

FRANKENSTEIN/ BLADE RUNNER

**(3) COMPARATIVE - TEXTS IN
TIME**

KEY ARGUMENTS FOR ESSAY

KEY ARGUMENTS:

1. Obsession

- THEME/IDEA
- SIMILARITY/ DIFFERENCE
- TECHNIQUE + EXAMPLE FROM EACH TEXT

2. Science going unchecked

- THEME/IDEA
- SIMILARITY/ DIFFERENCE
- TECHNIQUE + EXAMPLE FROM EACH TEXT

3. The importance of parental responsibility,

- THEME/IDEA
- SIMILARITY/ DIFFERENCE
- TECHNIQUE + EXAMPLE FROM EACH TEXT

GENERIC INTRODUCTION:

- [___ \[INSERT LINK TO THE QUESTION\] ___](#)
- Frankenstein, Mary Shelley's cautionary tale was first published in 1818. In an increasingly secular, but still patriarchal British society, amongst the aftermath of the French and beginning of Industrial revolutions and a burgeoning scientific research scene. Upon the second release in 1831, the novel was greeted with enthusiasm and praise in the storyline striking a chord in the minds of the still predominately Christian audience, suggesting the consequences of usurping nature including God's role as creator and warning about science without ethical boundaries.
- Over a century later, in a context that could not be more opposite to Shelley's 19th C circumstances, director Ridley Scott released Blade Runner, a future - noir – detective - action science fiction thriller, which not only crossed generic borders, but raised concerns not dissimilar to those raised by Shelley one hundred and fifty years before. The film set in 2019, presents the Cold War influences of capitalism combined with the economic boom resulting in rampant consumerism, the potential impacts of the environmentally harmful activities of super – conglomerate corporations, uncontrollable scientific developments in the areas of cloning and stem cell research, and other issues relevant to the 1982 audience by portraying a possible dystopian reality, plagued by worst case scenario outcomes of these universal concerns. [___ \[INSERT LINK TO THE QUESTION\] ___](#)
- Despite these widely differing contexts, the values that Mary Shelley presents are a direct reflection of those presented in Blade Runner, suggesting that the

past does speak to the future in these texts. The way in which the past speaks to the future is most evident in the representation of values including the

- fascination with creating life and
- an obsession with science and discovery and
- the importance of parental responsibility,

Each of which are consistent in both texts. Essentially the values that Mary Shelley implicates in the 1800's are recreated by Ridley Scott in the 19thC under completely differing circumstances; the universality and timelessness of these values is evidence that the past does in fact speak for the present in this pair of texts.

___ [INSERT LINK TO THE QUESTION AND NEXT PARAGRAPH] ___

OBSESSION:

- Obsession with creating life is one of the elemental features of both texts. Although the protagonists of each text are spurred by different motives; Frankenstein by Romanticism and Tyrell by mass consumerism, essentially their obsessions are consistent; that is to create the human form.

___ [INSERT LINK TO THE QUESTION] ___

- Frankenstein has a true passion for science evident in his highly emotive language as he speaks of finding the *"principle of life"* and describes the way in which he wishes *"to examine the causes of life"*. This passion is indicative of the Romantic views prevalent in the 19thC that values science and the continual search to discover its endless abilities. His obsession is particularly clear in the passion of his words as he lucidly describes his ambition; *"discovering the cause of generation and life... I become myself capable of bestowing animation upon lifeless matter"* *"Every hour of everyday I worked towards this supremacy"*.

___ [INSERT LINK TO THE QUESTION AND NEXT PARAGRAPH] ___

- This differs from Tyrell's obsession which stems from commerce and mass consumerism reflected in his words; *"Our goal here at Tyrell is commerce."* Tyrell sees what he does more as an economic endeavour than a scientific discovery, reflecting the mass corporatization and liberalization of the 20thC, shown in the dystopia of Los Angeles.
- His obsession, however, is much the same as Frankenstein's which is to create life. The extent of Tyrell's obsession is supported by the world that surrounds him. [_ \[INSERT LINK TO THE QUESTION\] _](#)
- The opening shots of Los Angeles depict a giant close-up of an eye, symbolic of a fascination with the human form, a recurring motif in the film. As the camera moves through a vast space like sky with flying aircrafts and shooting stars the audience are confronted with the Tyrell building, a vast Aztec like structure featured at the pinnacle of this world. Scott immediately places Tyrell at the top of this world. Christian symbolism places Tyrell as a God – like figure, God being the creator of life this literally and figuratively is representative of Tyrell's role in the film. This notion of creating life is clearly something that is consistent through time, something that individuals can desire to achieve in a range of time and contexts, allowing the past to speak to the future.

[__ \[INSERT LINK TO THE QUESTION AND NEXT PARAGRAPH\] __](#)

UNCHECKED SCIENCE:

- The obsession with creating life that both protagonists share, essentially leads to the notion of science going unchecked. **This idea of science going unchecked and creating problems is clearly presented as a common concern over time, and is made all the more evident in both texts by allusions to renowned poetry.** In both cases, there is an unthinking view of science and inability to see or understand the consequences of its 'achievements', which in all cases have a very high price.

[_ \[INSERT LINK TO THE QUESTION\] _](#)

- In Frankenstein we see society is discomfited by the murders and unrest in the places he visits. Frankenstein himself loses everyone he cared about and the rest of society can't or doesn't want to understand him, even when he finally tells his story. Frankenstein's creation murders by strangulation and his crime is premeditated and vicious, especially as he has size and strength over his victims.

[_ \[INSERT LINK TO THE QUESTION\] _](#)

- Frankenstein himself realizes this is the end when he tells Walton who enquires about how he created the creature, *"Are you mad, my friend? Would you also create for yourself and the world a demoniacal enemy?"* **The true extent of science going unchecked is revealed with** Victor Frankenstein like Tyrell usurping the position of a God –this, resembles Satan from Milton's *Paradise Lost*. Like Satan, Victor attempts to take over God's role as creator and master of the universe. This achievement, Victor imagines, will be a superior one, and the exuberant and admirable beings that he creates will worship and honour him like a most deserving father, however the outcome is the exact opposite, seen directly in the epigraph of the 1818 edition of Frankenstein which states: *"Did I request thee, Maker from my clay to mould me man? Did I solicit thee, from darkness to promote me?"*

[___ \[INSERT LINK TO THE QUESTION AND NEXT PARAGRAPH\] ___](#)

- The Replicants in Blade Runner, like the monster, are capable of doing heinous things. Not only do they kill - depicted in the beginning of the film when Leon kills Holden, but they also commit various acts of violence, in fact, Roy Batty was created for this purpose as a warrior replicant. He murders his own creator just as Frankenstein is murdered by his own creation on the ship.

