche. Quentin Tarantino is genuinely called the rebel and prophet of pastiche in the art of movie making. Similarly, Hollywood has been termed the center of pastiche when it comes to remaking of its own hits of all times. Tarantino made and remade imitative films. He tried his hands on so many hits of the past: great works of Hollywood directors. He himself made number of movies which he had earlier produced and directed. He experimented with themes, styles by using innovative techniques of camera, music, costume, intertextuality, dialogues and scenes, etc. Wucher illustrates that texts have its significant relationship with other texts on the basis of cultural traditions. Due to their traditional legacies, themes, ideas, setting, plot, characters, symbols and stylistic techniques are put together from earlier texts. In this way, intertextuality either intentionally or unintentionally make use of the past texts. This is true in case of Tarantino as he takes references from other films and use them as pastiche. These pastiche elements in his films do not touch the boundary of parody. Rather he presents these elements in a softer manner. There are so many instances of pastiche in his movies. There is not a single movie directed by him which is not a copy of something. But I will hold my discussion limited to the films selected for analyzing the concept of pastiche theorized by Jameson.

4.2.1 *Pulp Fiction*

Tarantino said in an interview that he had the idea of *Pulp Fiction* even before *Reservoir Dogs*. He intended to make a movie without money. And that is how he made one such to show as a calling card at the festivals. He presented to the audience which he was skilled at. This skill helped him to produce a full-length movie. So, he wrote the story of Vincent Vega and Mia Wallace.

Pulp Fiction is a 1994 film. Quentin Tarantino wrote and directed this film together with Roger Avary (p 185). The omnipresence of pastiche and homage have made it a postmodern film. Indeed this film is replete with multiple references taken from the other

sources. From the beginning of the title, the film suggests its being pastiche. The title *Pulp Fiction* is named after *Pulp Magazines*. The word *Pulp* points towards the inexpensive ‘wood pulp paper’ on which the magazines were published. The covers of these magazines were designed to attract the audience. These covers encapsulate ‘sensational pictures of space aliens’ and damsel in distress. The edges of the magazines were rough and jagged. ‘Hard-boiled crimes’, ‘Westerns’, ‘fantasy’, ‘romance’, ‘science fiction’ and horror were the subjects of these *Pulp Magazines*. Tarantino copies the pattern of *Pulp Magazines* in *Pulp Fiction*. Tarantino directed the movie *Pulp Fiction* in 1994. The temporary title of the movie was *Black Mask* which was a tribute to the *Pulp Magazines*. Tarantino followed the patterns of *Pulp Magazines* and included the themes like violence and crime in *Pulp Fiction*. As *Pulp magazines’* covers depict sensational images of space aliens, femmes as temptress and maiden in distress we find the same sort of schema in *Pulp Fiction*.

Pulp Magazines



Pulp Fiction



The enchantress is there to play its role. Crime is there. Romance is there. Fantasy is there as well as Western images are there. This establishes the fact that title truly pastiches *Pulp magazines*.

Another example of pastiche is *Pulp Fiction* where Tarantino profusely exploited the famous/notorious quotes from other sources. One clearly remembers the alleged Biblical quote uttered twice by Samuel Jackson's badass hit man Jules. Jules recites in an intimidating manner a quote from the Bible which actually is not a Biblical verse. But he claims it as to be. The last two lines of his speech are similar but rest of the speech is a humble jumble from different sources. Here pastiche may seem to be a bit of a parody but Tarantino's effort is to stay straight. He does not go for ridicule. It seems that perhaps he has not done the research himself to exploit the Biblical quote but he, however used almost the exact text which was recited in the beginning of a Japanese movie *Karate Kiba* which is a martial art film. This movie was released in America with the name as *The Bodyguard*.

The path of the righteous man and defender is beset on all sides by the iniquity of the selfish and the tyranny of evil men. Blessed is he, who in the name of charity and good will, shepherds the weak through the valley of darkness, for he is truly his brother's keeper, and the father of lost children. And I will execute great vengeance upon them with furious anger, who poison and destroy my brothers; and they shall know that I am Chiba the Bodyguard when I shall lay my vengeance upon them. (*Karate Kiba*)

The path of the righteous man is beset on all sides by the inequities of the selfish and the tyranny of evil men. Blessed is he who, in the name of charity and good will, shepherds the weak through the valley of darkness, for he is truly his brother's keeper and the finder of lost children. And I will strike down upon thee with great vengeance and furious anger those who attempt to poison and destroy my brothers. And you will know my name is the Lord when I lay my vengeance upon you. (*Pulp Fiction*)

It is clear from the above mentioned verses that this speech was originally quoted by 'Chiba' and the same speech is implied by Tarantino in the movie 'Pulp Fiction'. Not only it is a pastiche of *Karate Kiba* but these quotes are also an imitation of Bible verses. Tarantino blends these verses with his own language to give it a fresh touch. First line 'the path of the righteous man is beset on/ all sides by the inequities' is from [cf. Ezekiel 18-26]. The second one 'of the selfish and the tyranny of evil men/ blessed is he who, in the name of charity' is a reference from New Testament and good will, shepherds is from [cf. Ezekiel 34]. The line 'the weak through the valley of darkness' is an allusion from [cf. Psa. 23-24] and "for he is truly his brother's keeper" is from [Gen. 4:9]. The lines 'and I will strike down upon thee with great

vengeance and furious anger/ those who attempt to poison and destroy my brothers. And you will know my name is the Lord/ when I lay my vengeance upon you' are sourced from [Ezekiel 25:17]. This instance proves that it is an example of pastiche. This instance of pastiche is “amputated of the satiric impulse” (17). Tarantino does not target anyone by presenting an intertextual pastiche scene. Thus, it fulfills the aspect of Jameson’s theory that pastiche lacks any hidden meaning.

He also pastiches some popular lines from various genres with the notion that they would appeal to the audience again like before. In the scene, when Butch frees Marcellus from Zed, Marcellus before killing Zed, informs him “I am gonna call a couple of hard pipe-hittin/ niggers to go to work on the homes here with a pair of pliers and a blowtorch” (Wallace). Tarantino catches these lines from *Charley Varrick* where the character of Maynard informs the manager of the bank about some gangsters who “will go to work on you with a pair of pliers and a blowtorch”.

