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*Pulp Fiction*

When considering the query, is Pulp Fiction a Theme Driven narrative or is it a Character Driven narrative I have concluded that even though the latter appears to be the actual truth; it is only a superficial speculation. Throughout the film I made notice of numerous conditions to the contrary. In the very beginning of the feature we are introduced to two characters in which will have a lead in the resolution of the films main theme by the end of the film. *Yolonda* and (*Ringo*) open the movie with a drawn out oration involving the methodology of their robberies. This becomes the main introductory or set-up mechanism for the first half of Pulp Fiction. Within seven minutes the audience is again introduced to the second (team) of characters, *Vincent* and *Jules*. This continues again with Jules debut of *Marsellus & Mia Wallace* near the nine minute mark and yet again at the twenty one minute mark with *Butch* and Mr. Wallace’s bartender.

Each one of these characters continues on with one another with a convoluted diatribe *‘In medias res’* in order to both give themselves a heavy character voice and to create a set-up for another character to cross; ending with some resolution. When Vincent crosses Butch’s path at Marsellus’s bar, he calls him out as being “punchy’ or a “poluka” creating tension which will be dealt with once Vincent recovers his missing watch. Near the twenty sixth minute we are again introduced to *Jody*, *Trudy* and *Lance*. These three new personalities also have an expansive set-up in order to play rescue and comedy relief for the scene in which puts Vincent in peril with Marsellus Wallace. We are introduced now to Mia Wallace; the in between with her and Vincent builds up both sexual tension and gives the audience a sense of dread for Vincent not making any advances on her.

All in all these multiple character set-ups are created to establish interpersonal boundaries in which come into conflict directly or indirectly with another characters arc. After *Quentin Tarantino* produces these main players in the film, the shit begins to hit the proverbial cinema fan. Tarantino uses dated black and white in-camera-matte background footage for Vincent’s cab ride from the boxing match. There seems to be some sort of whose drug is better, between Mia and Vincent at Jack Rabbit Slims and a sexual role reversal between Butch and his girlfriend Fabienne. Another thing which leads me to follow a thematic driven course is the music. On more than one occasion the music either sets a mood or is introduced after a mood has been completed i.e. Butch retrieving his prized watch from his old apartment from off the kangaroo (Flowers on the wall).

Someone might want to use the “mystery” aspect of the film to conclude that it is character driven. The mystery aspect is an absolute effigy to Hitchcock’s McGuffin. It is only a infinitesimal plot device used by Tarantino as the ultimate plot gadget to thematically unify the films eventual resolution. Without that all the characters would still have propose driven arcs.