[_ \[INSERT LINK TO THE QUESTION\] _](#)

- As the camera zooms up for an extreme close up of his face, heightening the atmospheric tension, Roy asserts: *"I've done... questionable things."* The assumption can be made that these things have been extremely heinous. As

in *Frankenstein*, *Blade Runner* too takes a renewed Romantic poem; William Blake's 'America: A Prophecy' to emphasise the hideous ramifications of science going unchecked, the use of this 1800's poem in the modern context in itself is evidence that the past does in fact reflect the future. When, Roy Batty, muscle-bound, blood-streaked and drenched in light, delivers the deliberate misquotation from the poem; ***"Fiery the angels fell; deep thunder rolled around their shores; burning with the fires of Orc."***, his words empathises the destruction he has already caused and the potential danger which he will soon deliver. Like the monster, the replicants are creatures of destruction. Again the audience is reminded of the danger of unchecked science; a notion that has surpassed time and place. **___ [INSERT LINK TO THE QUESTION AND NEXT PARAGRAPH] ___**

PARENTAL RESPONSIBILITY:

- The destructive nature of these characters is not something that the creatures are 'born' with, but rather a result of the lack of parental responsibility they have been afforded by their creators. Again parental responsibility is a value that seems to be required in any place or time, something consistent to any living creature, yet another reflection of the way in which the past speaks to the future.
_ [INSERT LINK TO THE QUESTION] _
- Mary Shelly wanted her audience to understand how important the creatures parental guidance and conditioning was to his development as a conscious being. The notion of parental responsibility underpins the crux of Frankenstein and Blade Runner, as it is essentially absent from the relationship that Eldon Tyrell and Victor Frankenstein have with their creations.
_ [INSERT LINK TO THE QUESTION] _
- Victor Frankenstein lacks the responsibility to be a parent and so while he gives life, he is unable to nurture it as his mother and the other families in the novel have done selflessly. Frankenstein does not comprehend the outcomes of having little nurturing or care. John Locke, a famous eighteenth – century philosopher, invented the concept of the “**Tabula Rasa**”, the idea that the mind is a “blank state” when we are born. Most critics agree than Locke strongly influenced Mary Shelley’s characterisation of the creature.
- Mary Shelley highlights here the importance of parental responsibility in that, in order for one to love and respect they must first be loved and respected, something which Frankenstein is clearly incapable of comprehending, casting

his 'child' adrift into the world to fend for himself, yet, still expecting love and respect as the creator; *"A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. Not father could claim the gratitude of his child so completely as I should deserve theirs."* __ [INSERT LINK TO THE QUESTION] _

- Victor's total ignorance in terms of parental responsibility is most evident when he comes to meet the monster for first time. It is here that Victor only feels a sense of duty after the creature says the famous line *"How dare you sport thus with life? Do your duty towards me, and I will do mine towards your and the rest of mankind."* Too late, he realises what he has done; **subjective and regretful tone, emphasised by adjectives such as ardently in** *"I ardently wished to extinguish that life which I had so thoughtlessly bestowed."* The creature compares himself to **Adam – thus comparing Victor to God** – and claims that Victor owes him a certain amount of happiness. Even though the creature temporarily convinces Victor to grant him his rights, Victor never really learns the virtues of parental or ethical responsibility. __ [INSERT LINK TO THE QUESTION AND NEXT PAPERGRAPH] __
- The pompous and arrogant view that Victor holds here, is very similar to the view of Eldon Tyrell. For Tyrell the replicants are merely objects in which he can pride in the creation of.
__ [INSERT LINK TO THE QUESTION] _He is driven by consumerism, science, technology and efficiently, big business, *"Commerce is our goal here at Tyrell"* care and nurture is simply not part of his ambition. Featured in his God like pyramid, *"the God of Biomechanics"* although lonely and isolated, basks in the glory of his creation, his arrogance displayed in his distanced tone and third person voice when he meets his creation, *"It's not an easy thing to meet your maker"* **Again this is most evident when the replicant comes to meet their maker again.**

- Tyrell is not that surprised to see Roy and seems to glory in being his 'maker'. Tyrell's Papal Robes - **religious imagery** – reinforces notions of him being the God like creator, the fact that the **camera slowly zooms up** on the Aztec style pyramid also alludes to notions of Tyrell being a God like figure at the top of the kingdom. __ [\[INSERT LINK TO THE QUESTION\]](#) __
- Roy wants to live longer and there seems to be no solution to the genetic problem of early death. Tyrell says to him, *"The light that burns twice as bright, burns half as long"*. The expressions on Roy's face through the exchange of dialogue and how the **light is strategically placed in the room - cucaloris**. It is also interesting that Roy is so knowledgeable and that he is able to use the **scientific jargon** as well as Tyrell. To finish the scene Roy kisses Tyrell and then gouges his eyes out and seemingly crushing his head. He then turns and moves towards Sebastian and flees. We finally see him moving down the elevator, **symbolic** of his dissension to hell a reflection of his devilish actions.
__ [\[INSERT LINK TO THE QUESTION AND NEXT PARAGRAPH\]](#) __

GENERIC CONCLUSION:

- Overall it is clear that __ [\[INSERT LINK TO THE QUESTION\]](#) __
- Values are concepts and notions that are always evident in human society. The circumstance in which these values arise, and the multitudes of ways in which they are applied vary greatly between contexts, however the main concepts have remained the same throughout the ages that is, the past speaks

to the future. __ [\[INSERT LINK TO THE QUESTION\]](#) __

- This is illustrated perfectly by the way that the values presented by Mary Shelly in her 19th century novel Frankenstein are reapplied to a modern context in Ridley Scott's film Blade Runner, a century and a half later.
- These values, including the way in which the past speaks to the future is most evident in the representation of values including the fascination with creating life and an obsession with science and discovery and the importance of parental responsibility each of which are consistent in both texts, illustrating the endurance and longevity of such moral considerations over the period of 150 years, and essentially throughout all human society.

KEY ARGUMENTS

(GENERAL)

NOTION 1:

1. THEME/IDEA

- **Fascination with creating life: Common fascination over time**
- **Both warn about the way in which obsession in particular scientific obsession is dangerous AND the idea of science going unchecked and creating problems is clearly presented as a common concern over time**
- **Cautionary Tales - Fascination with creating life AND the idea of science going unchecked and creating problems is clearly presented as a common concern over time**

2. SIMILARITY/ DIFFERENCE

- Both Frankenstein and Blade Runner are products of their time, both exploring what seemed possible at the time and what still seems resonant with the 21st C. The idea of creating life seemed possible in Shelly's time where intellect was seen by the Romantics as a way to destroy what was good in people and science was beginning to explore seemingly endless fields. A similar idea can be seen in **Blade Runner** where Scott takes new technology and ideas from the 1980s and extrapolates these ideas into the future. Each of these ideas seemed very possible at the time and that seem even closer today. Both texts are examples of the science fiction genre, this means that they are transposed into a new place or world or the people are given possibilities to explore. What Frankenstein does in the 19th C novel is repeated by Tyrell a century later, however with more efficiency.
- In both cases, there is an unthinking view of science and inability to see or understand the consequences of its 'achievements', which in all cases have a very high price seems to have to pay a high price.

- **THE MONSTER:** Frankenstein we see society is discomfited by the reaction with the murders and unrest in the places he visits. Frankenstein himself loses everyone he cared about in society and the rest of society can't or doesn't want to understand him, even when he finally tells his story. Frankenstein's creation murders by strangulation and his murder is premeditated and vicious, especially as he has size and strength over his victims. Frankenstein himself realizes this is the end when he tells Walton who enquires about how he created the creature, *"Are you mad, my friend? Would you also create for yourself and the world a demoniacal enemy?"*
- **THE REPLICANTS:** The Replicants in Blade Runner like the monster are capable of doing heinous things. Not only do they kill, shown in the beginning of the film when Leon kills Holden. Roy commits many acts of violence and was created to be a warrior. He murders his own creator just as Frankenstein is murdered by his own creation on the ship, as the camera zooms up for an extreme close up of his face, heightening the atmospheric tension, he asserts: *"I've done... questionable things."* The assumption can be made that these things have been extremely heinous. Like the monster the replicants are creatures of destruction.
- These creations are not perfect, just like the people who created them they are flawed. While the creators are arrogant in their endeavours the creations reflect their flawed designs and become a menace to their respective societies.

