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| **Module A: Frankenstein & Blade Runner** |
| **Thesis:** Both texts explore the irresponsible nature of mankind with respect to the natural order. This is manifested through mankind’s fulfilment of unbridled ambitions that prove to be inharmonious with nature as well as challenging of God.  |
| **Thesis:** Although contexts change, the fear of mankind’s downfall is recurring. This is evident even in the most ironical and inevitable sense through Frankenstein and Blade Runner, where even progress foreshadows tragedy.  |
| **Thesis:** Shelley’s novel Frankenstein and Scott’s film Blade Runner formulate similar judgements about the bleak direction of humanity, through their social critique of the world around them. |
| **Topic Sentence:** The appearance of the natural world and the creations are utilised to demonstrate the catastrophic consequences of technology’s applications. |
| **Topic Sentence:** Blade Runner’s alternative textual form allows the film to portray the creations with complexity in order to challenge the responder’s perceptions of humanity. Frankenstein delivers a similar statement however, with the limit to primitive literary devices the subversion of humanity’s typical definition is achieved with simplicity.  |
| **Topic Sentence:** Blade Runner’s employment of film noir allows the plot to follow an alternative structure in which along with Deckard the audience is placed as a detective figure. This allows the responder to draw alternative and unique interpretations of the creations, allowing the questioning of humanity to flow freely. The use of narrative shifts between the creation and creator in Frankenstein balances biased perspectives and similarly leads the responder to question the conservative definition of humanity.  |
| **Topic Sentence:** The human appearance of the creations and their prejudicial treatment acts as a catalyst for the contextual issues relevant to inequality. |
| **Topic Sentence:** The creation’s appreciation of culture contradicts typical opinions and presents the creations as in possession of equal passions to that of man. The total absence of culture in Blade Runner further emphasises this and also dehumanises the portrayed human populous. |
| **Frankenstein** |
| **Chapter 5:** The chapter depicting the creature’s birth begins by describing the eerie and depressing setting of Frankenstein’s laboratory within which he has been labouring for two years. Upon perceiving the creature, Frankenstein flees due to its monstrous appearance.  | **Opening & Closing Letters:** The epistolary opening and closing of the novel establish the context and reinforce the underlying meaning of the text. The letters from Robert Walton to his sister Margaret in London relay his journey to the North Pole and work to glorify Frankenstein’s character through Walton’s praises, regardless of his misdemeanours in creating his creature. | **Chapter 10:** Frankenstein admires the sublime beauty of nature in the Swiss Alps, highlighting the Romantic Movement of literature. He is pondering the implications of his creation when suddenly the creature appears to him. The creature is able to speak eloquently and pleads with Frankenstein to hear his story.  |
| **Juxtaposition** | 1 - “My form is a filthy type of yours, more horrid even in resemblance,” | Shows how man’s re-creation of itself is a failure and sinful.  |
| **Personification** | 2 - “The cold stars shone in mockery and the bare trees waved their branches above me,” | Shows the intimidation of nature towards man and its superiority. |
| **Imagery** | 3 - “Unearthly ugliness rendered it almost too horrible for human eyes,”  | Shows the horrid appearance of man’s creation. An anthropomorphic figment of the evil nature of man’s fulfilment of unbridled ambitions.  |
| **Biblical Allusion** | 4 – “I am rather the fallen angel,” | Alludes to hell and depicts the creature as monstrous, while also emphasising the unholy ramifications of tampering with nature. |
| **Metaphor** | 5 - “The picture I present to you is peaceful and human,” | The metaphor challenges the responder’s perceptions of humanity; is it more than a superficial feature? |
| **Rhetorical question** | 6 - “Am I not shunned and hated by all mankind?” | Expresses emphatically, the creation’s feeling of despair. |
| **Alliteration** | 7 – “With anxiety that almost amounted to agony,” | Adds tension to the scene of the creature’s birth and foreshadows the consequential effects of creating life. |
