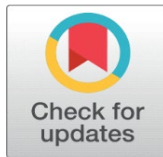


BLOOD AS SPECTACLE: THE AESTHETICS OF VIOLENCE IN QUENTIN TARANTINO'S CINEMA

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ABSTRACT

Quentin Tarantino's films, renowned for their stylized violence, have long provoked debates over their aesthetic innovation and accusations of gratuitous brutality. This article analyses how Tarantino transforms violence into a postmodern aesthetic strategy in *Kill Bill: Volume 1 & 2* (2003–2004), *Inglourious Basterds* (2009) and *Django Unchained* (2012). Drawing on Jean Baudrillard's hyperreality, Fredric Jameson's pastiche and Slavoj Žižek's typology of violence, the study situates Tarantino's work within discourses of postmodernism and cinema. Through close textual analysis, the article argues how imagery of violence in Tarantino's films is used as spectacle and the aesthetics of the violence prioritises irony and performance over realism. At the same time, the analysis interrogates tensions surrounding historical revisionism and ethical spectatorship in Tarantino's approach. The article argues that Tarantino's cinema navigates the paradox of postmodern violence where it challenges moral panics about media effects while deploying violence as a hyper-stylized, symbolic language that reframes cultural narratives.

Keywords: Quentin Tarantino, Cinematic Violence, Postmodernism, Hyperreality, Aestheticization

1. INTRODUCTION

Quentin Tarantino occupies a distinctive position in contemporary world cinema as a filmmaker whose name has become almost synonymous with stylized depictions of violence. Since the release of *Reservoir Dogs* (1992), his films have consistently polarized audiences and critics alike, generating both acclaim for their technical mastery and condemnation for their excessive brutality. Tarantino's oeuvre consist of nine feature films to date which is characterized by a bricolage of cultural references, experimentation with different genre and a strong focus with the aesthetic possibilities of violence. From the infamous ear-cutting scene in *Reservoir Dogs* (1992) to the choreographed bloodbaths of *Kill Bill* (2003–04) and the historical revenge fantasies of *Inglourious Basterds* (2009) and *Django Unchained* (2012), Tarantino's cinema foregrounds violence not simply as narrative content but as a central stylistic and aesthetic strategy.

The relationship between cinema and violence has long been the subject of scholarly and public debate. As early as the classical Hollywood period, the Production Code also commonly known as Hays Code sought to regulate the depiction of brutality, while in the post-war era filmmakers such as Sam Peckinpah and Arthur Penn challenged these restrictions by experimenting with cinematic violence as both spectacle and social critique (Prince, 1998). The Hays Code which was

enforced by the Motion Picture Producers and Distributors of America (MPPDA) starting in 1934. It set guidelines for film content to ensure moral standards, including restrictions on depicting excessive violence or brutality. The Code specifically aimed to limit graphic violence, ensuring that depictions of crime, murder, or brutality were not overly explicit or glorified.

In the contemporary media landscape, the discussion has broadened to questions of whether violent images contribute to desensitization, encourage aggression or function instead as symbolic catharsis (Anderson et al., 2003; DeWall et al., 2012). Tarantino has consistently rejected claims that his films contribute to real-world violence, famously asserting that cinema is a self-contained art form with no direct causal link to social behaviour (Tarantino, 2010). Yet his films undeniably force viewers to confront their own responses to screen violence, blurring the boundaries between disgust, laughter and exhilaration.

The film of Tarantino is particularly significant within the discourse of violent imagery in film not merely for his use of violence but the way it is depicted and aestheticized within the cinematic narrative. His cinema displaces brutality from the register of the real into the domain of style often transforming bloodshed into spectacle through juxtapositions with music, exaggerated colour palettes, non-linear narratives and intertextual references. As Giroux (1995) argues, Tarantino's work reflects the aesthetics of hyperreal violence, where the spectacle of blood in the violent scenes is less about realism than about the excesses of postmodern culture. This stylization suggests that Tarantino's cinema simultaneously desensitizes audiences while also heightening their awareness of cinema aesthetics. His use of violence both engages with regressive fantasies of revenge and subverts historical narratives through ironic revisionism.

