

# *The Research on the Ontological Psychological Features in Quentin's Film Works*

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**Abstract:** Quentin Tarantino, a renowned filmmaker known for his distinctive style and thought-provoking themes, has captivated audiences and critics with his groundbreaking films. This study aims to analyze the ontological psychological features present in Tarantino's filmography, focusing on the complex interplay between narrative structure, character development, and the human psyche. By employing a qualitative methodology, the research conducts a thematic analysis of Tarantino's key films, such as "*Reservoir Dogs*," "*Pulp Fiction*," "*Kill Bill*," "*Inglourious Basterds*," "*Django Unchained*," and "*Once Upon a Time in Hollywood*." The study identifies several central themes, including existentialism, vengeance, memory and temporality, language and communication, and metafiction. Through an in-depth exploration of these themes, the research reveals how Tarantino's work challenges conventional perceptions of reality and the human experience, ultimately probing the depths of human emotion, motivation, and identity. Furthermore, the study investigates the broader cultural and historical context of Tarantino's films and their psychological impact on audiences. By examining the various thematic and stylistic elements, the study seeks to shed light on the ways in which Tarantino's films transcend traditional cinematic boundaries, stimulating deeper reflections on the nature of reality, morality, and the human condition. This comprehensive analysis contributes to a greater understanding of the intricacies of the human experience and the transformative power of cinema.

**Keywords:** Ontology, Quentin, film

## 1. Introduction

In recent years, the study of cinema has expanded beyond the traditional boundaries of film theory, delving into deeper explorations of the human psyche and the impact of storytelling on understanding of the world. One filmmaker who consistently pushes the envelope, challenging conventional cinematic norms and engaging audiences with his thought-provoking themes and unique style, is Quentin Tarantino. This paper seeks to analyze the ontological psychological features present in Tarantino's film works, providing valuable insights into the complexities of human existence and the power of storytelling in shaping perception of reality. Quentin Tarantino, a prominent filmmaker known for his eclectic and idiosyncratic approach, has captivated both audiences and critics with his groundbreaking films. His oeuvre, which includes iconic works such as "*Reservoir Dogs*," "*Pulp Fiction*," "*Kill Bill*," "*Inglourious Basterds*," "*Django Unchained*," and "*Once Upon a Time in Hollywood*," is characterized by nonlinear narratives, distinctive dialogue, and graphic violence.

These elements, while controversial, serve as a means of exploring the depths of human emotion, motivation, and identity, ultimately challenging the conventional boundaries of cinema and providing a rich platform for further research and exploration. The primary aim of this paper is to examine the ontological psychological features in Tarantino's films, focusing on the intricate interplay between narrative structure, character development, and the human psyche. By analyzing key themes such as existentialism, vengeance, memory and temporality, language and communication, and metafiction, the paper will uncover the ways in which Tarantino's work challenges conventional perceptions of reality and the human experience. In order to achieve this objective, the research employs a qualitative methodology, utilizing a thematic analysis of Tarantino's key films. Through a detailed examination of the ontological aspects of his work, the study will reveal how Tarantino's films challenge viewers to confront their own perceptions of reality, morality, and identity. Additionally, the paper will consider the broader cultural and historical context in which his films were created, as well as the psychological impact of his provocative themes and stylistic choices on audiences. Ultimately, this comprehensive analysis of the ontological psychological features in Quentin Tarantino's film works aims to contribute to a greater understanding of the intricacies of the human experience and the transformative power of cinema. By examining the various thematic and stylistic elements in his films, the study seeks to shed light on the ways in which Tarantino's work transcends traditional cinematic boundaries, stimulating deeper reflections on the nature of reality, morality, and the human condition. As the paper progresses, the analysis will delve into the individual themes identified and the specific ways in which they manifest in Tarantino's films. The discussion will elucidate the complexities of these ontological psychological features, providing a nuanced understanding of Tarantino's distinctive style and the impact of his films on both the cinematic landscape and understanding of the human experience.

## 2. Literature Review

Quentin's film characters often have strong realistic characteristics. He is good at portraying the complex inner world, conflicting emotions, and personality traits of his characters to show their multi-faceted nature. In addition, the characters in Quentin's films often have multiple identities, and this identity transformation makes the audience question the boundary between reality and fiction of the characters, thus triggering thoughts on the nature of human beings [1]. The narrative structure in Quentin's films is highly innovative. He often uses non-linear narrative, multiple narrative lines, and time flashbacks to intertwine the reality and fiction of the story, creating a strong onto-psychological effect [2]. This narrative style makes the audience question the authenticity of the story in the process of watching the film, and continuously explore the meaning of human existence and the boundaries of reality in the process of understanding the story [3]. Quentin's cinematic works have a distinctive personality in terms of visual representation. His films often contain violent and gory images, which are shocking but often imply an exploration of the boundaries between reality and fiction [4]. Quentin's exaggerated representation of violent scenes makes the audience question the violence in the real world. In addition, Quentin also uses light and dark contrast, color matching, and depth shots to create a surreal visual experience for the audience, further strengthening the ontological psychological characteristics of the film [5]. The themes of Quentin's films often involve individual existence, morality and ethics, and exploration of human nature. Through the presentation of these themes, Quentin guides the audience to think about reality and fiction, good and evil, life and death, and other issues. For example, in *Pulp Fiction*, Quentin makes the audience think about fate, coincidence, and choice through the interweaving of multiple storylines, while in the *Kill Bill* series, Quentin explores the impact of multiple factors such as individual, family, society, and culture on human nature through the protagonist's journey of revenge.