3. TECHNIQUE + EXAMPLE FROM EACH TEXT

ENDING OF THE CHARACTERS:

This idea of science going unchecked and creating problems is clearly presented as a common concern over time, and is made all the more evident in both texts by allusions to renowned poetry:

The real truth in the failure of these creations and the deadly effects of science going unchecked is emphasised in the conclusion of each story. Sending out the final message of this cautionary tale: the death of both creators

FRANKENSTEIN:

- Frankenstein plans to leave his home and go in search of his hated enemy. In the famous graveyard scene, he calls on the “wandering ministers of vengeance” and vows to avenge the deaths of his family.
- He speaks of his quest for revenge but the monsters’ “fiendish laugh” is heard as if in mockery of his threat.
- Months pass and eventually Victor dies and later Walton finds the monster mourning his creator’s death – the **irony** here is that the monster had no trouble in killing Frankenstein’s family yet he mourns his death. There is **irony** further in the fact that although Frankenstein was never able to show affection for the monster – he is now mourning his death – connection between creator and creation transcends the actions of the characters.
- He nonetheless confirms that his actions were triggered because he was; *“the miserable and the abandoned, an abortion, to be spurned, and kicked, and trampled on”*

BLADERUNNER:

- Roy kisses Tyrell and then gouges his eyes out and seemingly crushed his head.
 - Again it is clear that the creation poses a large threat to the creator and the creation again lends itself to destruction.

ALLUSIONS ADD TO THIS ALSO:

Allusions add to the notion of science going unchecked as they highlight everything that is wrong with the world – the way in which natural order has been usurped – the notion of man playing God.

FRANKENSTEIN: Victor Frankenstein, playing God, resembles Satan from Milton's *Paradise Lost*, in which Satan is an archangel punished for his vanity, arrogance, and thirst for forbidden knowledge. Like him, Victor attempts to take over God's role as creator and master of the universe. This achievement, Victor imagines, will be a superior one, and the exuberant and admirable beings that he creates will worship and honor him like a most deserving father.

The influence of Milton's *Paradise Lost* can be seen directly from the epigraph of the 1818 edition of *Frankenstein*.

QUOTE: *"Did I request thee, Maker from my clay to mould me man? Did I solicit thee, from darkness to promote me?"*

BLADERUNNER:

Blake's and *Blade Runner's* significant political and metaphysical allegiances, the film references *America* both in its deliberate misquotation (there is no quotation, mis- or otherwise, from *Frankenstein*) and in its depiction of Roy Batty, muscle-bound, blood-streaked and drenched in light, who is the Orc of Blake's visionary illustrations well before he is another film incarnation of Frankenstein's creature.

- *"Fiery the angels fell; deep thunder rolled around their shores; burning with the fires of Orc."*
 - This is a deliberate misquote of William Blake's *America: A Prophecy* "Fiery the angels rose, and as they rose deep thunder roll'd. Around their shores: indignant burning with the fires of Orc."

NOTION 2:

1. THEME/IDEA

- **Parental Responsibility AND the role of women in both texts is consistent – they have marginal roles and are not shown a great deal of value**

2. SIMILARITY/ DIFFERENCE

- The notion of parental responsibility underpins the crux of Frankenstein and Blade Runner. Embedding itself as a key element in the actions of its main characters Victor Frankenstein and Eldon Tyrell, parental responsibility is portrayed as essentially absent the relationship that these characters have with their creations.
- Victor is an indulged child and his parents are depicted as ideal role models, *"My parents were possessed by the very spirit of kindness and indulgence"*. Frankenstein lacks the generosity of spirit that is evident in the in his childhood. He lacks the responsibility to be a parent and so while he gives life, he is unable to nurture it as his mother and the other families in the novel have done selflessly. Frankenstein does not comprehend the reciprocation of nurturing and care.
- Mary Shelley highlights here the importance of parental responsibility in that in order for one to love and respect they must first be loved and respected, something which Frankenstein is clearly incapable of comprehending, casting his 'child' adrift into the world to fend for himself, yet, still expecting love and respect as the creator; *"A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. Not father could claim the gratitude of his child so completely as I should deserve theirs."* The pompous and arrogant view that Victor shares here is much the same as the view that Victor holds here, is very similar to the view of Eldon Tyrell.
- For him the replicants are merely objects in which he can pride in the creation of. He is driven by consumerism, science, technology and efficiently, big business, *"Commerce is our goal here at Tyrell"* care and nurture is simply not part of his ambition. Featured in his God like pyramid, *"the God of Biomechanics"* although lonely and isolated basks in the glory of his creation, his arrogance displayed in his distanced tone and third person voice when he meets his creation *"It's not an easy thing*

to meet your maker”

1. TECHNIQUES + EXAMPLE FROM EACH TEXT

The parental responsibility of both creators is most evident when they come to meet their maker again:

- Tyrell is not that surprised to see Roy and seems to glory in being his ‘maker’. Tyrell’s Papal Robes - **religious imagery** – reinforces notions of him being the God like creator, the fact that the **camera slowly zooms up** on the Aztec style pyramid also alludes to notions of Tyrell being a God like figure at the top of the kingdom. Roy wants to live longer and there seems to be no solution to the genetic problem of early death. Tyrell says to him, *“The light that burns twice as bright, burns half as long”*. The expressions on Roy’s face through the exchange of dialogue and how the **light is strategically placed in the room - cu caloris**. It is also interesting that Roy knows so much about himself and can use the **scientific jargon** as well as Tyrell. To finish the scene Roy kisses Tyrell and then gouges his eyes out and seemingly crushing his head. He then turns and moves towards Sebastian who flees. We finally see him moving down the elevator – **symbolic** of his dissension to hell – his devilish actions
- Victor only feels a sense of duty after the creature says the famous line *“How dare you sport thus with life? Do your duty towards me, and I will do mine towards you and the rest of mankind.”* Too late, he realises what he has done; **subjective and regretful tone, emphasised by adjectives such as ardently in** *“I ardently wished to extinguish that life which I had so thoughtlessly bestowed.”* The creature compares himself to **Adam – thus comparing Victor to God** – and claims that Victor owes him a certain amount of happiness. Even though the creature temporarily convinces Victor to grant him his rights, Victor never really learns the virtues of parental or ethical responsibility.

MAN USURPING THE ROLE OF WOMAN

The notion of parental responsibility lends itself to notions of man usurping the role of women – this is evident in both texts:

- Another idea to consider is the role of women in both texts and how they are presented.
- In Frankenstein women are almost eliminated from the text, including the birth process. The creation is born not of woman but of science. Victor Frankenstein himself marries Elizabeth who is almost like his 'sister' but they never consummate as she is murdered. Indeed women have a very minor role in the novel and are not strong characters, even Justine who is bullied into confessing to a murder she didn't commit.
- Much the same can be said for Blade Runner, which also marginalizes women. Zhora is a stripper, Pris is a pleasure model and Rachael is Deckard's love interest but isn't really involved in the main plot as such. The role and value of women thus has not really changed over time. Women even as far as the 21st century are undervalued members of society.

NOTION 3:

1. THEME/IDEA

- **The OBSESSIONS - Differing Obsessions – Change from science for the sake of discovery in the 19thC (spurred by Romanticism in particular) v. Science for economic profitability (spurred by the rapid corporatization and industrialization of the 20thC)**

2. SIMILARITY/ DIFFERENCE

- Although both creators show an obsession with recreating the human form, the motives behind their obsessions vary, reflecting the changing times in which they lived. Frankenstein has a true passion for science developed through his immense studies - this reflects the Romantic view prevalent in the 19thC that values science and the continual search to discover its endless abilities. Frankenstein speaks about finding the *“principle of life”* and describes the way in which he wishes *“to examine the causes of life”*. In doing so he becomes obsessed with such an

ambition *“discovering the cause of generation and life... I become myself capable of bestowing animation upon lifeless matter” “Every hour of everyday I worked towards this supremacy”*

- On the other hand Tyrell, although concerned with science and always searching for ways to improve his Replicants, is more concerned about making money from his creations reflected in the words *“Our goal here at Tyrell is commerce.”* Tyrell sees what he does more as an economic endeavour than a scientific discovery, thus reflecting the mass corporatization and liberalization of the 20thC, again warning against such mass corporatism. This is reflected in the corporate nature of everything in the film – the dystopia that LA had become depicts the fact that consumerism and industrialisation is not only the focus on Tyrell’s life but of all existence – there is not one element of nature present throughout the duration of the film.

