

1: Themes in Blade Runner - Wikipedia

From dust jacket: Blade Runner's richness and fundamental integrity will continue to fascinate viewers for years to come. Its implications as a thought experiment provide a starting point for urgently important thinking about the moral issues implicit in a hypertechnological society.

Overview[edit] It has been argued that Blade Runner thematically enfolds moral philosophy and philosophy of mind implications of the increasing human mastery of genetic engineering , within the context of classical Greek drama and its notions of hubris [1] and linguistically, drawing on the poetry of William Blake and the Bible. This is a theme subtly reiterated by the chess game between J. Sebastian and Tyrell based on the famous Immortal Game of symbolizing the struggle against mortality imposed by God. The individual replicants pawns are attempting to become immortal a queen. At another level, the game between Tyrell and Sebastian represents Batty stalking Tyrell. Tyrell makes a fatal mistake in the chess game, and another fatal mistake trying to reason with Batty. The film delves into the future implications of technology on the environment and society by reaching into the past using literature, religious symbolism , classical dramatic themes and film noir. This tension between past, present and future is apparent in the retrofitted future of Blade Runner, which is high-tech and gleaming in places but elsewhere decayed and old. A high level of paranoia is present throughout the film with the visual manifestation of corporate power, omnipresent police, probing lights; and in the power over the individual represented particularly by genetic programming of the replicants. Control over the environment is seen on a large scale but also with how animals are created as mere commodities. This oppressive backdrop clarifies why many people are going to the off-world colonies, which clearly parallels the migration to the Americas. The popular s prediction of the United States being economically surpassed by Japan is reflected in the domination of Japanese culture and corporations in the advertising of LA The film also makes extensive use of eyes and manipulated images to call into question reality and our ability to perceive it. The replicants are juxtaposed with human characters who are unempathetic, and while the replicants show passion and concern for one another, the mass of humanity on the streets is cold and impersonal. The film goes so far as to put in doubt the nature of Rick Deckard and forces the audience to reevaluate what it means to be human. Eyes[edit] Eye symbolism appears repeatedly in Blade Runner and provides insight into themes and characters therein. The film opens with an extreme closeup of an eye which fills the screen reflecting the industrial landscape seen below. When reflecting one of the Tyrell Corp. Roy and Leon then intimidate Chew with disembodied eyes and he tells them about J. It is symbolic that the man who designed replicant eyes shows the replicants the way to Tyrell. Eyes are widely regarded as "windows to the soul ", eye contact being a facet of body language that unconsciously demonstrates intent and emotion and this is used to great effect in Blade Runner. The Voight-Kampff test that determines if you are human measures the emotions, specifically empathy through various biological responses such as fluctuation of the pupil and involuntary dilation of the iris. This effect was produced by cinematographer Jordan Cronenweth shining a light along the optical axis of the camera. I was also trying to say that the eye is really the most important organ in the human body. A glowing human retina seemed one way of stating that". However, just as prevalent is the concept that what the eyes see and the resulting memories are not to be trusted. The red tint indicates that the owl is a replicant. Religious and philosophical symbolism[edit] There is a subtext of Christian allegory in Blade Runner, particularly in regard to the Roy Batty character. In this context, Roy Batty shares similarities with Lucifer as he prefers to "reign in hell" Earth rather than "serve in heaven". Nearing the end of his life, Roy creates a stigma by driving a nail into his hand, and becomes a Christ-like figure by sacrificing himself for Deckard. The end result makes her look like an angel whose wings have been cut off. Zhora uses serpent that "once corrupted man" in her performance. A Nietzschean interpretation has also been argued for the film on several occasions. Initially, however, his desire to live is subsumed by his desire for power to extend his life. Thoughts of mortality give us a motive for taking life seriously. His physical and psychological courage to rebel is developed as an ethical principle in which he revolts against a social order that has conspired against him at the genetic, cultural, and political levels. Confronting his makers