The role of pastiche is significant in the making of scenes. Tarantino mixes the scenes in order to make them appealing. There is a scene when Marcellus comes in front of Butch’s car. Marcellus faces him near a traffic signal. This is the copy of the scene from the movie *Psycho (1960)* when the boss of Marion crosses the street in front of her car.

Pulp Fiction





Psycho



Another important pastiche scene in the movie is Vincent and Mia's dinner date for which they go to Jack Rabbit Slim's restaurant. The entire shot is packed with references taken from rock stars and old films. In this movie, the aura of 1950s is reincarnated. Stylistic efforts have been made expertly to create a collage of divergent scenes, styles and shots to create a wholesome ambiance of that era. First, the booths looking like huge American cars of the 1950s have been erected with video screens playing scenes from the streets of 1950s. Artistic effect of these efforts is so real that the windows look like opening onto the street and the cars of that particular era are going past the windows. So much so that the dance floor too is shaped like a speedometer creating a link of the restaurant which is reminiscent of Elvis Presley's gleaming era and it is only because Elvis had had a penchant for cars. References to the Pop culture go beyond the layout of the restaurant as the waitresses and the waiters are shown in dresses of the film characters of that era. They are dressed same as of Marilyn Monroe and James Dean who are the celebrities of 1950 and 1960.

James Dean



Waiter in *Pulp Fiction* as James



The girl who is introduced as a Marilyn Monroe the chief guest of dance competition is the famous American actress and singer Jane Mansfield. She is presented as Monroe, dressed like Monroe and she imitates her famous move. Marilyn Monroe in the film *The Seven year Itch* was dressed up in white. After leaving the theatre with her date she was on her way then suddenly “the breeze from a subway grate below causes her dress to nearly fly above her head” (Simone). The same scene is recreated by Tarantino in *Pulp Fiction*.

Marilyn Monroe in The Seven Year Itch



Pulp Fiction



The whole aura of pastiche is created by copying and pasting references from the past styles and genres. The presence of pastiche is there in the form of reproduction of the same scene. Same hair-do, same dress as well the duct are there to complete the whole package. The type of camera angle used to shoot this scene is the pastiche of the same camera angle used in the original scene from *The Seven Year Itch* (1955).

There is another example of pastiche in the film. We see the element of pastiche in the form of costume and the whole look. The waiter at the restaurant takes the order from Mia and Vincent imitates the look of Buddy Holly. He is dressed same as the Buddy Holly. Tarantino borrows the image of *Buddy Holly* to use it in *Pulp Fiction*.

Buddy Holly

Waiter in Pulp Fiction as Buddy Holly



Mia's looks with red lipstick and red nail paint are inspired by Rachel's character from the *Blade Runner* (1982). Not only her looks do have a lot with Rachel but the way Mia smokes and lights up the cigarettes are somewhat similar to that of Rachel.

Mia from Pulp Fiction



Rachel from The Blade Runner



The conversation between Mia and Vincent at dinner table in the restaurant indicates the inter-textual pastiche when Vincent (John Travolta) mentions his previous movies like *Saturday Night Fever* and *Grease*. The dinner table setting with the milkshake clearly gives hint at the same setting incorporated in *Grease*. Their coquettish dialogues are taken from Howard Hawk's movie '*His Girl Friday*'. Mia's dialogue 'mind rolling me one of those' is a direct imitation from that film. An *example* of pastiche in the same scene is the dance

performed by Mia and Vincent Vega to win the dance competition. Mia and Vincent's dance moves are a ditto copy with little changes of the dance scene in Federico Fellini's *8 ½*.



There are multiple posters pasted on the walls of the JRS's restaurant which have been incorporated as inter-textual pastiche. There is a poster on Jack Rabbit Slim's restaurant wall which is a pastiche of the film 'Attack of the 50-Foot Woman'. This is an American black-and-white science fiction film. Tarantino includes the poster of this film in *Pulp Fiction*. The posters of *Motorcycle Gang*, *Rock All Night*, *Sorority Girl* and *The Young Racer*, *Daddy-O*, *High school Confidential*, *Machine Gun Kelly*, *Road racers*, *Attack of the Crab Monsters* are also there.

One pastiche scene is when Vincent in *Pulp Fiction* opens up the mysterious briefcase and the inside properties glow. This briefcase's opening and the glowing of the inside properties and then illuminating Vincent's face is a copy of the *Kiss me Deadly* movie scene. At the same the briefcase thing creates the same curiosity like the original one. Tarantino says that the material inside the briefcase could be anything. He says that he intentionally does not

open the mystery of the briefcase material. He leaves it onto the audience to decide about the material.

Pulp Fiction



Kiss Me Deadly



The traces of inter-textual scene can be found in the murder scene of Vincent Vega in the film. The very scene is much identical to the movie shot *Three days of the Condor* (1975). Vincent dies exactly the same as the character of the *Three days of the Condor*.



Marcellus' character depends on pastiche to build the aura of mafia boss. When Butch saves Marcellus from the gangsters, he vows on Zed: "I'm gonna call a couple pipe-hittin' niggers, who'll go to work on Holmes here with a pair of pliers and a blow torch" (*Pulp Fiction*). This dialogue mirrors the same dialogue delivered by Maynard Boyle in *Charley Varrick*. He says, "They're gonna strip you naked and go to work on you with a pair of pliers and a blowtorch". It indicates that how strongly Tarantino relies on pastiche to create the impact of its being new by using past styles. Wucher says that the convenience and the skill with which he pastiches cinematic genres and styles make him a unique postmodernist director. Tarantino selects these pastiche elements randomly and without any motif. Jameson asserts that the postmodernist artists randomly select pastiche instances in an effort to create new things.

Tarantino was so much inspired by Jean-Lu Godard that he imitates the elements and styles from his movies. As mentioned before that Mia's character in *Pulp fiction* is influenced by Godard's film *My Life to Live's* (1962) character Anna Karina as Nana. The whole conversation of Nana's break up with husband is 'shot from behind their heads'. The same sort of impact is created by shooting the scene from behind Mia's head while she informs Vincent about her getting dressed up.





Her staring at Vincent with the tone of loneliness is copied from that of Nana. Mia's solo dance sequence is also a pastiche of Nana's dance. Mia Wallace's dialogue 'why people can't comfortably share silences' is taken from the same film. The shot in which Jules and Vincent walk through the apartment's corridor reflects the scene of Lemmy and the 'seductress' as they walk through the hotel hallways. Tarantino pastiches the same type of hallway, same camera angle to shot this scene and the similar use of long-take.