This article seeks to interrogate the use of violence by examining the aesthetics of violence across a range of Tarantino's films, including *Kill Bill Vol. 1 & 2* (2003–04), *Inglourious Basterds* (2009) and *Django Unchained* (2012). Drawing upon theoretical frameworks from Jean Baudrillard's notion of hyperreality, Fredric Jameson's analysis of postmodern pastiche, Slavoj Žižek's theorization of violence, the study situates Tarantino's violent spectacles within broader discourses of postmodern cinema and media culture. Employing a qualitative discourse analysis of selected case studies, it investigates how Tarantino transforms violence into an aesthetic device and what cultural and ethical implications emerge from this process.

2. VIOLENCE AND CINEMA

The depiction of violence in cinema has long been a focal point of scholarly inquiry, intersecting psychological, cultural and aesthetic dimensions. In Hollywood was regulated by the Production Code (1934–1954) which imposed restrictions on the explicit depiction of brutality, reflecting anxieties about cinema's potential influence on viewers.

However, the production code was overlooked in the 1960s as more explicit violent films paved the way for filmmakers such as Arthur Penn's *Bonnie and Clyde* (1967) and Sam Peckinpah's *The Wild Bunch* (1969) started to explore the aesthetics of screen violence. Stephen Prince (1998) argues that the so-called 'ultraviolent' films of this period signalled a new aesthetic of violence in American cinema, one that foregrounded spectacle and sensory intensity. Henry Bacon (2010) similarly contends that violence often functions as a central narrative device which drives the plot by intensifying emotional stakes and structuring cathartic resolution.

Beyond the concerns of the form of violence in film, various research also has provoked debates about its psychological and social effects. Psychological studies have examined whether violent imagery contributes to desensitization or encourages aggressive behaviour. Anderson et al. (2003) and DeWall et al. (2012) suggest that media violence may serve as a short-term catalyst for aggression, but such effects are mediated by socio-cultural factors rather than direct causation.

Anderson's (2003) study reviewed extensive research on media violence and concluded that exposure to violent media is associated with increased aggressive behavior, aggressive thoughts and desensitization to violence. It also found little support for the catharsis hypothesis, suggesting that violent media does not reliably reduce aggression by serving as a cathartic outlet. The study of DeWall et al. (2012) suggested the General Aggression Model (GAM) which explain that violent media can prime aggressive thoughts and behaviours through cognitive, affective and arousal pathways. The study also discusses desensitization as a long-term effect of repeated exposure.

Žižek (2008) extends the discussion by distinguishing between subjective violence which are overt and visible acts, objective violence are those embedded in social structures and systemic violence which arises from ideological frameworks. He emphasised that cinematic violence must be understood in relation to broader political and cultural

contexts. He suggests that cinema's focus on spectacular violence can reinforce ideological blind spots and thus critiques that film culture perpetuates systemic harm. Taking examples of *Fight Club* (1999), Žižek (2008) notes that the overt violence of the film such as fistfights and bombing captures attention but the systemic violence of consumer capitalism and alienation remains unaddressed in the narrative's resolution.

In contrary, Susan Sontag (2003) highlights the ethics of spectatorship, questioning how images of suffering and brutality elicit empathy or voyeuristic pleasure. She argues how the imagery of violence in film can manipulate audience emotions by fostering a sense of shared humanity through depiction of suffering or violent images may reduce the suffering to a consumable spectacle.