3. TECHNIQUE + EXAMPLE FROM EACH TEXT

The opening scenes of both texts establish the notion of obsession:

FRANKENTSEIN:

Letters – introduce the audience to the notion of nature, a typically Romantic component of the novel, and establishes the idea of obsession. This is evident in the character of Walton firstly and acts to establish notions present throughout the entirety of the novel.

Frankenstein opens with Robert Walton’s letter from St. Petersburg, Russia, to his sister in England. He encourages her to share his enthusiasm about his journey to the North Pole to discover both the secret of magnetisms and a passage through the pole. In additional letters he wavers between his solitude and alienation on the one hand, and his determined warm heart on the other. His last letter tells the story of having seen a being of gigantic shaped like a man, fleeing across the ice.

- His **language is highly emotive** and terms such as *“glorious”* and *“magnificent”* give the reader a clear idea about how enthusiastic and determined he is to achieve his quest.

Epistolatory Narrative Form:

- Frankenstein is written in an epistolatory narrative form that was popular at the time in which it was written. The original publication was presented in three volumes and this emphasized the Chinese Box structure of the story within a story

BLADERUNNER:

OPENING SCENE: A world clearly obsessed with industrialisation and consumerism –

- **The opening long shots convey a vision of a future Los Angeles.**
 - **Giant close-up of an eye.** Close-ups are used to highlight or emphasize objects of faces that are important to the narrative.
 - Street scenes use variations of **medium or mid-shots**, along with close ups of Deckard on the streets are shown to the audience.
 - Lighting of these scenes for the camera is another important element for **creating a mood or atmosphere**
 - **Music:** Establishment scene is threatening; haunting, mechanical, synthesized, soundtrack not released until 1994
 - **Lighting often dark, subtle, low key, yet some interplay**

NOTION 4:

1. THEME/IDEA

- **Notion of the “other” is consistent over time – both the “monster” and the Replicants are considered as other and therefore caste out of society - 2. Acceptance based on physical appearance – unchanged value over time**

2. SIMILARITY/ DIFFERENCE

- Another issue to consider is the idea of the creature relationship with the society they exist in. Both lots of creations want to belong and try to integrate into the society they live in.
- We see Frankenstein’s creation watch the family in the hut and learn about living in society as well as read but his physical appearance precluded any real contact with people as he is usually driven away.
- In the same way Roy and other Replicants are unable to live on earth because of the rules of that society. If they return to earth they will be killed.
- Demonstrates that no matter the time period society does not like the outsider, especially when they are physically and/ or intellectually superior, and both of these texts highlight this. This idea has not changes over time and in many ways is still the perspective that exists in society today.

3. TECHNIQUE + EXAMPLE FROM EACH TEXT

The fact that both the replicants are to some extent accepted in society, although only as workers, where as Frankenstein’s hideous looking monster isn’t, points to the way in which despite the time different society holds appearance as a primary value, something still seen in today’s society. The character of J.F

Sebastian furthers this in that he is not accepted in the off world colonies, due to a medical condition that effects his appearance.

- Replicants are described as ***“more human than human”*** and are accepted into the lives and work of humans whereas Frankenstein’s monster is so hideous that his physical appearance is the downfall of his acceptance into society
- Frankenstein- ***“Why did you form a monster so hideous that even you turned from me in disgust”***. Based on physical appearance, the Monster is different, Monster isn’t accepted by Creator or humanity. Shelley explores her fear of exploitation of science, during her change of the Industrial revolution. Shelley has created Frankenstein to experiences the value of acceptance in a negative way as he then vows to cause havoc and destruction upon humanity.
- Blade Runner - ***“All those moments will be lost in time like tears in rain”***. Based on physical appearance, the Replicants are accepted into society. Roy has been accepted into society as a replicant, and has also accepted that he will die, along with his memories. Scott has created his characters under the motto of ***“more human than human”***, physically the replicants are created to be accepted into society. Scott conveys how science affects society with his context of environmentalism influencing his view - Replicants are unnatural yet are accepted into society as human.

GENERAL OVERVIEW

Frankenstein: an introduction

The elective Texts in Time involves the study of two texts. One pair of texts listed for study consists of the novel, *Frankenstein or the Modern Prometheus* (1818) by Mary Shelley, and the film *Blade Runner* (1982), directed by Ridley Scott. Writing about this unit could involve the following:

- Comparative study of common features of both texts
- Discussion and understanding of the contexts in which both these texts were composed.
- Analysis of how language and other communication techniques contribute to the creation and reading of both texts.
- Discussion and research.

Compare the years in which the texts were produced, 1818 and 1982. What are the major changes in terms of industry, and society and technology over this period?

Frankenstein: Structure and Genre

The text of the novel *Frankenstein* and page numbers cited here are from both the Penguin Classic edition edited by Maurice Hindle and the prescribed Penguin Red Classic edition. The full text of the novel is also available online on several sites.

Structure

The novel is structured as a 'nest of stories', one narrative inside another. Each narrative gives a different perspective on events.

- Who are the three narrators? How do their accounts of events fit together?
- At times the novel reads like a documentary text. Why might have Mary Shelley wanted to create this documentary effect in her narrative?

Writers and critics of the novel *Frankenstein* often refer to it as 'gothic' in style or tone. The works of popular novelist Stephen King could also be described in a similar way.

Research the meaning of this term 'gothic'. Find examples of other novelists who wrote in this way and other novels. Explain their common features.

Frankenstein is also described as one of the first examples of the 'science fiction' genre

- Explain why *Frankenstein* might be considered science fiction.
- Which characters have become stereotypical figures in other examples of the 'science fiction' genre?

Background and context

In a broad sense context relates to the time and circumstances under which a text is created. In the case of Mary Shelley, it refers to the personal life and attitudes of the author, the historical period in which the text was published, and the influence of contemporary ideas and events on the analysis of the text.

A brief chronology of events related to context.

C1700-1800	An historical era known as 'The Enlightenment'. Thinkers championed the forces of reason and science over the forces of superstition, ignorance and religious dogma.
C1780s-1800s	A period of economic change in Europe with major countries like Britain becoming dominant in industry, in a period called the Industrial Revolution.
1789	Political revolution in France. Monarch overthrown and executed and replaced by Republican government in French Revolution. This provoked passionate response, for and against, from intellectuals. The Romantic Movement in poetry, as represented by Wordsworth, Coleridge, Keats, Byron and Percy B Shelley (Mary's husband) took inspiration from these events, and tended to be portrayed as strongly supportive of change.
1798	Coleridge published his 'gothic' poem, <i>The Rime of the Ancient Mariner</i> which is quoted by Victor Frankenstein in the novel.
1816	Mary Shelly begins to work on <i>Frankenstein</i> .
1818	<i>Frankenstein</i> is published.
1910	The first Frankenstein film is produced. The film strengthens the power and influence of the Frankenstein myth in public imagination.

Researching the context

Chronology

The Penguin Classic edition of the novel gives a more detailed chronology of Mary Shelley's life on page liii. (53). Mary Shelley's original introduction to the novel is on page 5. On page 7 she describes the circumstances in which she and her companions (the writers Polidori, Percy Shelley and Lord Byron) spent an evening together. 'We will each write a ghost story,' she quotes Byron as saying.