It is clear from the above pictures that Quentin Tarantino loves pastiching old styles and references. He presents them in a mild way. The presence of past works and styles in Tarantino's films proves Jameson's saying that "pastiche is the cannibalization of all the styles of the past" (18).

4.2.2 *Inglorious Basterds*

Quentin Tarantino's *Inglorious Basterds* (2009) is based on the theme of Nazi-killing. Its title and main idea both are borrowed from 1978's *The Inglorious Bastards*—an Italian B movie with a lead role by cigar-chomping Fred Williamson and directed by Tarantino's hero Enzo G. Castellari. The movie is about the hatred against the Jews. The plot entertains a campaign executed by some notorious men on a mission in world war second. Since the start of the movie it hints at its being a work that is replete with elements that have been recycled in it. Apart from other components, the opening theme of the film is a pastiche of the song *The Green Leaves of Summer* by Dimitri Tiomkin and Paul Francis Webster. They together composed this song for the starting of the film *The Alamo*. Tarantino recycles this theme just to enhance the beauty of his own product. Later on, he borrows the other musicians' themes in the movie.

The opening of *Inglorious Basterds* has been set in a French dairy farm on the top of a mountain. It reminds the viewer a similar scene from *The Sound of Music* when it comes to

setting up a location and its perspective. The landscape and the countryside both are enthralling.

The Sound of the Music



Inglorious Basterds



Tarantino's much talked-about *Inglorious Basterds* has another parent source. *The Dirty Dozen* is an American war movie of 1967 with a similar concept. The plot was about a war mission assigned to a team of hardened criminals. Tarantino himself admitted that *Inglorious Basterds* is *My Dirty Dozen*.

In the opening scene in *Inglorious Bastards* Lapadite is shown doing some labor outside his house. His daughter sees Col. Hans Landa along with his companions reaching.

Hans Landa after approaching Lapadite enters his house and demands his family members out. Then the milk is served to him and after that interrogation starts. And then the shootout takes place. This scene is a pastiche of the film *The Good, the Bad and the Ugly* (1966). A similar such scene is shot in movie *The Good, the Bad and the Ugly*. Good guy is doing some work outside his house when his child sees the enemy approaching. Again the family members are forced to leave. Food, drink and interrogation... bang... shootout. And it is over. In both the scenes we find a classic example of pastiche which is pure and does not contain any element of irony or satire. The entire scene is recreated to introduce the main protagonist of the movie. This idea of introducing the main character in *Inglorious Basterds* is a replica of the movie *Once Upon a time in the West* (1968). In both the movies, a single parent is feeding his family on a farm located in a remote area. Both the scenes end in mass murder with heroine's entry. This helps in locating that Tarantino hodgepodes past styles frequently. In this way, he fits into the space where Jameson says that postmodernist artists are only filling the present with the past with the sole purpose of engineering new styles.

The very next scene imitates a movie shot of *The Bells of Death* (1968). At the starting of *The Bells of Death* we see that three foemen blitz the village and kill the hero's family. The antagonists attack a cottage and from all the family members, the mother is the only one who flees towards the field. One of the bandits aims at her by pointing the arrow. He aspires to kill her. This particular shot is copied in *Inglorious Basterds* 'when Col. Hans Landa aims his pistol at Shoshanna'. After killing the mother, the bandits suspect other family members hidden under the floorboard and the similarity goes beyond this situation when one of the hidden persons is killed in a brutal gunfire reminding the viewers of the massacre of Shoshanna's family in *Inglorious Basterds* by Hans Landa. Finally, Shoshanna makes her way to escape and flees towards the field. The camera has been placed inside the room to shot this scene through a door space. Tarantino borrows this camera angling from the 1956 movie *The Searchers* (1956) where the scene is recorded through a door space and a man is doing a brisk walk. Tarantino copies the exact position of camera to record Shoshanna's running. This proves the fact that Tarantino does not hesitate to take elements from previous genres and includes them in his own works and his pastiche elements do not touch the lines of parody.



Tarantino loves music and his soundtracks have become the bestsellers. Romanov says that the music in his movies plays an important role in creating the whole environment of a particular scene, giving voice to the thoughts of the characters and paying tribute to a particular film genres (1). He further illustrates that ‘when you take the right songs and put them in a sequence in a movie right, it’s about as cinematic a thing as you can do. It really works in this visceral, emotional, cinematic way that’s special. And when you do it right, the effect is you can never really hear that song again without thinking about that image from the movie’ (138). Tarantino’s words substantiates the importance he pays to music.

As mentioned before that he copies the soundtrack of Dimitri and Paul for the opening music of *Inglorious Basterds*. He imitates multiple soundtracks as the film progresses. “Rachtman's unit was ambushed by The Basterds. He, Butz and Ludwig were the only survivors. Aldo Raine calls Rachtman to persuade the German sergeant into revealing the location of another German patrol. After initially refuses, Aldo tries to intimidate Rachtman

with Sgt. Donny Donowitz, also known as “the Bear Jew”, but Rachtman is not impressed and instead insults Aldo and the Basterds, by telling the former to go fuck himself and calling the Basterds “Jew dogs”. Bemused, Aldo shouts after Donny, who comes out of the building tunnel with his baseball bat, asking the German sergeant if he got his Iron Cross for killing Jews, with Rachtman replying “Bravery”. Donny then proceeds to beat him to death, by bashing his skull with his bat” (*Inglorious Basterds*). At this moment a score is heard which is an imitation of the score “Il Mercenario (Ripresa)” from the movie *A Professional Gun*. A theme from *Blood in the Streets* is also remixed when Shoshanna watches *Stolz der Nation* in a lugubrious manner. “The most common scoring purpose is for Tarantino to select brief, atmospheric fragments to accompany scene of tension building, anticipating future violence or occasionally calling violent moments. These borrowings are mostly slow or middle tempo, featuring a melodic figure from harmonica, whistling, or guitar, doubled by bass, piano, brass, guitar and percussion”(172).