3. POSTMODERNISM AND THE AESTHETICIZATION OF VIOLENCE

The aestheticization of violence is inseparable from the broader cultural logic of postmodernism. Fredric Jameson (1991) identifies postmodern culture as characterized by pastiche, fragmentation, and the collapse of historical depth. Violence in postmodern cinema, therefore, is not merely representation but a stylistic gesture embedded in intertextual play. According to Jameson, postmodern culture reduces history to a collection of stylistic and aesthetic surfaces, stripping it of experiential depth. Within this framework, cultural texts frequently recycle and juxtapose earlier styles, engaging in pastiche rather than offering critical and historical perspective.

Similarly, Hutcheon (2002) emphasizes the self-reflexive irony of postmodern cultural forms in which the acts of representation foreground their own constructedness. She argues that postmodern cultural forms such as novels, films or visual art often employ techniques like metafiction or parody to highlight their artificial nature. This self-awareness distinguishes postmodernism from modernism which often sought authenticity or universal truths. In film studies, King (2002) argues that spectacle and style increasingly dominate narrative logic in the blockbuster era, a tendency exemplified by filmmakers like Tarantino. He argues that the blockbuster film model prioritizes sensory experiences such as explosions, CGI or stylized action over complex storytelling, reflecting changes in production, distribution and audience expectations.

This aligns with broader scholarship on Hollywood's shift toward spectacle-driven cinema (Bordwell, 2006). Baudrillard's (1981) theory of simulacra and hyperreality is particularly relevant to understanding the excess of Tarantino's violent imagery. In this framework, cinematic violence is not a reflection of reality but a simulation of other cinematic forms that produces an endless play of signs detached from real-world references. This theoretical perspective explains why Tarantino's scenes of excessive bloodshed often appear comic or surreal rather than horrific.

4. THE STYLIZED VIOLENCE OF KILL BILL VOL. 1 & 2 (2003 & 2004)

Quentin Tarantino's *Kill Bill* Vol. 1 (2003) and Vol. 2 (2004) represent the clearest articulation of his cinematic form of stylized violence and hybridity of genre. Across the two films, the Beatrix Kiddo also known as 'The Bride' embarks on a violent odyssey of revenge against her former lover and mentor, Bill, and the assassins who attempted to murder her and her unborn child on her wedding day. After awakening from a four-year coma, the Bride's pursuit of vengeance becomes the narrative engine of the films, driving audiences through a series of elaborately choreographed battles that combine excess, irony and cultural reference. As several scholars note, *Kill Bill* functions as an extended homage to multiple film traditions, including the Japanese samurai film, the Hong Kong wuxia genre, the Yakuza film and the Italian spaghetti western (Roche, 2014; Needham, 2005). In this sense, it epitomizes Tarantino's postmodern method of bricolage, weaving together cinematic traditions into a hyper-stylized pastiche that displaces realism in favour of spectacle.

At the core of *Kill Bill* lies the spectacle of its fight sequences. From the opening duel with Vernita Green to the climactic showdown with O-Ren Ishii's personal army, the "Crazy 88," the films revel in choreographed violence that borders on the operatic.

The ten-minute Crazy 88 sequence in Vol. 1 exemplifies this aesthetic where dozens of adversaries are dispatched in increasingly inventive ways, each encounter marked by distinctive stylistic flourishes. The set itself underscores the theatricality of the event with the floodlit hall resembles a sports arena, and the Bride's athletic movements in her bright yellow jumpsuit resembling both Bruce Lee in *Game of Death* (1978) and the iconography of competitive sport. The

staging transforms mass slaughter into a kind of spectacle akin to a tournament, underscoring the degree to which Tarantino displaces violence from the register of the real into the realm of performance.

Colour symbolism further accentuates this stylization. The Bride's yellow jumpsuit, splattered with the red blood of her enemies, creates an image of striking visual contrast. Yellow traditionally connotes vitality and energy, but here it is contaminated by violence, suggesting that the Bride's quest for revenge transforms joy into blood-soaked necessity. The exaggerated spurts of crimson blood, spraying at unnatural velocity from severed limbs contribute to the comical unreality of the sequence. As Tarantino himself argued that such excess marks a deliberate departure from realism, insisting on the distinction between cinematic violence and actual brutality (Tarantino, 2010). In this way, the grotesque excess of blood functions as a distancing device, signalling that the violence belongs to the domain of hyperreality rather than realistic representation.

