

KILL BILL

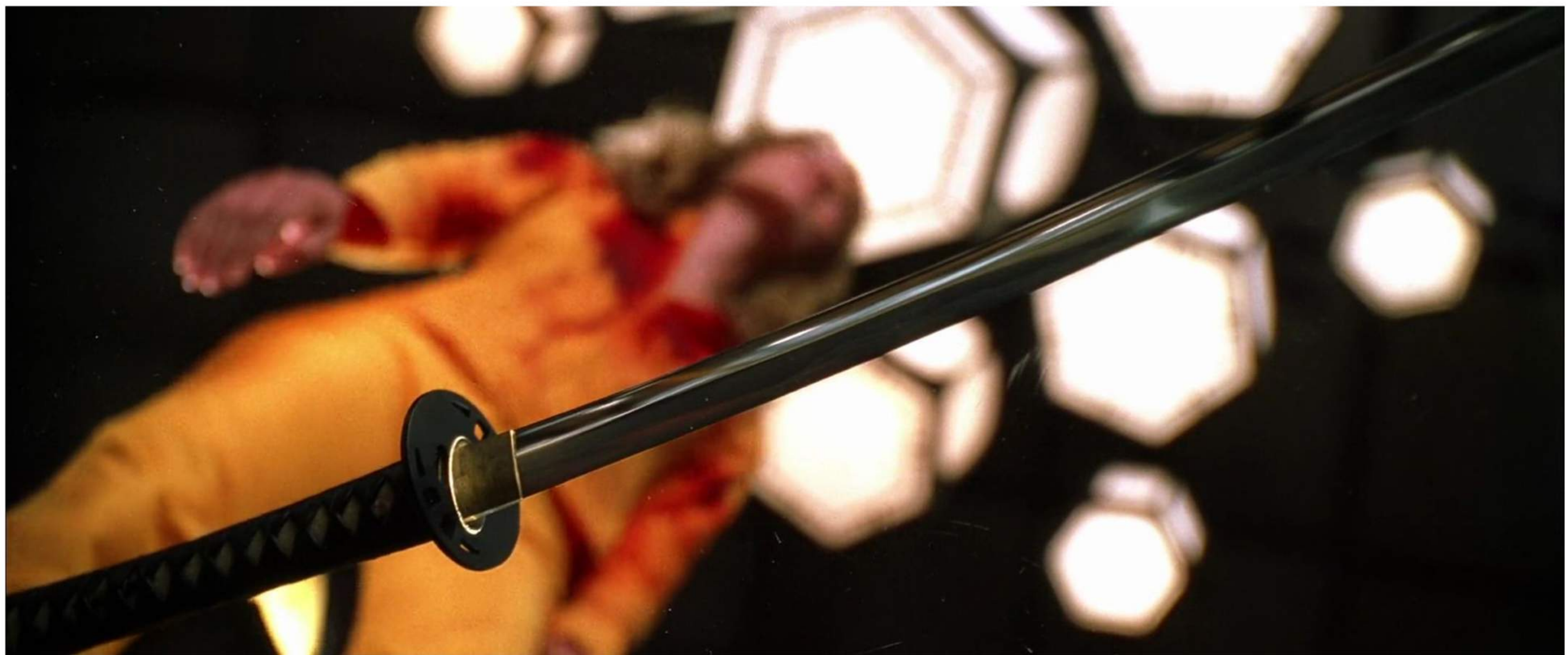
THE WHOLE BLOODY AFFAIR

PROGRAMME NOTES BY ESMA ALCIN

Tarantino's revenge spectacle, '*Kill Bill*' returns iconic gore and glory to the big screen as the auteur intended. Amended as a one-piece, alongside never-before seen animation sequences and footage, we finally experience the film in its together form. *Kill Bill* is the ultimate female revenge flick-genre bending revenge by blending samurai, spaghetti western and anime, while popularising the genre in Western cinema. *Kill Bill* celebrates its influences visually and thematically and acts as Tarantino's love letter to international cinema, particularly Japanese action/exploitation and the *French New Wave*.