Tarantino includes another score of David Bowie’s *Cat People* at Shoshanna’s montage preparation. Shoshanna prepares herself for the revenge. Standing by the window, she is engrossed in deep thoughts. She walks away from the window in order to get herself ready for the night and ‘the song bursts into a loud riff and tight drum beat’. The song is a recycling of *Cat People* by David Bowie. One such examples of pastiche is *Kelly’s Heroes*’ song which is played at the moment when Zoller goes towards Sushanna to check the whole situation. Donnie and Omar reach at theatre to cast revenge upon Germans. They seat themselves among the German officers. Immediately, we hear a song which is an imitation “The Devil’s Rumble”. The closing credits hints at another musical borrowings of *Allonsanfàn*. The musical sampling proves Jameson’s saying “that the artists and the writers have reached to a situation where new things cannot be created because they’ve already been created. There is only one possibility left for the artist to copy the already dead styles” (Postmodernism). So Tarantino in this regard is perfectly doing what Jameson points toward. Tarantino is inspired by Spaghetti Western genres and he steals various components from it. One such example is Aldo Raine’s arranging a special team of eight men against Nazis. Aldo Raine gathers a group of men and trained them to put an end to the lives of Nazis like Apache resistance. Aldo Raine does it exactly like Capt. Victor Caleb. This scene is a replica of the movie scene *The Deserter* (1970) where Capt. Victor trains and addresses his men for a mission informing them about the severity of danger.

This helps to locate that Tarantino's habit of pastiching elements from earlier works knows no boundaries and limits. These incidences do not cast any humor. As Jameson already has called them stable ironies.

Tarantino's mixing of past styles do not stop here. He copycats the scenes from old genres. The revenge scene in *Inglorious Basterds* encapsulates Hitler's brutal death. Shoshanna asks Marcel to execute the plan and burn the theatre. The mob in the theatre runs in a frenzy to escape. Donowitz and his partner who are already there to smash the Germans cast their revenge and kill them. Donowitz empties his gun on Hitler's face and the flesh from his face is shown flying like snowflakes in the air. The way Donowitz empties his gun on Hitler is similar to the movie scene *Come and See* (1985). Tarantino steals this idea from *Come and See* and makes it a part of his own work.

Inglorious Basterds



Come and See



One example of pastiche can be seen in the *Nation's Pride* sequence. Through a rapid shot, one could capture a soldier yelling and being shot in the eye. The imitation goes back to the old 1925 movie *The Battleship Potemkin* by Sergei Eisenstein. In *The Battleship Potemkin*, a woman is shot in the eye and she yelps in pain. This happens during the 'montage' genocide in *Potemkin*. Mass murder, shooting in the eye and screaming all refer to the aura of pastiche taken from *Potemkin*.

New work of art is always taken from the past. The artists take the previous works to get the new work. Literary works create meanings. Newer works incorporate the old works to generate meanings. And Tarantino by incorporating previous works has developed his own style which is quite captivating. This practice of mix and paste is frequently found in his movies. The borrowing takes us to the movie scene *Massacre in the Rome*. Zoller introduces Hans Col. Landa with Shoshanna who is living with new identity as Emmanuelle. Zoller tells Hans Landa that Shoshanna will be taking care of the security of the premier. Hans Landa takes the seat and breaks the silence by asking her about the strudel. Then, he asks about Zoller's acquaintance with her. In the middle of questioning her about Zoller, Landa orders two strudels with a cup of espresso and a glass of milk. The chit chat turns towards her being owned a cinema. Shoshanna explains her how she is able to own the cinema. Landa offers her a cigarette and after taking few puffs of it, he thrusts the cigarette into the strudel's cream in the same way as an army officer does in *Massacre in the Rome*. Tarantino replicates this scene and presents it as new.

Metropolis (1927) is another movie from which he takes the chunk and include it in *Inglorious Basterds*. Shoshanna arranges the 'Nation's Pride' premier and she plans the death of Nazis while there being on the theatre. People watch Zoller's achievements on theatre's projector and they appreciate his services for the army. Suddenly, the scene switch over to Shoshanna coming on screen and revealing her real identity. She informs them about their fate that they all are going to die. As soon as she orders Marcel to burn the theatre he responds her with the word 'Oui' and throws the cigarette butt towards the screen. The theatre catches fire and we see Shoshanna laughing out in delirium on the screen. This scene is copied from the movie *Metropolis*. Marcel's throwing the cigarette towards the heap of reels is also picked up from *The Usual Suspects*, a 1995 film.

More bits of pastiche can be identified when it comes to dialogues used in the film. The exchange of dialogues between General Fenech and Hitler shows the presence of pastiche in it. General Fenech says that “we have all our rotten eggs in one basket” (2009). The line was originally delivered by Kommandant von Luge in the film *The Great Escape*. Luge says ‘we have in effect put all our rotten eggs in one basket’. So, the similarity between the two dialogues diminishes the possibility of it’s not being pastiche. Tarantino also uses another movie dialogue. A talk between Stiglitz and Hicox pin points “don't I seem calm to you” that actually holds the status of pastiche taken from *Inside Man*. Richard Jameson says ‘movies belong to genres much the same way people belong to families or ethnic groups’ (277-294). In this way Tarantino’s movies belong to the earlier movies in one way or the other.

4.2.3 *The Hateful Eight*

Like his previous movies *The Hateful Eight* (2015) is rife with references. Ignatiy Vishnevetsky says that the script of *The Hateful Eight* follows the pattern of a stage play. Tarantino adopts the same traditions of pastiche to make it a big hit. Why this is named as *The Hateful Eight* because this the eighth movie of Tarantino. He projects eight characters in the film to reinforce the idea of its being the eighth film. When it comes to pastiching things from the previous films ‘the cinematic wish-list comes to the grand total of one’ in the context of *The Hateful Eight*. Tarantino says that *The Thing* (2011) is the movie from which he gets inspiration for *The Hateful Eight*. He says that “it’s the only movie that I showed the cast. I even showed it to Kurt Russell. He loved watching it with the cast: That’s mine baby, that’s what I did. And actually *Reservoir Dogs* was very much influenced by *The Thing* so it goes a long way...” (Tarantino). He further elaborates that:

It was the way I felt watching *The Thing* the first time I saw it in a movie theatre. I just really connected to it. This crazy suspense leads to terror to a place suspense rarely ever gets to... The paranoia amongst the characters was so strong, trapped in that enclosure for so long, that it just bounced off all the walls until it had nowhere to go but out into the audience. That is what I was trying to achieve with *The Hateful Eight*. (Tarantino)