Quentin Tarantino's films are characterized by their unique portrayal of realistic characters, innovative narrative structures, striking visual representation, and thought-provoking themes that prompt audiences to question the nature of human existence, morality, and the boundaries between reality and fiction. By delving into the complex inner worlds and emotions of his characters, Quentin creates multi-faceted individuals with whom viewers can empathize, while exploring their often fluid and multiple identities [6]. Tarantino's groundbreaking narrative structures intertwine reality and fiction, employing non-linear storytelling, multiple narrative lines, and time flashbacks. This innovative approach challenges the audience to question the authenticity of the story and encourages them to continuously seek a deeper understanding of human existence and reality. Quentin's films often explore themes of individual existence, morality and ethics, and human nature, prompting viewers to contemplate profound questions about reality, good and evil, life and death. Visually, Tarantino's films are distinctive for their often violent and gory imagery, which, while shocking, serves to question the boundaries between reality and fiction [7]. His exaggerated depictions of violence provoke the audience to reflect on the prevalence of violence in the real world. Furthermore, Quentin's use of light and dark contrast, color matching, and depth shots creates a surreal visual experience that strengthens the ontological psychological characteristics of his films [8]. Examples of Quentin's exploration of these themes can be found in films like *Pulp Fiction*, where he uses multiple storylines to make the audience think about fate, coincidence, and choice [9]. In the *Kill Bill* series, Quentin examines the impact of various factors, such as individual, family, society, and culture on human nature, as the protagonist embarks on a journey of revenge [10].

### 3. Methodology

This study will focus on Quentin Tarantino's representative works, mainly including *Pulp Fiction*, *Kill Bill*, *Inglourious Basterds*, *Texas Chainsaw Massacre Prequel: A Game of Horrors (Death Proof)*, and *Mafia Big Brother (Reservoir Dogs)*, among others. First, author will collect and organize documents related to Quentin Tarantino, including film scripts, director interviews, and critical articles, to gain a comprehensive understanding of his work. Next, author will watch and analyze the selected film works to record the onto-psychological elements in the films, such as psychological changes in characters, moral conflicts, and the boundary between reality and fiction. This study will use a qualitative analysis method, which consists of the following steps.

### 4. Research Step

Step 1, narrative analysis: Through analyzing the narrative structure, plot arrangement, and timeline of the film work, the onto-psychological themes in Tarantino's work will be revealed. The second step is character analysis: the psychological portrayal of the main characters in the film and analysis of their motivations, beliefs, and emotional changes to explore the performance of onto-psychology in characterization. Step 3, visual style analysis: To study how Tarantino's visual style reflects onto-psychological features, including shot selection, color use, and spatial layout. The fourth step, dialogue analysis: is to analyze the dialogues in the film works sentence by sentence, and to explore the onto-psychological elements in the dialogues, such as the collision of moral concepts, the exploration of human nature, etc. The validity of this study will be ensured by multiple comparisons and corrections of the findings during the analysis to ensure the accuracy of the analysis of the onto-psychological features of Quentin Tarantino's works. At the same time, author will also refer to the views and analysis methods of other researchers to maintain objectivity and comprehensiveness in the analysis process. However, there are certain limitations in this study. First, due to space and time constraints, people may not be able to conduct an in-depth analysis of all of Quentin Tarantino's works. In addition, the qualitative analysis method of this study may be influenced by the subjectivity

of the researcher, so caution needs to be exercised in the analysis process. Finally, as an art form, the film itself is pluralistic and open-ended, and the analysis results of this study may not cover the understanding and experience of all viewers.

## 5. Results

The study of Quentin Tarantino's works revealed prominent onto-psychological themes through narrative structure, character analysis, visual style, and dialogue analysis. Key findings include complex character motivations, visual elements enhancing emotional impact, and dialogues exploring moral conflicts and human nature. The study maintained validity through multiple comparisons and referencing other researchers. However, limitations included the inability to analyze all works in-depth, potential researcher subjectivity, and the recognition of varying interpretations among viewers.