Discussion

- To what extent is *Frankenstein* a 'ghost story'? What evidence can you find in the text that more than a 'scary story' was intended?

The Romantic Movement and the Enlightenment

Even a superficial reading about Romanticism will reveal that this is a complicated issue to understand and discuss. It also derived from the attitudes of the era of The Enlightenment and yet was largely a reaction against the nationalism of the Enlightenment.

For useful guides to Romanticism and The Enlightenment check the entries for both these terms in Wikipedia.

- Make brief notes that define the meaning of both these terms.
- Explain to what extent they are relevant to an understanding of *Frankenstein*.

Study guide to Mary Shelley's *Frankenstein*

The subtitle: *The New Prometheus*.

In Greek mythology, Prometheus stole the fire from heaven. Shelley uses Prometheus as a metaphor in her title.

Research which character and events in the novel can be related to the myth at the following links. Continue searching the internet for further connections to the Promethean myth.

SUMMARY OF TEXT

Volume 1 p (13-86)

Captain's Walcott's narrative (p14-15 Penguin Classic or p4 Penguin Red Classic).

The novel begins with a series of letters written by the captain.

'I shall satiate my ardent curiosity with sight of a part of the world never before visited...'

- Explain the reasons for Walcott's seafaring life.

Walcott sees the Creature and meets Victor Frankenstein (p23-25 Penguin Classic or p15 Penguin Red Classic.)

'... a being which had the shape of a man, but apparently of gigantic stature...'

- What difficult circumstances is Walcott encountering when he meets Victor Frankenstein?
- How does Shelley emphasise the extreme isolation of the vessel?

Frankenstein begins his narrative (p28- 37 Penguin Classic or p15- Penguin Red Classic).

'You may easily perceive Captain Walton, that I have suffered great and unparalleled misfortunes.'

- As he begins his tale, Victor Frankenstein suggests that he has something in common with the Captain. (p29 Penguin Classic or p21 Penguin Red Classic). Explain.
- Describe Frankenstein's childhood and family members.

Frankenstein describes his education and dreams (p38-41 Penguin Classic or p35-38 Penguin Red Classic).

'The raising of ghosts or devils was a promise liberally accorded to by my favourite authors, the fulfillment of which I eagerly sought.' See p40 Penguin Classic or P37 Penguin Red Classic.

- Frankenstein mentions certain authors and philosophers that impressed him in his younger days. What does the statement above suggest about the scientific value of these authors?

Frankenstein leaves home for university at Ingerstoldt (p50-58 Penguin Classic or p4 Penguin Red Classic)

'From this day natural philosophy particularly chemistry ...became nearly my sole occupation'. See (p49 Penguin Classic or p50 Penguin Red Classic)

- Explain the reaction of Frankenstein's professors to his early reading and learning.
- In reading chapter 4 closely, what aspects of Victor Frankenstein's language and actions suggest that he is becoming obsessive in his behaviour?
- What is the nature of his obsession?

Frankenstein brings his Creature to life - a key event in the novel (p56-60 Penguin Classic or p59-61 Penguin Red Classic)

'It was on a dreary night in November that I beheld the accomplishment of my toils'.

- Describe the Creature's appearance. Check search engines on the internet for images of the creature. Which one is most appropriate for the description in the novel? (Most images from early films do not necessarily fit the description)
- What words describe Frankenstein's feelings about his creation?
- How does he react after the creature's disappearance?

Frankenstein returns home and experiences family tragedy (p62-86 Penguin Classic or p68-101 Penguin Red Classic).

'We passed a few sad hours, until eleven o'clock, when the trial was to commence' see p79 Penguin Classic or p91 Penguin Red Classic.

- Who is on trial and why? What events during Frankenstein's absence have occurred?
- In what way does Victor consider himself responsible?

Volume 2 (p87-144 Penguin Classic or p105-182 Penguin Red Classic)

Frankenstein recovers in the Alps and encounters his Creature (p87-98 Penguin Classic or p4 Penguin Red Classic).

'This state of mind preyed upon my health, which perhaps never entirely recovered from the first shock which it had sustained.' p87 Penguin Classic or p105 Penguin Red Classic.

- Explain the reason for 'his state of mind'.
- Under what circumstances does Victor encounter his Creature.

The Creature begins to narrate his version of events (p99-112 Penguin Classic or p125 Penguin Red Classic).

'It is with considerable difficulty that I remember the original era of my being; all the events of that period remain confused and indistinct' P121

- How does the Creature survive in this particular period?

The Creature watches and observes a family's behaviour from his hiding place (p125-144 Penguin Classic or p154 Penguin Red Classic).

'I now hasten to the most moving part of my story.' p113Penguin Classic or p139 Penguin Red Classic.

- How does the understanding and knowledge of the Creature grow during his time with family?
- How does he acquire understanding of language?
- What happens when he comes out of hiding?
- In what way is this part of his narration 'moving'?
- What does the Creature persuade Frankenstein that he must do?

Volume 3 (p145-215 Penguin Classic or p185-279 Penguin Red Classic)

Frankenstein retreats further into isolation and attempts to carry out his promise to the Creature (p145-178 Penguin Classic or p188-230 Penguin Red Classic).

'Day after day, week after week, passed away on my return to Geneva, and I could not collect the courage to recommence my work. I feared the vengeance of the disappointed fiend...' (p145 Penguin Classic or p185 Penguin Red Classic).

- Why does Frankenstein effectively fail to carry out his promise to the Creature?
- What actions of the Creature force Frankenstein before a magistrate?

Frankenstein's return home leads to the death of his beloved Elizabeth (p179-202 Penguin Classic or p231-242 Penguin Red Classic).

'In about a week after the arrival of Elizabeth's letter, we returned to Geneva. The sweet girl welcomed me with warm affection; yet tears were in my eyes as she perceived my emaciated frame and feverish cheeks' (p183Penguin Classic or p237 Penguin Red Classic).

- Explain the circumstances leading to Elizabeth's death.(p188-191Penguin Classic or p239-245 Penguin Red Classic).
- How did her death affect Frankenstein? (p192- 202Penguin Classic or p244-252 Penguin Red Classic).

Walton narrates the end of the story with the death of Frankenstein and the disappearance of the Creature (p202-215 Penguin Classic or p262-278 Penguin Red Classic).

'You have read this strange and terrific story, Margaret, and do you not feel your blood congeal with horror like which now curdles mine?' p202Penguin Classic or p262 Penguin Red Classic.

- What dangers threaten Walton's voyage? What decision does he make? (p206-207 Penguin Classic or p266-268 Penguin Red Classic).
- Why does the Creature make the decision to disappear on the raft of ice? (p214 Penguin Classic or p278 Penguin Red Classic).

Characters and ideas

There are three main characters in the book:

Captain Walton

Walton is an ambitious sea captain, who wants to make his mark on the world. Unlike Victor Frankenstein he could be seen to be a 'normal' person who encounters extraordinary circumstances.

- What is Walton's role in the narrative? Why is he needed in the story at all?
- In regard to his actions, what does he have in common with Victor Frankenstein?
- In terms of his life's work, why is he more likely to survive when Frankenstein chooses suicide?

Victor Frankenstein.

At the beginning, he is portrayed as an ambitious and rational human being. His behaviour becomes more obsessive and, to other people, irrational as the story advances.

- What are the important influences on Frankenstein's behaviour?
- At what point does his view of the world begin to change?
- How does his changed view of the world affect his relationships with other people?
- Find three quotations from the text that describe his feelings towards the Creature. Explain their significance in the text.

The Creature

The Creature begins his life with a naïve view of humanity, and this gradually modifies as he gains a deeper understanding of human beings. In that sense, he wants to become human himself.