Aside from other movies Tarantino pastiches multiple elements from the movie *The Thing* (1982) by John Carpenter. *The Thing* is an assemblage piece which follows the story of paranoia led by Kurt Russell. The paranoia among the characters is so overpowering that they do not trust one another and they think that ‘any one of them could be the Thing’. The film

takes place in a large room in the middle of an isolated place cut off by the snowstorm. Ennio Morricone composes the score of movie *The Thing*. Same is true of Tarantino's movie *The Hateful Eight* which casts Kurt Russell as hangman. Tarantino projects the same idea of paranoia in *The Hateful Eight*. *The Hateful Eight* is also an ensemble piece shot in a single room in the middle of a remote area cut out by heavy blizzard. Like *The Thing's* movie characters, the characters in *The Hateful Eight* mistrust one another. Stuck in a desolated place they constantly remain in the fear that some bad thing would happen. Also Tarantino goes to Ennio Morricone for composing the score of *The Hateful Eight*. The similarities in both the movies are countless.

The Thing



The Hateful Eight

In fact the entire opening scene is a replica of *The Thing*. We see the characters in a helicopter making their way to their desired destination. The blue sky and the mountains covered with snow help in building the whole atmosphere of tension. Tarantino's schema of

pastiche seems in full swing to recreate the entire scene where a stagecoach can be seen travelling to Red Rock. Tarantino also uses the same sort of setting with area covered by snow and the blue sky.

Then, the camera explores Kurt Russell's arrival at Minnie's Haberdashery. Due to heavy snowstorm outside, John Ruth (Kurt Russell) decides to take shelter at Minnie's Haberdashery where he fears that one of the characters is in alliance with somebody. This exactly happens in John Carpenter's movie *The Thing* where Russell's character suspects the presence of some alien and tries to find out the stranger among them. The parallel of both the scene shows that Tarantino surely is inspired by John Carpenter's work. He plucks this component from Carpenter's movie and makes it a part of *The Hateful Eight*. These facts strengthen Jameson's point of view that instead of creating unique and different styles the artists of present time are busy in mixing and pasting multiple things taken from the past. They then represent these imitations with slight modification.

In the same scene when John Ruth arrives at Minnie's Haberdashery the audience is told through flashback that four passengers also arrive at Minnie's on that morning to save Daisy Domergue. They hide their identities and try to act like strangers who have taken shelter to avoid the blizzard. We see in a flashback that John Ruth approaches the Haberdashery and Joe Gage is watching him from inside through the window pane. The camera shoots this scene from behind Joe Gage and the camera only focuses the object. This is a pastiche of the same movie *The Thing* where one of the characters is watching people coming out of the helicopter and the camera only focuses their marching towards the hut through the window pane. Upon John Ruth's arrival at Minnie's Haberdashery, Mobray comes out stating that 'what is going on? We are expecting another stay tonight'. The coach driver tells him that they are stuck in the wrong side of the blizzard. He further says that it seems 'you are stopping us from going there while and Minnie and Sweet Dave are inside' (2015). John Ruth interrupts and asks Mobray that who he is? Mobray tells that he is running the house in the absence of 'Minnie' and 'Sweet Dave'. After this exchange of dialogues John Ruth enters the house. This particular scene where the stagecoach approaches and Mobray steps out of the house bears the significance of its being a pastiche scene. In the movie *The Thing*, a helicopter approaches the hut and a man steps out of the house.



In a scene in the movie *The Thing*, two men could be seen connecting the rope with other buildings. The wind intensifies the situation causing them difficulty in connecting the rope. A Similar such happens in *The Hateful Eight* where Judy and Chris Meninx connect the Haberdashery to the toilet with the rope and the blizzard makes it little difficult for them. “The rope connecting the Haberdashery to the toilet, echoing the one connecting the various buildings of US Outpost 31 in *The Thing*”. This is how the technique of pastiche seems to play its role in Tarantino’s works. Jameson says that “modernist’s styles have become postmodernist’s codes, there by leaving the artists with nothing but stylistic allusion” (17). Therefore, we see the working of pastiche in Tarantino’s films.



Yet other incidents from *The Hateful Eight* mark the presence of pastiche taken from the movie *The Thing*. In the movie *The Thing*, the director arranges a scene in which he captures the sky with lots of birds flying and then landing on the mountains. Tarantino recycles this shot in *The Hateful Eight* and creates the atmosphere of suspense and uncertainty. Another scene opens up Major Marquis, John Ruth and Chris Meninx reaching at Minnie's Haberdashery. They retire themselves at Minnie's and take coffee to avoid the cold. But, oops, someone poisons the coffee. At that moment the focus of camera only remains on the Kettle and the man's hand who poisons the coffee. He poisons the coffee and stirs it to mix it. This shot is a borrowing of the film *The Thing* where a man can be seen mixing the poison. Furthermore, we see that the movie *The Thing* ends 'with two men left standing'. Similarly, the film *Hateful Eight* ends 'with two men left standing'.

The inclusion of pastiche elements does not stop here. *The Hateful Eight* is full of borrowings plucked from various genres and works. The opening scene of *The Hateful Eight* hearkens back to *Stagecoach*, a 1939 movie by John Ford. *Stagecoach* is about 'a group of

people brought together in a cross-country journey'. Likewise, the movie *Hateful Eight* unfolds the story of a group of people put together for a cross-country journey. In fact, the entire opening scene replicates the *Stagecoach* movie scene. In the movie scene of *Stagecoach*, a stagecoach can be seen coming closer from a long way off and then stopping near John Wayne. Standing by the path of the stagecoach he is then questioned by the stagecoach driver. Tarantino reproduces the same scene and we see that a stagecoach is coming from a great distance and making its way to Haberdashery. Suddenly, it stops and Major Warren's character is introduced to us. Major Warren's character is introduced in the same manner as John Wayne. Also the people at stagecoach are a 'mix of men and women'. The exact setting of men and women is present in *The Hateful Eight's* stagecoach. The whole shot is an eclectic piece copied from the movie *Stagecoach*.

