

Collage • Banter • Chaos: Quentin Tarantino's Post-Style Study in the Background of Postmodernism---Taking Representative Works Kill Bill, Shameless Bastard and Pulp Fiction for Examples

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Abstract: Postmodernism is an artistic ideological trend of temporal state. In the context of postmodernism, the conductor's collage, banter and chaos work in the filming of Quentin Tarantino's movie is a postmodern style. The ideal of the ideological trend is perfect, whose exploration of the movie creation techniques subverting the tradition and dissolving the grand narrative provides more possibilities for the movie creation method, and offers a new horizon for the movie aesthetic system.

Keywords: Postmodernism; Quentin Tarantino; Collage; Banter; Chaos

1. Introduction

Postmodernism is a type of social and cultural thoughts marked by an anti-traditional philosophy, emerging in the 1960s ~ 70s. The most impressive features of postmodern art in form presentation are non-minor and anti-formal. The most impressive features in artistic techniques are multi-splicing and de-mediating. The most impressive features in the overall style are the pursuit of life, fashion and gameplay. The most impressive feature in concept is determination in uncertain and boundary without boundaries. The impressive features of the subject matter are: subversion of tradition and deconstruction of the status quo. In short words, the main features of postmodern art are popular fashion (style), morphological variation (form), conceptual subversion (ideology), and media entertainment (industry).

The postmodernist film was born in the 1970s, as the embodiment and practice of postmodernism among popular movies. It belongs to the disintegration and reconstruction of the grand narrative subject of modernist films in the new context of information explosion, not able to be simply attributed to a specific type of film genre, while existing in a movie form. In postmodernist movies, the meticulous and rational narrative in modernism is replaced by non-linear, collage, gamification, as well as dissolving narratives. The sense of social responsibility, elite consciousness, and serious value pursuit that modernism advocates are all overthrown. There is no film theme to highlight, and there is no ultimate judgment of a certain meaning, either. Things left to the audience is a relatively multi-dimensional thinking and judgment.

Under the post-modernism trend, Quentin Tarantino's movies are characterized by no subject restrictions, breaking traditional concepts, all methods trying, popular principles adherence, non-artistic effects, pan-style pursuits, and zero preset objects. The most iconic qualities are pop-style collages, the elimination of authoritative banter, and the embarrassment of non-linear narratives.

2. Pop style collage: *Kill Bill*

Collage is a common creative technique among post-modern art, originating from the art of painting and aiming to break the inherent combination of modeling elements, to give new ways of aggregation of old things, and to adopt it to exhibit new meaning "The pastiche using past images is recognized as a prominent symbol of postmodern art."^[1] For the movie, due to the particularity of the lens and the picture, the collage technique also has particularity, including deconstruction and anti-use of the regular film language, the dissolution and creation of the film's stipulations, the reproduction and display of fashion elements, and the elimination and new use of video media, forming the misappropriation of post-modern movies, the pop-style comedy---mixing collage, and also a customary postmodern concept---collage, a phenomenon of post-modern film expression.

The narrative structure of the collage film is referred to as the splicing of unrelated pieces of works into a whole, a new type of film creation method subverting the theme of the film in the narrative of modernism, relying on conflict and linear narrative. Under the narrative structure of the collage, the film is fragmented with a strong sense of separation. No connection exists between movie events and even movie characters. In the movie scene, there is a sense of jumping, but the intertextuality between the film fragments makes them textual and form a derivative meaning, bringing a miraculous aesthetic effect.

In *Kill Bill*, Quentin Tarantino mixed the feature films together with cartoons in a big category - a wonderful mix of feature films with cartoons, real people and animations, to make up a post-feminist film full of killings, accompanied by the fairy tale color of the game, and therefore the post-modern violent aesthetics were seamlessly mixed, collaged and misappropriated.

One of the biggest features of post-modern films is that whatever artistic style, as long as it can attract audiences, with a market, or any telecom favored by judges in such famous awards as Oscar or Grammy or Innovation will be imitated or copied in a short period. The postmodern meaning of *Killing Bill* is the reproduction of this super time/space: a seamless copy of Eastern/Chinese martial arts thousands of miles away.