## 6. Discussion

### 6.1. Story

The storylines in Quentin's films are usually characterized by diversity, showing the complex relationships between characters and events through a multi-perspective and multi-level narrative. This diversity of storylines is reflected in the following aspects: non-linear narrative structure: Quentin's films often adopt a non-linear narrative structure, which increases the audience's viewing experience by interspersing story segments of different timelines. For example, the storylines in "*Lowlife*" cross intricately, allowing the audience to gradually piece together the complete storyline as they watch the film. Multiple perspectives: Quentin's films often use multiple perspectives to present the story, allowing the audience to understand the characters and events from different perspectives. For example, in *Kill Bill*, Quentin shows the growth and revenge process of the goddess of vengeance, The Bride, through the eyes of multiple characters. Cross-narrative: In Quentin's works, multiple independent storylines are often intertwined to form a complete story together. For example, in "*The Hateful Eight*", Quentin gradually reveals the hidden revenge and betrayal behind the experiences of multiple characters in the same cabin.

The moral concepts in Quentin's films are often broken and reshaped to show a unique moral philosophy. This reshaping of moral concepts is mainly reflected in moral relativism: Quentin's works emphasize moral relativism, believing that moral concepts are not fixed, but vary from person to person, from time to time, and from situation to situation. For example, the characters in "*Lowlife*" show different moral choices in the conflict of various moral concepts. Violence against violence: The characters in Quentin's films often use violence against violence to solve problems, and violence becomes a means with a sense of justice. For example, in "*Inglourious Basterds*," the team of Jewish avengers Aldo Raine confronts Nazi atrocities with violent means, embodying the moral concept of using violence to counter violence. Aesthetics of violence: Quentin's films often present violence in a highly aesthetic way, making it a unique form of artistic expression. This violent aesthetics not only has a visual impact but also conveys a challenge and subversion of moral concepts. For example, the death struggle between Black Snake and his adversaries in "*Kill Bill*" and the bloody scenes in "*The Texas Chainsaw Massacre Prequel: Zero Point*" is typical of Quentin's violent aesthetics.

The reality and fantasy in Quentin's films intermingle to create a unique atmosphere of suspense. This atmosphere not only enhances the audience's sense of immersion but also makes the film more artistic value. For example, in "*Spring Breakers*" (*Reservoir Dogs*), the characters in the whole movie are suspicious of each other, and reality and fantasy are intertwined, which puts the audience in a tense atmosphere.

The onto-psychological characteristics in Quentin's film works are also reflected in the reflection and exploration of society and culture. By portraying the society and culture of different periods and

different regions, Quentin's films further demonstrate the breadth and depth of cinematic art. For example, the issue of race: Quentin's film works, such as *Jackie Brown* and *Django Unchained*, explore the issue of race in American history. Through his portrayal of racial discrimination and racial affirmative action movements, Quentin taps into the onto-psychological characteristics of social and cultural contexts, presenting profound social implications. Feminism: In some of Quentin's works, female characters show strong independence and individuality. For example, in *"Kill Bill"* and *"Gangster Holmes"*, the female protagonists display brave attitudes of fighting against oppression and pursuing freedom, respectively. This representation of feminism reflects the challenge and subversion of social gender concepts in Quentin's films. Tribute to film culture: Quentin's works often pay tribute to other film cultures, demonstrating his love and respect for film history. For example, *The Texas Chainsaw Massacre Prequel: Ground Zero* pays homage to the horror films of the 1970s, while *Once Upon a Time in Hollywood* is a retrospective of 1960s Hollywood. These homage elements enrich the onto-psychological character of Quentin's work and provide audiences with an aesthetic experience across generations.

## 6.2. Characters

The characters in Quentin's films usually have rich inner worlds and unique personalities. The ontological psychological characteristics of these characters are mainly manifested as follows: complex psychological motives: The characters in Quentin's films often have complex psychological motives, which largely determine the characters' behavior and the development of the story. For example, in *Pulp Fiction*, the friendship, loyalty, and moral values between Vincent Vega and Jules Winnfield determine their choices and actions. The multi-faceted nature of human nature: Quentin's characters often have multiple personality traits, both good and cruel. This multifaceted performance makes the audience empathize and understand the characters. For example, in *Inglourious Basterds*, Colonel Hans Landa is a cunning and cruel Nazi officer, but he is also amazingly intelligent and resourceful.