Another striking strategy occurs in the use of animation. O-Ren Ishii's traumatic childhood, marked by parental murder and her initiation into violence, is represented through anime rather than live action. This aesthetic choice mitigates the disturbing impact of child violence while simultaneously expanding the film's intertextual reach into Japanese animation. As Baudrillard (1994) suggest that the shift to animation exemplifies hyperreality where violence becomes a sign that refers not to lived experience but to other media forms.

Sound and music also play a crucial role in the aestheticization of violence. Nancy Sinatra's melancholic "Bang Bang (My Baby Shot Me Down)" opens Vol. 1, situating the revenge narrative within a pop-cultural soundscape of loss and violence. The film also uses Bernard Herrmann's whistled theme during Elle Driver's attempted assassination of the comatose Bride which infuses the scene with both suspense and ironic detachment. Similarly, the recurring siren motif borrowed from the television show *Ironside* punctuates moments of impending violence, heightening both tension and stylization. Smith (2003) argues that Tarantino's use of music creates ironic juxtapositions that transform violent scenes into aestheticized spectacles rather than visceral shocks. Smith argues that the ironic use of music shifts the viewer's experience from one of raw horror or shock to a more detached, aesthetic appreciation.

The cinematography of the film also reinforces these effects. Crash zooms, close-ups and extreme framing punctuate the action. Thus, focusing the spectator's attention on symbolic details such as the Bride's wiggling toe as she struggles to regain movement or Elle Driver's menacing eyepatch which condenses her entire characterization into a single visual signifier. These techniques underscore Tarantino's ability to narrate through visual style rather than dialogue that translate bodily struggle into cinematic language.

The film illustrates how Tarantino mobilizes violence as both catharsis and performance. The Bride's blood-soaked revenge is presented not as raw brutality but as hyper-stylized spectacle that oscillates between comic unreality and mythic intensity. The films exemplify what Williams (1991) identifies as the "body genre" of excess that provokes audience to respond viscerally while simultaneously distancing them through irony and intertextual play. By blending genres, exaggerating bloodshed and overlaying violence with music and visual symbolism, Tarantino transforms the violent imagery into an aesthetic experience.

5. HISTORICAL REVISIONISM OF INGLOURIOUS BASTERDS (2009)

Inglourious Basterds (2009) is a distinctive film where Tarantino approaches violence as an aesthetic and narrative device which merges historical revisionism. Set in Nazi-occupied France during the Second World War, the film presents two parallel revenge narratives of Shosanna Dreyfus, a Jewish survivor whose family is murdered by Colonel Hans Landa and that of the titular "Basterds," a group of Jewish-American soldiers led by Lieutenant Aldo Raine who specialize in the brutal killing and scalping of Nazis. These narrative threads culminate in the destruction of Hitler and the Nazi leadership within a Parisian cinema, reimagining the end of World War II through an act of spectacular and hyper-stylized violence.

The film foregrounds the aesthetics of violence in multiple ways. The Basterds' sadistic methods where they carve swastikas into the foreheads of surviving Nazis or bludgeoning them to death with baseball bats are staged as both grotesque and absurd. The notorious 'Bear Jew' sequence, in which Sergeant Donny Donowitz beats a Nazi officer to death before a cheering audience of Basterds, exemplifies the depiction of violence between horror and comic excess. Tarantino's framing and sound design accentuate the anticipation of violence, extending the moment before impact to maximize tension and then rendering the blow itself as cathartic release. As Žižek (2008) argues that such cinematic violence operates less as a reflection of real brutality than as a symbolic register that reveals hidden ideological

structures. Here, the humiliation and destruction of Nazis functions as a fantasy of empowerment for those historically victimized and the exaggerated violent form distances the viewer from historical realism.