becomes part of his quest, but killing them marks his failure to transcend his own nature. No aliens at all. Lots of things, moving through the background of the film, give us a powerful sense of being in a strange new place". Real animals are rare in the Blade Runner world. When Sebastian remarks of his downtown building "No housing shortage around here The cultural and religious mixing can also be verified at the scene where Deckard chases Zhora. In the streets, we can see people dressed traditionally as Jews , hare krishnas , as well as young boys dressed as punks. Scott confirmed this interpretation was his intent in the unicorn daydream. Replicants have a taste for photographs, because it provides a tie to a non-existent past. Did you ever take that test yourself? By the time she calls out his name, Rachel finds that she had not received an answer because the injured, exhausted Deckard has fallen asleep. At the same time, the replicants are being perceived as becoming more human. Finally, Deckard must question what he is doing, and really what is the essential difference between him and them? And, to take it one step further, who is he if there is no real difference? Dick [19] Philip K. Dick wrote the character Deckard as a human in the original novel in order to explore the increasing similarity of humans and replicants. Screenwriter Hampton Fancher has said that he wrote the character as a human, but wanted the film to suggest the possibility that he may be a replicant. When asked, "Is Deckard a replicant? I think he really wanted to have it both ways. David Snyder art director , M.

This book of essays looks at the multitude of texts and influences which converge in Ridley Scott's film Blade Runner, especially the film's relationship to its source novel, Philip K. Dick's Do Androids Dream of Electric Sheep?

Interest in adapting Philip K. Director Martin Scorsese was interested in filming the novel, but never optioned it. Robert flew down to Santa Ana to speak with me about the project. Fancher found a cinema treatment by William S. Burroughs for Alan E. Eventually he hired David Peoples to rewrite the script and Fancher left the job over the issue on December 21, , although he later returned to contribute additional rewrites. Despite his well-known skepticism of Hollywood in principle, Dick enthused to Ridley Scott that the world created for the film looked exactly as he had imagined it. I recognized it immediately. It was my own interior world. They caught it perfectly. The two reinforce each other, so that someone who started with the novel would enjoy the movie and someone who started with the movie would enjoy the novel. I tangled with Ridley. I thought that the film had worked without the narration. But now I was stuck re-creating that narration. When we worked together it was my first film up and I was the new kid on the block. But we made a good movie. I was still obliged to work for these clowns that came in writing one bad voiceover after another. Test screenings resulted in several changes including adding a voice-over, a happy ending and the removal of a Holden hospital scene. The relationship between the filmmakers and the investors was difficult, which culminated in Deeley and Scott being fired but still working on the film. Due to rights problems, the series was not to be linked too closely to the characters or events of the film. On March 3, , it was reported that Alcon Entertainment , a production company financed by Warner Bros. Kosove suggested that Harrison Ford , who had starred in the original film, was unlikely to be involved. To be clear, what we are trying to do with Ridley now is go through the painstaking process of trying to break the back of the story The casting of the movie could not be further from our minds at this moment. Is he too old? Ford was confirmed to be returning as Deckard; so too Hampton Fancher, one of the two writers of the original film. The film was expected to enter production in mid

3: Retrofitting Blade Runner: Issues in Ridley Scott's Blade Runner and Philip - Google Books

To ask other readers questions about Retrofitting Blade Runner, please sign up. Be the first to ask a question about Retrofitting Blade Runner Some of these essays are really inspired, giving the reader new ways of "reading" the movie Blade Runner. A lot of them, however, are dated, and they refer.

However, the result was still rough. The main differences between the Workprint and most of the other versions in chronological order are: The opening title sequence and opening crawl explaining the backstory of the replicants is not present in this version. Different, farther-away shots of Batty as Deckard watches him die are shown. Additionally, there is an alternate narration the only narration in this version: It was a long, slow thing He never whimpered, and he never quit. He took all the time he had, as though he loved life very much. Every second of it Then he was dead. There are no closing credits. The words "The End" are simply shown as exit music plays. This version remained unreleased on DVD for many years. Scott did not have final cut privilege for the version released to cinemas. It was not an organic part of the film. It was simply bad narration. The "Happy Ending" refers to the scene after Deckard and Rachael leave the apartment. But then again who does? It is similar to the US theatrical release but has more violence in three specific scenes which were later inserted into the Final Cut. In this version, the initial text crawl at the start of the movie explaining what a replicant is "Early in the 21st Century The actual text of the opening text crawl is different from the US theatrical release: Identical to humans [sic], Replicants were superior in strength and agility, and at least equal in intelligence, to the genetic engineers who created them. After a bloody mutiny, Replicants were declared illegal on earth. Special police squads, Blade Runner Units, had orders to shoot to kill trespassing Replicants. This was not called execution. Scott provided extensive notes and consultation to Warner Bros. Until the screening, no one had been aware that this print was the workprint version. Owing to this surprise, Warner Bros. He started by spending several months in London with Les Healey, who had been the assistant editor on Blade Runner, attempting to compile a list of the changes that Scott wanted made to the film. Four major changes were made to the original theatrical cut: The insertion of a dream sequence of a unicorn running through a forest. The original sequence of the dreamâ€”showing Deckard intercut with the running unicornâ€”was not found in a print of sufficient quality. Arick was thus forced to use a different print that shows only the unicorn running, without any intercutting to Deckard. This unicorn scene suggests a completely different interpretation at the end of the film: This made the film end ambiguously when the elevator doors closed. He gave a brief reason: It was re-released in as part of the five-disc Ultimate Edition. The original single-disc DVD released in March , with both pan-and-scan and widescreen versions on different sides of the disc, was one of the first DVDs on the market. The DVD was a basic disc with mediocre video and audio quality, sourced from the laserdisc, and with no special features. It contained a trailer for the final cut. Two-disc and four-disc sets were also released, containing some of the features of the five-disc set. Making Blade Runner documentary, and footage of her making this suggestion is inter-cut with footage of her attending the later digital recording session. The Final Cut contains the original full-length version of the unicorn dream, which had never been in any version, and has been restored. Additionally, all of the additional violence and alternate edits from the international cut have been inserted.