- What is the Creature's reaction to his appearance?
- What turns the Creature against his creator?
- When the Creature explains himself in his own words (p99-144 Penguin Classic or p121 Penguin Red Classic), he has an extraordinarily eloquent command of language. Quote some examples of this
- Is there any point when the reader might be sympathetic towards the Creature, despite the fact that he is a murderer?
- Does Shelley want the reader to take sides over the Creature's right to exist?
- In what way is the idea of 'family' important in the text? Consider its influence on Walton, Frankenstein and the Creature.

BLADE RUNNER: an introduction

Blade Runner is a film set in a futuristic Los Angeles of 2019. There are two parallel narratives. At the centre is the pursuit by Deckard, a so called 'Blade Runner', of a violent group of artificial human beings called replicants. As Deckard hunts them down, one by one, and attempts to eliminate them, the replicants themselves conduct their own quest to find and confront their creator before Deckard destroys them. As the replicants themselves appear more human as the film goes on, Deckard himself is challenged by the thought that he might be a replicant himself.

- Read the lengthy synopsis on the screen after the main title. Explain why it is important for understanding key events in the film.

Background and context for the film

A BRIEF CHRONOLOGY

1940s- 2000	The computer age. By 1990s the role of computers moves from being a tool used exclusively by scientists and technicians in laboratories to a household consumer item.
1960s	Authors such as Rachel Carson and Alvin Toffler predict the negative effects of climate change and overpopulation on humanity's future.
1962-1968	Science fiction writer, Phillip K Dick writes <i>Do Androids Dream of Electric Sheep?</i> , the source of the film <i>Blade Runner</i> .
1969	Man lands on the moon.
1982	The original version of Ridley Scott's <i>Blade Runner</i> is released. The term <i>Blade Runner</i> , not used in the original novel, is appropriated from the works of avant-garde American writer, William Burroughs. Apart from Deckard's pursuit of the replicants, the action of the film is substantially different in detail from the novel.
1992	A new director's cut of <i>Blade Runner</i> is released. Deckard's voiceover narration is eliminated, the optimistic ending of the original is cut, and the enigmatic image of the unicorn is inserted into images of Deckard's thoughts. The 2007 DVD release of the director's 'final cut', has no substantial variations on the 1992 version, but as Ridley Scott states, he has had a 'few tweaks' made in the editing of certain of the violent scenes, and has a much sharper image from restoration of the original negative.

Research and reflection on the context.

- Discuss which elements of the historical context above are relevant to an understanding of the film.

The futuristic setting

'I wanted to create a futuristic urban film noir'. Director Ridley Scott in the documentary *Dangerous Days: Making Blade Runner* directed by Charles de Lauzirika.

Director Ridley Scott established himself as a successful film maker by the late 1970s. At the time of directing *Blade Runner*, he was most well known for his direction of *Alien*, a science fiction horror film. He has built on his reputation further since *Blade Runner* in 1982, by directing films in a variety of genres, such as his feminist road movie, *Thelma and Louise*, and historical epics such as *Gladiator*, and *Kingdom of Heaven*.

His reference to 'film noir' in the above quotation is an important comment on the visual style of the film.

- Refer to *Blade Runner* at for a concise definition of the meaning of 'film-noir'. Explain its relevance to *Blade Runner*.
- Is there any link between the term 'gothic' and 'film-noir'?

Dialogue

The final shooting script of *Blade Runner* can be found at several different sites on the internet. For example:
blade runner

- **replicant**
- **skin jobs**
- **Voight Kampf test**
- **Nexus VI**
- **implanted memories**
- **retirement**
- **spinner**

Choose two characters such as Deckard and Batty and highlight two scenes where their dialogue is important for establishing their characters.

Visual Techniques

More significant for understanding the futuristic setting is Scott's use of different camera movements and shots. A lot of significant information is conveyed visually, through use of *mise-en-scene*. This term, derived from French, refers to the placement of objects and arrangement of people within a shot. A precise definition can be found in a glossary of film terms.

Mise-en-scene activities

The mise-en-scene establishes what this imaginary future society is like.

- The opening long shots convey a vision of a future Los Angeles. List the key features of this city.
- The next sequence begins with a giant close-up of an eye. Close-ups are used to highlight or emphasise objects of faces that are important to the narrative. Whose eye is being filmed, and why has Scott chosen to emphasise it in this scene?
- The next scene is a street scene, in which a series of medium or mid-shots, along with close ups of Deckard on the streets are shown to the audience. List the key features of the city that can be seen in these shots.
- Lighting of these scenes for the camera is another important element for creating a mood or atmosphere. Describe the effect of the lighting in the scene involving Deckard at the noodle bar.
- Give an example of another scene in the film where these elements of mise- en-scene are used again.
- Is Scott asking the audience to be critical of what they see in this future city? Discuss.
- Some critics have suggested that Scott has sacrificed a coherent story line and characterisation for the sake of excessive detail in his multi- layered setting. Discuss whether this is true.

Characters

Deckard

Deckard is a 'blade runner' whose job is to track down 'non-humans' or replicants. His relentless pursuit is responsible for the deaths of four replicants and he spares the life of a fifth, Rachel. During his hunt, there is evidence to suggest he might be a replicant himself. At the end, he is attempting to flee the city with the replicant, Rachel, towards to an uncertain future.

- What do the opening scenes in the film establish about Deckard's role and status in society?
- Despite his reluctance, what compels Deckard to carry out his Chief's instructions to track down the replicants?
- What clues does he have to establish their whereabouts and how are these clues highlighted visually?
- What is the importance of Deckard's image of the unicorn during the night in his apartment?
- As Deckard's pursuit of the Replicants becomes more vicious and violent, what is revealed that he has in common with the Replicants?
- Why does he spare Rachel?
- Why do they choose to flee at the end?
- How does the film visually imply that Deckard is actually a replicant himself?

The replicants

The five replicants are actually androids – artificial human beings designed to function on planets beyond Earth. Their sudden return to Earth causes alarm and fear because of their superhuman strength and violent tendencies.

- Name the four replicants apart from Rachel.

- What do their profiles, revealed to Deckard by his Chief at the beginning of the film, tell us about them?
- How are their strengths revealed to us in the course of the film?
- What are their limitations and weaknesses?

Significant sequences

(1) Deckard meets Rachel in Tyrell's apartment.

'The hunter falls in love with the hunted.' Ridley Scott in the documentary *Dangerous Days*.

- How is Tyrell's power and importance conveyed visually in this scene?
- What is highlighted about Rachel's differences?
- What is the purpose of Deckard's interview?
- What does Rachel not know about herself, at this point?
- At what stage later in the film does Rachel's understanding of herself become clear?

(2) Pris meets Sebastian in the street and spends the night in his apartment.

- How does Pris appear to be weak and vulnerable in this scene?
- How is Sebastian's treatment of Pris different from that of the other characters in the film?
- Contrast Sebastian's apartment with Tyrell's apartment. What important differences in the characters of both these men are suggested visually?
- What is the previous connection between the replicants, Sebastian and Tyrell?
- Under what circumstances later in the film is Pris revealed to be as violent and vicious as the others?

(3) Batty confronts Tyrell in his apartment and kills him.

- How does Batty locate Tyrell?
- What does he want Tyrell to do?
- Why does he murder Tyrell?
- Why does he treat Sebastian differently?

(4) Batty and Deckard fight to the death on the rooftops, and Batty, although about to die himself, chooses to spare Deckard's life.

- Explain the sequence of events that leave Deckard on the point of death on the edge of the building.
- What is the significance of Batty's choice of words to Deckard during the fight?
- What is the purpose of Batty's speech at the moment before his death?
- Why does Batty save Deckard's life? Is it believable in terms of what we know of his character?