In the film's climax, Shosanna's cinema was set ablaze while reels of nitrate film explode and the Basterds massacre the Nazi elite. This underscores Tarantino's tendency to merge history with cinematic spectacle. Rather than recounting events as they occurred, he rewrites history through what Jameson (1991) describes as the postmodern logic of pastiche, layering war film conventions and propaganda imagery. The burning screen itself becomes a meta-cinematic symbol as cinema destroys fascism not through argument but through literal incineration. This spectacle transforms World War II into a fantasy of revenge, illustrating what Giroux (1995) calls the 'aesthetics of hyperreal violence.'

The role of Shosanna further complicates the film's engagement with gender and violence. Her carefully orchestrated revenge culminates in the projection of her own image on the cinema screen as flames engulf the auditorium, transforming her into both avenging angel and cinematic icon. While her vengeance is framed as justified catharsis, her limited narrative presence compared to the Basterds raises questions about agency and the male gaze (Mulvey, 1975). Violence here becomes a means of reclaiming subjectivity, yet Tarantino simultaneously stylizes Shosanna into a cinematic archetype.

In the film, Tarantino's use of violence as a tool for historical revisionism and cinematic spectacle. By transforming the Nazi regime's downfall into a hyper-stylized act of revenge, the film blurs the boundary between historical trauma and entertainment. Its violence is not realist but symbolic which functions simultaneously as cathartic fantasy, cultural critique and postmodern spectacle. Through its excess and stylization, the film reinforces Tarantino's broader project of reframing violence not as a record of suffering but as a cinematic language capable of reimagining history itself.

6. THE HYPERREALITY OF DJANGO UNCHAINED (2012)

The film *Django Unchained* (2012) is a complex amalgamation of spaghetti western, and revenge narrative. Set against the historical backdrop of slavery in the antebellum South, the film opens with the words 'Somewhere in Texas, 1858,' immediately situating itself in a vaguely historical yet indeterminate time and space. This deliberate imprecision signals that the film does not aspire to historical realism but instead creates a hyperreal world where history functions as a backdrop for stylized fantasy.

The story follows Django, a freed slave who joins forces with German bounty hunter Dr. King Schultz to rescue his wife Broomhilda (from the cruel plantation owner Calvin Candie. While the narrative engages with themes of racial oppression, it does so in a manner that foregrounds spectacle and myth over historical accuracy, illustrating what Jean Baudrillard (1994) would describe as hyperreality where representation is detached from lived experience and becomes a simulation of other cultural texts.

The structure of the narrative mirrors that of a fairy tale and heroic myth. Schultz explicitly frames Broomhilda's captivity through the German legend of Brunnhilde, casting Django as the knight who must overcome obstacles to rescue the imprisoned princess. These mythological parallel underscores the film's departure from realism, positioning the brutal history of slavery within the logic of folklore. Tarantino's decision to merge fairy tale motifs with spaghetti western iconography exemplifies his postmodern style of bricolage and pastiche (Jameson, 1991). The plantation where Dr. Schultz's wife is held captive is named as 'Candyland.' This naming of the plantation is deceptively playful and epitomizes this aesthetic strategy. The place is a site of cruelty, degradation and dehumanization where enslaved people are subjected to 'Mandingo fights' which stages spectacle of violence for the pleasure of white spectators. These sequences highlight the commodification of Black bodies, yet Tarantino presents them with a degree of emotional detachment, displacing pity with irony and stylization.

The film also raises questions of gender and spectatorship. Female characters, particularly Broomhilda and Lara Lee Candie, occupy marginal narrative positions and have limited dialogue. Their passivity underscores Laura Mulvey's (1975) theory of the male gaze, wherein women function as visual objects rather than agents of the narrative. Broomhilda, despite being the central motivation for Django's quest, remains largely silent and objectified. This tension complicates Tarantino's apparent attempt to merge the revenge narrative with a story of racial liberation, revealing limits in the film's representational politics.