3. Dispel the authority of the banter: *Shameless Bastard*

The banter of dispelling authority is the extension of Pop style. Among the postmodern film technique, it is a mixture of farce, black humor and anti-logic behavior. Art has become non-artistic, and narrative becomes entertainment, therefore smoothing the aesthetics of the film and making it live in the roots, as a kind of life entertainment that is only available in the cyberspace.

In the film *Shameless Bastard*, Quentin thoroughly dispels and subverts the authority, slapping the US squad into a unscrupulous hybrid squad. The captain of the scorpion image, Ryan, actually tortures the German prisoners by using a Barton-style English. After the other party refused to confess, Ryan called out Jewish Bear Downey, making Downey smash the head of the prisoner with a baseball bat, without stopping hitting after the other party died, with other team members cheering. With Downey's excited interpretation like watching a big-battery baseball game, the extreme exaggeration exceeds the normality of the film. Not only does the audience hold the view that it is impossible to happen in real life, but also feels ridiculous in emotion.

The disintegration and banter in the movie are everywhere, as the critics say: "Every chapter in the film is relative to one another, with a vague and different taste. This similarity and difference originates from the visual and the sense. For example, each of them is various in style. The opening part senses like a viewer eating American spaghetti made by American chefs, making you feel a little strange, but you can feel it when you look at it you will feel that it is interesting. If you put the bad guys in *Falling Dog*, the *Vengeance in Kill Bill*, and the structure in *Pulp Fiction*, put it in the background of World War II, that is, *Shameless Bastard*.^[2]

4. The Chaos of Nonlinear Narrative: *Pulp Fiction*

The traditional linear narrative opened by Aristotle has always been regarded as a classical one. As Miller said, linear narrative is a pictographic metaphor to narrative. As its name suggests, it is a continuation of narrative in a chronological order just like a line. And postmodern films give up the causal-led meticulous rational narrative, the pursuit of reversed chronological narratives, time is launched in a gradual sense of meaning and standards, as Pauline Rosno said: "post-modern authors intentionally violated linearity within the order, the sequence of the story is upside down, and the ending is again born into a beginning, suggesting an endless looping feature." It is not so much a fragmented narrative as a no time narrative.

The embarrassment of the nonlinear narrative of the film is one of the significant methods of postmodern film. Timing is a post-modern time game using all the high-tech techniques of the film to avail the time of the film as a Rubik's cube-- fully lengthening, shortening, cutting, flashing back and inverting the time of the film, and the daily life is completely unrecognizable here. Throughout Quentin Tarantino's film, the time of nonlinear narrative is a normalized state, where multi-line parallel stories, fragmented plots, and cross-breaking time and space are all significant features of its film narrative.

In Quentin Tarantino's *Pulp Fiction*, the 3 main stories of *Vicence and Marcelus's Wife*, *Golden Watch*, *Bonnie's Situation* as well as the robbery of the start and end in the restaurant has no necessary causal relationship with one another—where time and space are forcibly elongated. But at the end of the film, the story flashed back to the beginning of the film when Pumpkin and Little White Rabbit pulled out their pistol and was robbing in the restaurant. In the crowd dining at the restaurant, however, he sat with Vincent, who had been shot dead, and Jules, who had retrieved the black briefcase. Time is no longer the time for the linear development of our daily life, but the circular cycle of the first and last echoes, becoming the heterogeneous time in the same space.

The ring structure in the narrative of the film *Pulp Fiction* is also a kind of deconstruction of time---where only space exists and time becomes the spatial representation of game, subverting the imperfect external world of existence, pursuing self-deprecating and helpless psychological time. "The audience and critics have noticed that director Quentin Tarantino has subverted the narrative principles of chronologically structured film stories in *Pulp Fiction*."^[3]

5. Conclusion

In the context of postmodernism, the styles of Quentin Tarantino's movies in collage, banter, and chaos are perfect for postmodernism, and the carnival of the movies directly touches the audience. An alternative aesthetic experience makes the audience's astute insight awake into the so-called truthful deception.

Simultaneously, Quentin's movies also showed people the vibrance of postmodernist practice, and also demonstrated the limits of postmodernism as a social and cultural practice. There is no doubt that Quentin Tarantino's movie disrupts the rules and practices of film narratives and at the same time becomes a subversion of the ideology loaded by mainstream movies, but this process of subversion has not only gradually absorbed and embraced the new social construction, but also his destruction of the conventions of film narrative has quietly become a new mode."^[4]

References

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