4: Versions of Blade Runner - Wikipedia

Find helpful customer reviews and review ratings for Retrofitting Blade Runner: Issues in Ridley Scott's Blade Runner and Phillip K. Dick's Do Androids Dream of Electric Sheep? at www.enganchecubano.com Read honest and unbiased product reviews from our users.

Although the film was valorised for its bold and rich production design and was praised as the cinematic phenomenon of technological artistry, Blade Runner was largely condemned and discarded as a curious and expensive debacle “ full of powerful images yet plagued by inert intellectual rewards. Scott, they said, was far too interested in developing style rather than content, more interested in detailing his sets than developing his script. These views were and are unsatisfying. Academic and independent critics, however, were more patient in their efforts, more meditative in their appraisals. Unlike any other effort in recent cinematic history, the critical recovery of Blade Runner has been a long and intense affair. A few years later, David Desser tied Blade Runner to its literary inheritance, while Susan Doll and Greg Faller explained why movie reviewers mishandled this work of avant-garde cinema. In this sense, academics have kept the discussion of the film open. This recursive act regarding one film is at odds with the normative practices of journalistic movie reviewers, but academics, with some exceptions, have not been overtly privileging their interpretations and practices over their journalistic counterparts. Rather, academics have been engaging this film in true rhetorical fashion by interpreting and arguing about this film to specific audiences in different contexts at particular times. Because so much has been written about this film, the prospects of any work promising a fresh interpretation may seem unpromising, so any new essay that analyses this film must selectively take stock of existing scholarship in order to forge new interpretive paths. Yet most critics have used these terms within a broad theoretical sphere without explicitly framing their discussion within the Heideggerian and Nietzschean views related to freedom, political power and existence. A Synopsis After twenty-five years, many articles and repeated television showings, a synopsis of the film may seem unnecessary. Blade Runner opens with an extreme close-up of an eye and an expansive shot of fiery industrial smokestacks illuminating the nocturnal sky and polluting the heavy air. The story is told on a physical and symbolic level, creating a world where fiction is established as real and where reality is presented in a series of violent and nightmarish acts. Here, a deeply flawed yet decent ex-police officer cum executioner, Rick Deckard Harrison Ford , is coerced back into service to hunt and terminate four fugitive replicants. These humanoids were manufactured as slave labour to help humans colonize space, and a handful of these replicants have escaped to earth to confront their makers. As Deckard tracks these fugitives accompanied, in the original theatrical version, by a Chandlerian voice-over , they search for answers about their creation. As the film explains, replicants were engineered with explicit termination dates “ a four-year life span “ and their time is lapsing. Although they were created by humans to resemble humans and imitate human behaviour, replicants are treated as aliens, slaves who cannot participate in the civic affairs of human society. Led by Roy Batty Rutger Hauer , their existential quest is presented as a search for greater personal freedoms, but their efforts lead to a series of unsatisfactory confrontations with their makers. When Batty finally confronts their patriarch, Dr. Batty treats his human-maker, his god, Tyrell, as an antagonist and murders him by dramatically crushing his skull with his bare hands. Characters are forced into accepting their social roles either by genetic design, the dictums of commerce, or pressure from the police state. The ex-policeman Deckard is shown as a deeply troubled man of practical wisdom. At first, he refuses to track down these replicants, but the threats of his autocratic ex-boss force him to take the assignment. As he chases these fugitives, he faces numerous physical challenges: After three replicants are retired and, after Tyrell is murdered, Batty confronts Deckard in the stalwart yet decaying Bradbury Building. However, as Deckard is about to fall to his death, Batty spares his life. This redemptive act gives Deckard a new perspective toward these machines and insight into himself. With his new vision, he decides to flee the city with Rachael, a special replicant who had saved his life and with whom he has fallen in love. An Existential Search, a Marxist Critique As others have noted, Blade Runner lacks the explicit features of a conventional detective mystery. Although there is no murder for Deckard to solve, his pursuits are rooted