Stagecoach by John Ford





The Hateful Eight





Of all the pastiche components in *The Hateful Eight*, the one that is worth watching scene ‘occurs after Jennifer Jason Leigh’s Daisy Doumergue picks up an acoustic guitar and sings a beautiful ditty with an angelic voice’. After knowing the secret that someone has poisoned the coffee, she remains silent and does not disclose the secret to anyone. In that moment, she seeks permission from John Ruth to play the guitar. The lyrics she plays on guitar was so menacing that John Ruth stops the song by snatching the guitar and then smashes it by hitting it into the wall. The replica takes us back to the movie *National Lampoon’s Animal House*, a 1978 American comedy film where Stephen Bishop was playing a song on the guitar which ignited John Blutarisky’s annoyance so he ends up Stephen’s song by smashing the guitar after hitting it into the wall.

There are significant parallels to the 25th episode of the TV show *The Rebel* (1950) and *The Hateful Eight*. In fact, it looks like that Tarantino did have further expanded that short episode in *The Hateful Eight*. The episode starts with Johnny Yuma in the cabin with another person. They see that a horse-carriage is coming with a couple of men and a woman. They all come out of it and being a squire Johnny Yuma tries to help her coming down. He then realizes that the lady is in chains. Then, there is a bounty hunter as well who desires to get lots of money through that lady. All of them go inside the cabin and they have to stay in the cabin due to the

nightfall. Then they all sit to have some dinner and the lady asks the bounty hunter to open her chains so that she can have some food. In the next scene the temporary innkeeper tells them all about the water bucket. Few minutes later, we see that the bounty hunter drinks some water from the bucket and Johnny Yuma was about to drink it. Suddenly, the bounty hunter spills out the water and falls on the ground because the water was poisoned. Johnny doubts that the man who poisoned the water is from among us. Everyone starts suspecting each other that who could be the partner of the lady who has poisoned the water. And they suspect that it can be the innkeeper because he was the one who first offered the water. The innkeeper tries to impose as innocent by complaining that he did not see any of them before. Now, comes the case of *The Hateful Eight* where four Passengers are already inside Haberdashery. Joe Gage watches from inside that a stagecoach is coming with a group of people and a woman. There is a fugitive hunter, John Ruth, accompanied by Daisy who is in chains. They all get out of it to go into the cabin. They had to stay at Minnie's due to snowstorm. They all enjoy the stew there and John Ruth opens the chain for Daisy so that she can help herself to eat the stew. From time to time the men at Minnie's take coffee to avoid the cold. John Ruth and Judy had already taken the coffee and we see that Chris Meninx is about to take it when suddenly John Ruth spills it out because it was poisoned. Major Warren suspects that the man who has poisoned the coffee is from among us. Immediately, Mobray clarifies his side by pointing out that he was sitting on that side of the room playing 'silent night' on the piano. The identicalness of both the scenes is self-evident and is a proven example of pastiche. Strikingly, films after films are in the line to elaborate the art of making film a chain of pastiche which is the building block of this genre.

One example of pastiche in *The Hateful Eight* reminds us of *The Fatal Glass of Beer*. The movie *Fatal Glass of Beer* is a short film by Mack Sennett which tells the story of a snowbound family in a cabin. The movie unfolds that whenever Yukon prospector Fields opens the door of his cabin, he comes inside the cabin with a face packed in snowflakes. He exclaims after entering the cabin 'it ain't a fit night out for man nor beast' (1933). Same is true with regards to *Hateful Eight*. The people at Minnie's bring lots of snowflake every time they enter the house. And Judy, after throwing the shit outside, enters the house in the same way as Yukon enters packed in snowflakes.



More interestingly, Tarantino copies the ending song of *The Hateful Eight* from Roy Orbison's film. Roy Orbison plays the character of a confederate spy in the film *The Fastest Guitar Alive*. Tarantino remixes the song *There won't be many Coming Home* which actually is a song by Roy Orbison used in the movie *The Fastest Guitar Alive*. Perhaps, Tarantino listened to this piece of music so many years ago which he now reuses. Whatever may be the case is but the early days of Tarantino's career at a video store would have helped him in recreating his own work and style. The result is in the form of pastiche which plays an

important role in the making of his films. Also one aspect of Jameson's notion of pastiche hints at the old styles being dead. When the artist turns to the past, he tries to recreate the same impact in his work which the works of old era created. Tarantino does an effort to recreate that aura again in his films. The ubiquity of pastiche in Tarantino's films is not "compatible with certain humor" (17).

4.3 Elements of Pastiche from Tarantino's Own works

As Quentin Tarantino is the thief of genre tropes, he not only imitates the things from other genres but he represents the elements, scenes and camera angle shots in different works that were earlier presented in his movies. This is true in the case of his signature camera angle shots. Trunk shot camera angle is the trademark of his personality and he has used it in every single movie he has created. Trunk camera shot is that angle in which shots are captured from inside the trunk of the car. And this technique is specifically known as the type of low-angle shot. He claims that he puts these shots in his movies as a trademark and use them. Time and again, he uses these low-angle shots to give an impression that these shots symbolize 'importance and power'. It seems that this technique Tarantino uses to give credence to his artistic imagery in which he more than often succeeds in creating his own reality. Like an artist, he uses his camera instead of a brush to carve out a thing of beauty which was not earlier there from where he gets it out.

In *Pulp Fiction* a car was used by John Travolta and Samuel Jackson for the trunk camera shot to store their guns.



Similarly, in *Kill Bill Vol. 1*, again a car is used by Uma Thurman as a torture chamber for her enemy.



Tarantino for his idiosyncrasy, goes for another trunk shot in *Death Proof* (2007) when Tracie Thoms and Zoebell are shown looking down on the camera from under a car hood.



Trunk camera angle shot is also presented in the movie *Reservoir Dogs*. Michael Madsen, Harvey Keitel and Steve Buscemi look down upon Marvin Nash who is an officer and is tied up in the trunk of their car.



There again in *Kill Bill Vol. 2*, he features Michael Madsen in the classic ‘trunk shot’.

Lastly, in this series of trunk shots, Tarantino utilizes his trademark trunk camera shot in *Inglorious Basterds* when Brad Pitt and Eli Roth are filmed as dangerously crouching over an arrested Nazi while brandishing weapons in hand.