Personally, this is the film which catalysed my love for all things film. As an adolescent, witnessing Uma Thurman's unforgettable lead performance as The Bride genuinely changed the trajectory of my life. This is female wrath depicted at its finest, with Beatrix Kiddo serving as an ode to influential lead revenge women, such as Nami Matsushima played by Meiko Kaji in one of my favourite films, *Female Prisoner 701: Scorpion*, and of course Yuki Kashima in *Lady Snowblood*, also played by Meiko Kaji. *Basically, Meiko Kaji is the blueprint.*

And she is. Fun fact: as well as living out multiple iconic roles in Japanese exploitation films of the 1970s and 80s, she is also a pop sensation. Tarantino gives direct praise to her influence on The Bride, featuring Meiko Kaji's beautiful '*The Flower of Carnage*' in *Kill Bill Vol.1* soundtrack.



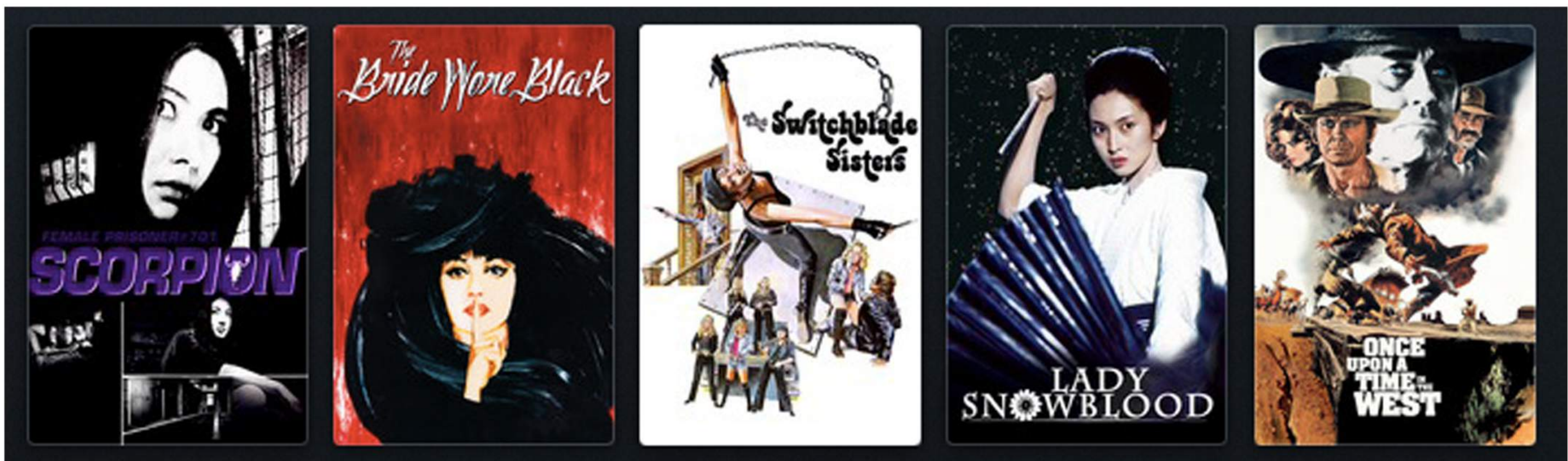
Why I think Kill Bill and the depiction of female wrath in films is important?

While acting as an ode to female revenge, The Bride in *Kill Bill* sets and subverts the link between female wrath at the cost of hysteria. Though The Bride experiences devastating trauma, (her child quite literally been torn away from her after an attempted assassination), The Bride is driven and methodical by nature, a physical representation of female wrath without its objectification of *female hysteria*. As important as the depiction of female hysteria is in media, *Kill Bill* and its preceders offer a spectrum. Beatrix Kiddo finds liberation not just through direct revenge, but the redemption of her character and empowerment from her only child. The interplay between portraying female liberation through female wrath in male frameworks, while subverting the notion of objectification in exploitative revenge flicks is what gives The Bride, and *Kill Bill* such agency and direction in the future of female revenge films post-millennium.

A.Martine. (2018). *Female rage, Male pleasure: The True cost of Empowerment in Kill Bill* (2003)

Sneha Sunil, B. Sonia Chellirian. (2025). *Sexism in Kill Bill Vol.1 and Vol.2: A critical analysis of Quentin Tarantino's representation of gender.*

I have curated a list of influences, preceders and general masterpieces that all link to Kill Bill one way or another. Enjoy the film!



Letterboxd: <https://boxd.it/2IUvf> Letterboxd list link: <https://boxd.it/QtVaO>