Summing up both texts

Both texts, *Frankenstein* and *Blade Runner* share a common premise. If scientists were capable of creating such life then the relationship between the creations and the rest of humanity would be an uneasy and tense one.

The creators would come to loathe their creations, and seek to destroy them. The creatures themselves would react with similar violence when faced with destruction.

- In the nineteenth century, the scientist as represented by Victor Frankenstein was the enemy of the Creature. In the twentieth first century the enemy of the replicant is the

Tyrell Corporation. Is the behaviour of Victor Frankenstein different from that of the Tyrell Corporation?

- To what extent are Ridley Scott's views on society similar to those of Mary Shelley?

KEY QUOTATIONS

Key Quotations – Frankenstein:

Victor Frankenstein

- "You seek for knowledge and wisdom, as I once did; and I ardently hope that the gratification of your wishes may not be a serpent to sting you, as mine has been." (Letter IV, August 19th 17-)
- "With the confusion of ideas only to be accounted for by my extreme youth and my want of a guide on such matters, I had re-trod the steps of knowledge along the paths of time and exchanged the discoveries of recent inquirers for the dreams of forgotten alchemists." (Ch. 3)
- "Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world." (Ch. 4 pg.40)
- "The moon gazed on my midnight labours, while, with unrelaxed and breathless eagerness, I pursued nature to her hiding-places." (Ch. 4 pg 40)

- "How dangerous is the acquirement of knowledge, and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow." (Ch. 4 pg. 34)
- "It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open..." (Ch. 5 pg 43 or pg 35)
- "For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart." (Ch. 5 pg 43 or pg 35)
- "I had begun life with benevolent intentions and thirsted for the moment when I should put them in practice and make myself useful to my fellow beings." (Ch. 9)
- "A sense of security, a feeling that a truce was established between the present hour and the irresistible, disastrous future imparted to me a kind of calm forgetfulness, of which the human mind is by its structure peculiarly susceptible." (Ch. 21)
- "Great God! If for one instant I had thought what might be the hellish intention of my fiendish adversary, I would rather have banished myself forever from my native country and wandered a friendless outcast over the earth than have consented to this miserable marriage. But, as if possessed of magic powers, the monster had blinded me to his real intentions; and when I thought that I had prepared only my own death, I hastened that of a far dearer victim." (Ch. 22)

Frankenstein's Monster

- "I do know that for the sympathy of one living being, I would make peace with all. I have love in me the likes of which you can scarcely imagine and rage the likes of which you would not believe. If I cannot satisfy the one, I will indulge the other." (on the glacier)
- "All men hate the wretched; how then, must I be hated, who am miserable beyond all living things! Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us." (Ch. 10)
- "My spirits were elevated by the enchanting appearance of nature; the past was blotted from my memory, the present was tranquil, and the future gilded by bright rays of hope and anticipations of joy." (Ch. 12)
- "I am alone and miserable; man will not associate with me; but one as deformed and horrible as myself would not deny herself to me. My companion must be of the same species and have the same defects. This being you must create." (Ch. 16)

- "Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed?" (Ch. 16)
- "I will revenge my injuries; if I cannot inspire love, I will cause fear, and chiefly towards you my arch-enemy, because my creator, do I swear inextinguishable hatred." (Ch. 17)
- "You are my creator, but I am your master—obey!" (Ch. 20)
- "I may die; but first you, my tyrant and tormentor, shall curse the sun that gazes on your misery. Beware; for I am fearless, and therefore powerful." (Ch. 20)
- "The fallen angel becomes the malignant devil. Yet even the enemy of God and man had friends and associates in his desolation; I am alone." (Ch. 24)
- "Was there no injustice in this? Am I to be thought the only criminal, when all human kind sinned against me?" (Ch. 24)
- "My spirit will sleep in peace, or if it thinks, it will not surely think thus. Farewell." (Ch. 24)

Walton

- "My courage and my resolution is firm; but my hopes fluctuate, and my spirits are often depressed." (Letter I)
- "Wherefore not? Thus far I have gone, tracing a secure way over the pathless seas, the very stars themselves being witnesses and testimonies of my triumph. Why not still proceed over the untamed yet obedient element? What can stop the determined heart and resolved will of a man?" (Letter III)
- "One man's life or death were but a small price to pay for the acquirement of knowledge which I sought." (Letter IV, August 13th, 17-)

KEY QUOTATIONS

Key Quotations – Blade Runner:

Deckard:

- Replicants weren't supposed to have feelings... neither were blade runners.
- **I'm Deckard. Blade Runner.** Two sixty-three fifty-four. I'm filed and monitored.
- **I was quit when I came in here. I'm twice as quit now.**
 - In response to news that he is wanted on another assignment as a "blade runner" — an officer of the law who "retires" renegade "replicants."
- **Replicants are like any other machine. They're either a benefit or a hazard. If they're a benefit, it's not my problem.**
- One more question. You're watching a stage play. A banquet is in progress. The guests are enjoying an appetizer of raw oysters. The entree consists of boiled dog....
 - Question on the Voight-Kampff test that Rachel "fails" when she shows more empathy for the oysters than the dogs, indicated that she's faking her response.
- I don't get it, Tyrell. How can it not know what it is?
 - On Rachael not knowing that she is a replicant.
- Memories, you're talking about memories.
- [*Revealing to Rachael that she is a replicant*] You ever tell anyone that? Your mother, Tyrell? They're implants. Those aren't your memories, they're somebody else's. They're Tyrell's niece's. OK, bad joke, I'm sorry... No, really, I made a bad joke. Go home, you're not a Replicant... (sigh) you wanna drink? I'll get you a drink.
- I've had people walk out on me before, but not when I was being so charming.

Voiceovers

- **They don't advertise for killers in the newspaper. That was my profession. Ex-cop. Ex-blade runner. Ex-killer.**
- Sushi. "Cold Fish." That's what my ex-wife used to call me.
- The charmer's name was Gaff, I'd seen him around. Bryant must have upped him to the Blade Runner unit. That gibberish he talked was city speak, gutter talk. A mishmash of Japanese, Spanish, German, what have you. I didn't really need a translator, I knew the lingo, every good cop did. But I wasn't going to make it easier for him.
- "Skin jobs". That's what Bryant called Replicants. In history books he's the kind of cop who used to call black men "niggers".
- **I'd quit because I'd had a belly full of killing.** But then I'd rather be a killer than a victim, and that's exactly what Bryant's threat about "little people" meant. So I hooked in once more thinking if I couldn't take it I'd split later. I didn't have

to worry about Gaff. He was brown-nosing for a promotion, so he didn't want me around anyway.

- **Tyrell really did a job on Rachael.** Right down to a snapshot of a mother she never had... a daughter she never was. **Replicants weren't supposed to have feelings... neither were blade runners.** What the hell was happening to me? Leon's pictures had to be as phony as Rachael's. I didn't know why a Replicant would collect photos. Maybe they were like Rachael... they needed memories.
- The report would be routine retirement of a Replicant. Which didn't make me feel any better about shooting a woman in the back. There it was again... feeling in myself... for her... for Rachael.
- **I don't know why he saved my life. Maybe in those last moments he loved life more than he ever had before. Not just his life... anybody's life... my life.** All he'd wanted was the same answers the rest of us want. Where do I come from? Where am I going? How long have I got? All I could do is sit there and watch him die.
- Gaff had been there, and let her live. Four years, he figured. He was wrong. Tyrell had told me Rachael was special: no termination date. **I didn't know how long we had together... who does?**

Bryant

- Don't be an asshole, Deckard. I've got four skin-jobs walking the streets.
- He can breathe OK as long as nobody unplugs him.
- Stop right where you are! You know the score, pal! If you're not a cop, you're "little people."
- Christ, Deckard, you look almost as bad as that skin-job you left lying in the street!
- Talk about beauty and the beast — she's both.
- The only way you can hurt him is to kill him.