This scene particularly is taken as a signature shot from the point of view of the victim. All these examples suggest that Tarantino not only borrows scenes, angles and camera shots, etc. from multiple sources but he does not hesitate from this practice and keeps on improvising from his earlier works of pastiche. All these examples prove what Jameson convincingly believes that postmodernist writers and artist cannot create new things and in the vacuum they keep on imitating the things of the past which ultimately deprive them of newness.

Apart from the trunk camera angle as pastiche, the other elements from Tarantino's works mark the existence of pastiche from his own works. There comes a scene in the *Hateful Eight* when Gemma tries to bring down the pot of jellybeans, she gets murdered and the jellybeans spills on the ground. Tarantino had already incorporated this visual scene in *Django Unchained*; 'during the Mandingo battle where one of Calvin Candie's women watching the fight spills jellybeans in shock at the brutality of the combat'. One example of pastiche from his works is the shot in which Major Warren confronts with General Sandy Smithers. After the initial conflict, he seeks permission for sitting with Smithers in the following manner 'if he minds if he sits down'. This dialogue is a retrospective of Samuel Jackson's words in *Pulp Fiction* when he asks Brent 'if he minds if Jules takes a bite of your tasty burger'.

Tarantino repetitively uses elements in his works which establish the fact that he is very good at mixing things from the past and from his own works. In *Pulp Fiction*, Vincent picks Mia to take her for a dinner date. Mia accompanies Vincent to Jack Rabbit Slim's. Vincent has not visited that place before, so he gets little nervous. In that moment, Mia asks to Vincent that 'don't be a...' and makes a square with the finger. The similar thing again happens in his movie *Kill Bill Vol.1* where the Bride talks to Vernita and points out that "that would be about square" and she immediately draws a square by using her finger. This shows that how Tarantino steals from his own works.

Music is the next thing Tarantino puts his hands on. Tarantino remixes 'Fur Elise' piece of music in his films. The opening scene of *Inglorious Basterds* builds the impression of fear and terror with the help of 'Fur Elise' music piece. This music marks the ambiance of leitmotif for the Basterds in the movie. Tarantino once again utilizes this music in *Django Unchained* where Candie sings the checks, and a harpist plays *Fur Elise's* music.

Next comes the exploitation of dialogues from his own films. Tarantino proves to be a writer and director who knows very well the art of pastiching things from the earlier works. This is quite evident in the case of *Django Unchained* where the shift of dialogue is picked up from the movie *Kill Bill*. In *Django Unchained*, Stephen gives details of Django's ignoble end as a 'mining slave' and says "That will be the story of you". This phrase is a pastiche of the dialogue delivered by Bill when he admonishes the Bride against displaying cheek to 'Pai Mei'. Reusing the dialogues from his earlier works also seems true in the context of *Kill Bill* movie itself. *Kill Bill* movie represents the same term which was included in *Reservoir Dogs*. Earl McGraw uses the phrase 'kill-crazy-rampage' for the purpose of pointing to the "Massacre at two Pines". This is the exact term which Mr. White used in *Reservoir Dogs*. Another example of featuring lines from the previous work is the line 'any time of the day is a good time for pie'. This line is from *Pulp Fiction* and the same line Alabama used in *True Romance*.

Among many recycled items by Tarantino from his own movies is the close up of Uma Thurman in *Kill Bill Vol.1*. Tarantino again presents this close up in *Pulp Fiction*. Mia Wallace is getting ready for the dinner date. In the meantime, Vincent enters the house to give his services to Mia as directed by his boss. Mia watches him through the camera and gets closer to the mic in order to guide him. The camera immediately is set to take the close up of Mia's lips.



One cannot forget the gas tank retrieving scene from *Pulp Fiction*. Vincent Vega gets back a gas tank from his car which he uses to burn the officer. This gas tank was also used in *Reservoir Dogs*. Reusing it again can add into the beauty of the scene. Likewise, Tarantino recycles ‘The Big Kahuna Burger’ component. This chain is created by Tarantino, so he projects it in many films. In *Pulp Fiction*, Jules before murdering the thieves takes a bite of ‘Big Kahuna Burger’. He also mentions it in *Reservoir Dogs* and *True Romance*.

Similar to the ‘Big Kahuna Burger’ is the fictional brand of ‘Red Apple’ cigarettes which he references in almost all the movies. *Once Upon a time in Hollywood* is connected with other Tarantino’s works with regards to adding ‘Red Apple’. Multiple times Rick Dalton and Cliff Booth smoke these ‘Red Apple’ cigarettes. Even Rick Dalton shoots an ad of Red Apple in the closing scene of *Once Upon a time in Hollywood*. This brand Tarantino’s character

smoke in almost all the movies like *Reservoir Dogs*, *Pulp Fiction*, *Inglorious Basterds*, *Kill Bill* and *The Hateful Eight*.

Furthermore, Tarantino's association with foot pops up in every single movie he makes. His likeness for women's feet has become the trademark of his personality and he loves presenting them without shoes. It seems that Tarantino is obsessed with the sensual beauty of the female feet. He presents Mia Wallace mostly barefooted in *Pulp Fiction*. Mia Wallace meets Vincent and the camera focuses her feet as she comes into the room. During the competition, she dances without shoes and the camera rolls down to capture her feet. He reincorporates this idea of presenting women's feet in *Jackie Brown*. When we first encounter Melanie's character in the film, the camera follows her legs rather than showing her face. At once, after introducing Melanie's face, the camera shows her feet which are a point of attraction for the hero. In *Kill Bill*, it is Uma Thurman again who gives her appearance as the leading character of the film. Uma Thurman, wakes up from comma and the camera captures her feet. When it comes to *Inglorious Basterds*, there is a scene where "The Jew-hunter" Hans Landa proves Bridget von Hammersmark's treachery, by placing a shoe on her foot.

Almost every single female character of Tarantino's movies did have given voluntary shots of her feet. The idea of showcasing feet appears multiple times in *Once Upon a time in Hollywood*. Margaret Robbie watches her own movie 'with her feet on the seat in front of her'. Even the audience get acquainted with the soles of Robbie's character towards the end. In fact the camera records the scene of 'Margaret Qualley and Brad Pitt driving down the streets of LA, with her feet on the dashboard'. Moreover, the short-lived shots of Dakota Fanning are replete with the show off her toe. This is how it is proven that Tarantino pastiches the idea from his own works and presents them in a new scene of new work.