The onto-psychological characteristics of Quentin's film works are also reflected in the dialogue style and the depiction of interpersonal relationships. Quentin's dialogue style is unique and rhythmic, showing the complex and diverse psychological relationships between characters through delicate character dialogues. For example, the dialogue style is personalized: Quentin's dialogues are often full of humor, irony, and metaphors, which make the interactions between characters more vivid and interesting. For example, in *"Lowlife,"* Vincent and Jules' conversation about hamburgers shows their deep friendship through trivial, everyday topics. The psychological game in the dialogue: In the dialogue of Quentin's films, the characters often show the process of the psychological game through their words. For example, in *Inglourious Basterds*, the dialogue between Colonel Hans Landa and the Jewish girl Cher is full of tension and provocation, showing the hostility and power play between the characters. The relationship between language and violence: In Quentin's films, dialogue is often closely linked to violence. The characters show potential violence through dialogue, allowing the audience to gain a deeper understanding of the characters' psychological activities. For example, in *Spring Breakers*, the suspicion and disputes between the characters gradually escalate through dialogue, eventually leading to the outbreak of violent conflicts.

Quentin Tarantino's films showcase ontological-psychological features through intricate characters, innovative narrative structures, and thought-provoking themes. His characters possess rich inner worlds, navigating blurred reality-fantasy boundaries and enhancing viewer engagement. Tarantino employs non-linear storytelling, intertwining timelines, and multiple perspectives to explore human existence and reality's boundaries. His films challenge moral concepts, emphasizing moral relativism and the aesthetics of violence, while addressing societal issues like race and feminism. Unique, rhythmic dialogue uncovers complex psychological relationships, and visual



styles convey characters' emotions. Tarantino masterfully uses music to resonate with emotional states and incorporates cross-cultural elements for broader impact. His treatment of time and space adds depth to the films, offering audiences fresh perspectives on storytelling. Conclusion

### 6.3. Audiovisual Language

The onto-psychological characteristics of Quentin's film works are also reflected in the visual style and psychological expression. Quentin is good at showing the inner world and emotional state of the characters through visual language, bringing the audience a rich visual experience. For example, visual symbols: In Quentin's films, visual symbols often have a rich metaphorical meaning, conveying the psychological state of the characters through subtle visual elements. For example, in *Spring Breakers*, the details of the characters' visual communication and physical distance from each other show the relationship and emotional changes between them. Camera language: Quentin is good at using camera language to show the psychological activities of his characters. For example, in *Inglourious Basterds*, Quentin reveals the character's tension and fear through large close-ups, as well as jump cuts to show the rapid changes in the character's thinking. Color and emotion: In Quentin's films, color is often interrelated with the character's emotional state. For example, in *Once Upon a Time in Hollywood*, warm-toned scenes reflect the characters' nostalgia and warmth for the past, while cool-toned scenes convey the characters' depression and helplessness in the face of hardship.

Quentin is good at using music as an emotional carrier to strengthen the psychological state of the characters and the audience's feelings. For example, music and emotional resonance: in Quentin's films, music is often closely related to the emotional state of the characters. For example, in the dance scene between Vincent and Mia in "*Lowlife*", the classic rock music makes the audience feel the pleasant atmosphere between the characters. Music and story development: In Quentin's films, music is often used as a narrative device to drive the story forward. For example, in *Kill Bill*, the music not only highlights the determination and courage of Black Snake but also enhances the tension between scenes, making the plot of the movie more compelling. The cross-cultural characteristics of music: Quentin often blends elements of multiple cultures when choosing music, making the film have a broader emotional resonance. For example, in *Django Unchained*, Quentin combines the musical style of Italian westerns with the folk music of the American South, creating a unique musical atmosphere for the film.

### 6.4. Spatial Shaping

The onto-psychological characteristics in Quentin's film works are also manifested in the treatment of the concept of time and space. Quentin is good at using non-linear narratives to show the psychological state and story development of the characters in different times and spaces. For example, non-linear narrative: in Quentin's films, the story often unfolds in a non-linear narrative way. For example, in "*Lowlife*" and "*Spring Breakers*," the storyline is interspersed in different time points, showing the psychological activities of the characters in different times and spaces, which enhances the tension and attraction of the story.

In Quentin's films, elements from different times and spaces often interact with each other, making the story a richer sense of layers. For example, in *Once Upon a Time in Hollywood*, the intermingling of time and space between the past and reality allows the audience to understand the psychological journey of the characters in greater depth. The subversion of the concept of time and space: Quentin is often subversive when dealing with the concept of time and space. For example, in *Inglourious Basterds*, Quentin creates a fictional world that is different from real history, allowing the audience to experience a challenge to the traditional historical narrative while contemplating the psychological activities of the characters. Through the treatment of the concept of time and space, the onto-

psychological features in Quentin's film work provide the audience with a new perspective, making the story more tense and deep.

## 7. Conclusion

In conclusion, the ontological psychological features present in Quentin Tarantino's film works create a unique cinematic experience for audiences, immersing them in intricate narratives, visually striking scenes, and deeply engaging character studies. This multifaceted approach encourages viewers to question the boundaries of reality, explore human nature, and delve into the complexities of moral values, societal issues, and cultural contexts.

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