| **Allusion, Irony** | 8 - “To pursue the daemon”, “let the cursed and hellish monster drink deep in agony,” | This expresses Victor’s hatred towards his creation. Through allusion to a daemon, an unconscious juxtaposition is employed with God, to show unsuitability as a creator. |
| **Eye Motif** | 9 - “I saw the dull yellow eye of the creature open,” “watery eyes,” | Emphasises the importance of eyes as it Frankenstein’s initial impression of the “wretch.” |
| **Alliteration, Personification** | 10 - I may die; but first you, my tyrant and tormentor, shall curse the sun that gazes on your misery,” | The alliteration emphasises the despair that Frankenstein has inflicted upon his creation. The personification shows how nature will always prevail. The alliteration with ‘Tyrell’ intertextually links creators. |
| **Metaphor, Rhetorical Question** | 11 - “Was I then a monster, a blot upon the earth, from which all men fled and whom all men disowned?” | The metaphor makes him appear rejected and insignificant, with the rhetorical question authenticating his despair.  |
| **Blade Runner** |
| **Opening Scene:** The film opens with a long shot of Los Angeles 2019, covered in a thick shroud of pollution and punctuated by fiery smoke stacks, alluding to hell. The panning shot over the towering ziggurat of the Tyrell Corporation emphasises the consumerist and Capitalist elements of the Film Noir and Cyberpunk setting.  | **First Appearance of the Replicants:** The replicant, Leon, appears in a dark, smoky room and, although unbeknown to the audience, is taking the Voight-Kampff test that will identify him as a replicant. Leon kills his tester Holden, which establishes an ominous beginning, which foreshadows the remainder of the film. | **Roy’s Death:** The death of Roy is vital to the underlying meaning of the film pertaining to the importance of humanity. The symbolism of the rain, the dove and Roy’s final epiphany contribute to the idea that the replicants are more aware of human nature than humans. In this scene, Roy ironically becomes, “More human than human.” |
| **Sarcasm** | 12 - “Do you think I’d be working in a place if I could afford a real snake?” | Shows the commodification of nature. |
| **Imagery** | 13 - “The light that burns twice as bright, burns half as long, and you have burned so very, very brightly Roy,” | Links the Replicants to death and destruction. |
| **Allusion, Imagery** | 14 – The fiery smokestacks in the introductory scene | Alludes to hell and the destructive nature of man’s technology. (link to 3) |
| **Mise-en-Scene, Allusion, Symbol** | 15 – Constant rain | Constant rain in the city alludes to the Great Flood, stating that mankind has been praying to false idols; Tyrell. This is also more commonly perceived as a symbol for Mother Nature’s tears. |
| **Motif, Symbolism** | 16 – Asian billboard | The motif is used to symbolise technology’s repression of natural phenomena.  |
| **Lighting, Mise-en-Scene** | 17 – Los Angeles, 2019 | Mise-en-scene of the setting is established through the polluted air, fluorescent light and crowded streetscape. |
| **Scientific Jargon** | 18 – “the evolvement of an organic life-system is fatal, a coding sequence cannot be revised once it has been established,” | The scientific jargon subverts emotion from the response and presents Tyrell as cold and inhumane. (link to 8) |
| **Eye-Level Shot, Extreme Close-Up** | 19 – Roy saving Deckard’s life | The eye level shot brings Roy to the responder’s human level. The extreme close-up accentuates his emotion and challenges the responder’s perceptions of humanity. (link to 5) |
| **Extreme Close-Up, Motif** | 20 – Eye | The opening eye conveys the primary importance of eyes as a motif and emphasises the fiery inferno (hell) of the city reflected in it. |
| **Allusion** | 21 - Roy’s resurrection as human | Roy’s killing of Tyrell, releasing the dove and the nail through his had alludes to Christ’s sacrifice and present Roy as humanity’s saviour.  |
| **Lighting, Colour** | 22 – Red eyes | The replicants such as Rachael and Pris are given a faint red glow to their eyes, emphasising their artificiality.  |
| **Eye Motif**  | 23 – “If only you could see what I’ve seen with your eyes,” | Roy’s comment to the eye technician indicates the replicants’ greater understanding of human nature than their human counterparts. |
| **Lighting, Tone, Long-Shot** | 24 – Leon’s first appearance | Leon appears in a dark, smoky room, creating a mysterious tone. The long shot of Leon and Holden establishes equality, although Leon is an artificial. Leon kills Holden, an ominous beginning, foreshadowing the remainder of the film. |