Postmodern intertextuality pervades *Django Unchained* as it references Sergio Corbucci's *Django* (1966), most explicitly in the cameo by Franco Nero, who exchanges a knowing dialogue with Django about the 'silent D.' This intertextual gesture functions as both homage and playful acknowledgment of cinematic lineage. Similarly, Django's

flamboyant blue 'freedom suit' directly references Gainsborough's painting *The Blue Boy*, exemplifying bricolage through costume. The soundtrack further destabilizes historical realism by juxtaposing period-specific diegetic sounds with anachronistic hip-hop tracks, emphasizing Tarantino's assertion that the film is not a realist account of slavery but a cinematic imagination.

The film culminates in an explosion of cathartic violence as Django annihilates the inhabitants of Candyland after Schultz kills Candie. Tarantino has insisted that this climax is not an act of cultural vengeance but an instance of cinematic catharsis, where excess violence provides release within the safe confines of artifice (Tarantino, 2013). The bloodshed is rendered in exaggerated style with bright red spurts erupt onto white cotton fields, a potent visual metaphor for racialized history but one stylized to the point of unreality. The character Stephen, a loyal house slave complicit in Candie's regime becomes the ultimate antagonist suggesting that betrayal from within is as threatening as external oppression. Django's execution of Stephen and destruction of Candyland signals the restoration of agency through violent excess framed as both liberation and spectacle.

Symbolism amplifies these thematic concerns. Blood staining white cotton highlights the intertwining of racial exploitation and economic profit, while Django's final ride on a white horse recalls the iconography of heroic westerns. Yet the exaggerated violence and stylization ensure that the film does not collapse into realism. Instead, it remains a self-conscious performance of history as spectacle. In this way, *Django Unchained* transforms violence into both narrative resolution and aesthetic play while engaging with and distancing itself from the traumatic history it depicts.

7. CONCLUSION

Quentin Tarantino's films foreground violence not as mimetic representation but as an aesthetic and cultural discourse situated within postmodern cinema. From the stylized choreography of *Kill Bill* to the mythologized spectacle of *Django Unchained* and the revisionist fantasies of *Inglourious Basterds*, Tarantino reconfigures brutality into a language of style, irony and intertextual play. His cinema exemplifies the postmodern pastiche where history and reality are displaced by aesthetic surfaces and violence becomes a self-reflexive signifier that points not to lived experience but to other cinematic traditions. Through bricolage, hyperreality and excess, Tarantino transforms bloodshed into both comic artifice and symbolic catharsis which challenges viewers to negotiate the boundary between entertainment and trauma.

At the same time, Tarantino's aestheticization of violence raises persistent ethical questions. As Žižek (2008) and Sontag (2003) suggest, cinematic brutality can both expose and obscure systemic violence, offering cathartic fantasies while risking the reduction of suffering into spectacle. The representation of gender in *Django Unchained* and *Inglourious Basterds* further illustrates these tensions where women may serve as catalysts of revenge yet remain marginalized within male-centred narratives, reinforcing Mulvey's (1975) critique of the male gaze. Similarly, Tarantino's revisionist histories raise questions about the limits of rewriting trauma through cinematic spectacle, even as they empower historically oppressed groups through imaginative vengeance.

Tarantino's work illuminates the paradox of postmodern screen violence where it destabilizes the moral panic and cinematic brutality resists traditional modes of ethical realism. His films insist on the autonomy of cinema as an art form, foregrounding style and irony as constitutive of meaning. In doing so, his films demonstrate that violence in film, when displaced into the realm of aesthetic performance, becomes a powerful mode of storytelling that reimagines both history and the possibilities of film itself.

CONFLICT OF INTERESTS

None.

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