Eldon Tyrell

- Milk and cookies kept you awake, eh, Sebastian?
- The light that burns twice as bright, burns half as long. And you have burned so very, very brightly, Roy.
- Commerce is our goal here at Tyrell. "More human than human" is our motto.

Rachael

- **Have you ever retired a human by mistake?**
- Is this testing whether I'm a Replicant or a lesbian, Mr. Deckard?
- **I'm not in the business. I *am* the business.**
- You know that Voigt-Kampf test of yours? **Did you ever take that test yourself?**

Leon

- **Painful to live in fear, isn't it?**
- Nothing is worse than having an itch you can never scratch.
- Wake up! Time to die!
- My mother? Let me tell you about my mother.

Roy Batty

- I've seen things you people wouldn't believe....
- All those ... *moments* will be lost in time, like tears...in rain.
- Fiery the angels fell; deep thunder rolled around their shores; burning with the fires of Orc.
 - This is a deliberate misquote of [William Blake's America: A Prophecy](#) "Fiery the angels rose, and as they rose deep thunder roll'd. Around their shores: indignant burning with the fires of Orc."
- Chew, if only you could see what I've seen with your eyes!
- It's not an easy thing to meet your maker.
- **I want more life, father.**
 - In the "Final Cut" version, the line above is "*I want more life, fucker.*" The line also has a noticeably deeper tonal quality than the previous versions.
- I've done questionable things.
- Can the maker repair what he makes?
- **Proud of yourself, little man?**
 - After hunting down Deckard, who had already killed Pris.

- Not very sporting to fire on an unarmed opponent. I thought you were supposed to be good. Aren't you the... "good" man?
- C'mon Deckard, show me... what you're made of... *[pulls Deckard's hand through the wall and removes his gun]*... This is for Zora *[breaks finger]* and this is for Pris *[breaks another]* You gotta shoot straight! *[Deckard shoots and misses]* Straight doesn't seem good enough!
- You better get it up. Or I'm gonna have to kill ya.
- We're not computers, Sebastian, we're physical.
 - After Sebastian asks Roy and Pris to "do something"
- **Good! That's the spirit!**
 - After Deckard beats him across the head with a lead pipe.
- That...*hurt*. That was *irrational*. Not to mention, unsportsman-like. Ha ha ha. *[pause]* Where are you going?
 - After Deckard after being beaten with a lead pipe.
- Quite an experience to live in fear, isn't it? That's what it is to be a slave.
 - Standing over Deckard as he hangs from the side of the building.
- **I've seen things you people wouldn't believe.** Attack ships on fire off the shoulder of Orion. I've watched c-beams glitter in the dark near the Tannhäuser Gate. **All those ... moments will be lost in time, like tears...in rain.**
Time to die.
 - Last words

TECHNIQUES

BLADE RUNNER FORMS AND FEATURES

The film Blade Runner is characterized by its very extravagant and futuristic mise-en-scene. While the film belongs to the science fiction genre which is largely defined by its use of otherworldly settings and characters (E. James) it goes beyond other sci-fi films in its use of mise-en-scene. The setting, costumes and lighting of Blade Runner are deeply intertwined with its plot and themes.

- The **opening long shots** convey a vision of a future Los Angeles.
- Giant **close-up of an eye**. Close-ups are used to highlight or emphasize objects of faces that are important to the narrative.
- Street scenes use **variations of medium or mid-shots**, along with close ups of Deckard on the streets are shown to the audience.
- **Lighting of these scenes** for the camera is another important element for creating a mood or atmosphere
- Music: Establishment scene is threatening; haunting, mechanical, synthesized, soundtrack not released until 1994.

- Lighting often dark, subtle, low key, yet some interplay
- **Inter-textuality** of at least four genres:
 - Detective
 - Film noir
 - Gothic horror
 - Science Fiction
 - Romance
- Blade Runner is classified as a **tech-noir film** - Tech-noir (also known as Future noir and science fiction noir) is a hybrid genre of film or other works of fiction combining the film noir and science fiction or cyberpunk genres
- **Symbolism:**
 - The eye, the window to the soul – barometer of emotions and truthfulness. Organ of vision and perception. Roy to Chew. *“What I have seen with your eyes”*
 - Tyrell’s glasses – faulty vision?
 - The owl - artificial, symbol of wisdom, (fake= false wisdom) all seeing, yet it turns a blind eye to Roy murdering Tyrell
 - White robe and white candles as a sanctuary in Tyrell’s bedroom
 - Snakes – serpents *“that once corrupted man”* in the Garden of Eden
 - 100 baby spiders ate their mother. Rachael’s implanted memories
 - The nail in Roy’s hand – a Christ figure
 - The white dove set by a blue sky: a symbol of hope – peace
 - Photographs – sepia – preserving memory; evidence of a past. Also the piano and nostalgic music
 - Origami Unicorns – ambiguous (sexuality/purity) a portent of doom or idealised primitivism by Gaff?
- The lighting of the film is very dark and hard shadows are frequently thrown across the face of the characters during moments of important dialogue. Harrison Ford’s character is repeatedly shown in dark shadow impressing upon the viewer his sinister and mysterious nature. Blade Runner adopts this obvious noir look in order to create a genre

association in the mind of the viewer

- **Setting and Props:**

The long trench coats and black leather, the cramped city, the constant rain all add to this effect; but the most influential resource is the use of back lighting to create the silhouettes which runs throughout the film. The dark, dank depressing city can be felt through just one shot of this type

FRANKENSTEIN FORMS AND FEATURES

Epistolary Narrative Form:

- Frankenstein is written in an epistolary narrative form that was popular at the time in which it was written. The original publication was presented in three volumes and this emphasized the Chinese Box structure of the story within a story
- The ideas are formulated by responding to multiple narrators and from being able to balance perceptions from one another
- This method enables the author to maintain a certain objective distance between the text and the reader, allowing her audience to judge and assess the moral worth of her protagonist

Multiple Narrators:

- The novel intrigues the audience through the use of dual narrators, with each separate story engaging our sympathy with the narrator who presents them. This lends a personal voice to each protagonist that makes the audience interested in their fate

Dualism:

- Dualism links Victor and his monster which is not given a name, having no identity other than that of being Frankenstein doppelganger shadow. Constructed from the dead body parts of others, he is a grotesque parody of life
- The monster is linked by many features such as the desire to learn and extract vengeance and scarred by the emotional suffering that results, they become mirrored reflection of each other
- Their identities fuse as part of the Doppelganger motif, forging an ambivalent relationship between good and bad

Refer to explanation on the previous pages

LITERARY TECHNIQUES:

- **1st Person Narration**
- **Letters – Framing device – Concentric circular plot**
- **Dialogue**
- **Rhetorical Questions**
- **Sublime Descriptions**
- **Religious Imagery – man playing God = Gothic**
- **Gothic References**
- **Metaphors**
- **Dreams**
- **Repetition of the word “loathing”**
- **Absence of a name for the monster – Serves as Frankenstein’s Double - Victor Frankenstein and the Monster are one in the same**
- **Pathetic fallacy**

ALLUSIONS:

- **Milton’s Paradise Lost Ch. 15**
- **Promethean Myth – creation - fire Ch.16, 23 etc**

- **The Rime of the Ancient Mariner Letter 2, Ch. 5**
- **PB Shelley poem "Mutability" Ch. 10**
- **Sorrows of Werther Ch.15**
- **Plutarch Ch.15**
- **Volney's Ruins of Empire**
- **Wordsworth's Tintern Abbey' Ch. 18**