Tarantino's world outreaches the boundaries of one movie to the next. He is the one who accepts the fact that movies are a baseborn monsters which can be simply altered into new. Their ideas, scenes, characters, dialogues, themes etc. can be easily molded in a new work for a new purpose. He reuses popular features because he thinks that reusing it can bring the same impact on the audience as it cast earlier. So he tries bringing the same impact again. The presence of pastiche in Tarantino's works goes in accordance with Jameson's saying that pastiche is devoid of laughter. Also what Jameson says about postmodernist's artists becomes

true. He says that these writers and authors can only mix and paste old styles because unique styles have already been created. Hence, Tarantino's habit of mixing old styles proves this fact.

CONCLUSION

So far in this thesis I have talked about what pastiche is and what its significance as part of intertextuality is when it comes to defining the spirit of postmodernism. The ubiquity of pastiche in every field of art as a means of producing new things specifically in visual narrative helped me in selecting Tarantino's films as text of the study.

The thesis started its discussion by bringing to the fore the replacement of modernism by postmodernism and the changes which it brought with itself. The wave of postmodernism really touched every nook and corner of the world. It has turned over the globe of every art. Visual culture is among such things which also witnessed a transition from old to new with the pouncing of postmodernism. Visual culture transfers meanings and information through 'visual technology'. To look into the changes it did in the field of art, the study briefly elaborated that the text gets transformed into visual narrative and intertextuality gets the shape of pastiche. The first chapter of this thesis also highlighted the characteristics of postmodernist art such as, eclecticism, collage, appropriation, pastiche, irony and intertextuality. The study also showed that in postmodernism the demand of the consumers at larger than life market size forced the artists, like industrialists, to produce new things in the name of art. It was a compulsion as the world was becoming increasingly a global village. The chapter also talked about the practice of artists to mix and paste multiple previously existing works to generate something new. This practice of mixing and plucking items from different genres refers to as pastiche. The element of pastiche has become an essential ingredient of creation in postmodernism and the artists, writers and filmmakers are using pastiche for new creations which are not new in themselves.

The second part of chapter one points out the history of pastiche. It tells that the habit of imitating the styles of other artists ever since is prevalent in literature. The practice of imitating was then known as imitation which has now become pastiche when it touches the world of visual narrative with the pouncing of postmodernism. In neoclassicism, this term imitation was present in the form of simulation. With the currents of time this habit of copying things from the past took the shape of pastiche in late twentieth century. So much so the concept of pastiche which was earlier bearing the negative connotation like parody which is another technique of imitation has developed a mechanism of its own leaving behind the negative approach related to it with the emergence of postmodernism. Pastiche and parody both differ

in the sense that in parody the artist imitates or copies a work of art to ridicule or to make fun of the art it conflates. Whereas the purpose of pastiche is not to cast humor or criticism rather it imitates a work for the sake of new production which is devoid of laughter and sarcasm.

The second chapter provides the review of literature in order to establish the presence of pastiche in various works as analyzed by the researchers. Taking multiple elements from different arenas and combining them into one and then representing them in new work is pastiche. The review of literature showed that Tarantino is the director who exceptionally celebrates the element of pastiche in his works. The inclusion of various genres in Tarantino's works helps him creating a cinematic world, a world which shows the existence of pastiche.

The third chapter deals with concept of pastiche offered by Fredrick Jameson to give authentication to the work. Jameson says that "postmodernism is, above all, a culture of pastiche, a culture that is marked by the complacent play of historical allusion" (postmodernism). He believes that pastiche is a compulsion because nothing new can be produced as the grand ideas of modernism have gone with the wind of modernism. What we only have in postmodernism is pastiche. He calls it a 'blank parody' which has entered in the age of postmodernism in the garb of pastiche. "Pastiche is, like parody, the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language. But it is a neutral practice of such mimicry, without any of parody's ulterior motives, amputated of the satiric impulse, devoid of laughter" (Jameson 17).

He says that in postmodernism old styles have taken the shape of new. The rareness of individual styles has given birth to the practice of imitation. Therefore, "the creations amount to the cannibalization of all the styles of the past, the play of random stylistic allusion, and in general what Henri Lefebvre has called the increasing primacy of the neo" (18). In this situation "the past as referent finds itself gradually bracketed, and then effaced altogether, leaving us with nothing but texts" (18). So Tarantino approaches past styles through stylistic connotations and conveys 'pastness' by imitating the work. In the process of doing so, he does not make fun of any author. The components of pastiche in his movies do not bear the significance of biting element. Indeed, he gives them a touch of softness. The rest of the chapter focuses on elaborating textual analysis as a research method and the steps involves in the process.

The last chapter details the characteristics of Tarantino's personality which make him a famous director and his love for films. The omnipresence of visuality has made the

postmodern films very innovative. These films are blending of multiple narrative techniques, genres and styles. Within the realm of movies, these films present multiple films united into a single one. That is how the practice of pastiche remains at work. Tarantino surely is an artist who allows pastiche to enter into the arena of his movies. Tarantino profusely remixes past styles and genres in his own works. He not only imitates elements from other artists but he also remixes elements from his own movies. The research also points out that apart from literary elements like, plot, setting, themes and dialogues, Tarantino pastiches various cinematic elements like, sound, scenes, camera angles, camera shots, long shots and trunk camera shots and includes them in his movies. The chapter mainly deals with the analyses of Tarantino's movies which present in detail all the elements used as pastiche in his movies. Multiple times the elements of pastiche pop up during the *Pulp Fiction*, *Inglorious Basterds* and the *Hateful Eight*. Whether it be the recycling of title, setting, theme, soundtrack, scenes, dialogues, dance sequence, costume, style, camera angles or the imitation of famous and pop cultures. Hence the presence of pastiche in Tarantino's works hints at the demarcation of the concept of pastiche as blank parody as presented by Jameson. Tarantino himself admits at places that "I steal from every single movie ever made. I steal from everything". But still his movies has an air of creativity for his viewers as he has been able to create his own audience which takes pastiche as a compulsive creativity.

RECOMMENDATIONS

This study has covered the elements of pastiche in terms of scenes, dialogues and camera angle shots. Further elements of pastiche can be explored in terms of names and characters in Tarantino's movies. The concept of subjectivity can also be examined in terms of lack of uniqueness and death of meta-narrative in media culture.

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