deeply within an existential revolt against the social conditions under which the characters live. The replicants return to earth seeking answers regarding their creation. Their quest is framed by a Marxist critique of capitalism as a provider of prosperity and social order. This thematic juxtaposition creates interesting character contrasts. For instance, although Deckard has spiralled into an emotional stasis, Batty is zealously bent on freeing himself from his genetically predetermined servitude. Though they never meet, Batty and Rachael Sean Young become spiritual counterparts. He is a hardened soldier who seeks to escape his slavery; she is a poised yet vulnerable experimental model who had been deceived by Tyrell into believing she was human. These comparisons help Blade Runner delve into the issues of alienation and individual freedom so that we may critically explore a civic world in which freedom has been forfeited by a political system that exploits both humans and humanoids. Here, the politics of economics and science dominate, and, in this symbolic and physical universe, commerce and science have evolved into a hegemony that trades freedom for slavery because these characters are prevented from comprehending reality and are forbidden from seeking independence. In this moral climate, the Protogorean paradigm of man is the measure of all things is conceived as a Nietzschean power struggle between the master morality of humans and the slave morality of the replicants. The Norm of Temporality and Spatiality These ethical dilemmas play out within a broadly defined postmodern environment. Plenty has been written about the mesmerizing art and production design created by David Snyder and Laurence G. Initially, these contrasts may seem like capricious juxtapositions that exist as part of an aleatoric postmodern system that favours randomness and chance, but scrutiny reveals that the mix of ancient, contemporary and futuristic designs not only imposes a sense of hierarchy and majesty, but creates a synthetic environment that links the past, present and future. This particular postmodern vision not only represents a symbolic culture composed of and strengthened by diversity but also helps develop the thematic issues of temporality and spatiality. Scott wants us to think about the interaction between character and environment, so he focuses on towering skyscrapers, floating vehicles and blimps to illustrate how a highly commercialised society exploits space. Blade Runner illustrates how a highly alienating commercial culture exploits and victimizes its inhabitants. The city beneath the monolithic Tyrell Corporation is a highly decentered space saturated by kitschy Coke commercials and aural appeals to live and work in outer space emitted from a blimp, no less. This commercial culture assaults its inhabitants to the point where people have become desensitised, and in the midst of this kind of loud and trashy commercialism is a strange nostalgia for old clothing and old music. Working within this postmodern pastiche is the Marxist concept of commodity fetishism. Marx further argues that workers often transpose their value to the very products they make. Sebastian William Sanderson states that he helped create Batty. But, according to the film, this kind of production has blinded these characters to the overall value of these humanoids because these labourers have transposed their own value to only the parts they have made. Because of this circumstance, Chew and to some extent Sebastian are incapable of seeing these replicants as more than the sum of their labours. This kind of blindness is at the very root of their own social alienation and the basis of the exploitation of the replicants. In this spatial leap to implement a vaguely defined interstellar manifest destiny, man has become the master; replicants, the slaves. As the film explains, these new frontiers and markets have relied on slave labour to help create those spaces. The film develops the issue of spatiality in other thematic ways. The Space Age has brought, in personal reaction, an aversion to space. In their initial meeting, Deckard and Rachael are far apart “even in binary positions as interrogator and replicant” but their pairing forces us to consider other probabilities for their relationship especially because he does not capture or kill her. The relationship between space and time is crystallized in the character of Sebastian, a young man who suffers from an incurable disease that ages his body. More pressingly, lack of time and thoughts of mortality are what drive Batty to seek Tyrell. These character distinctions, among others, help us construe that thoughts of spatiality and, especially, temporality not only occupy the anima of these characters but play a large part in their actions. For Batty, in particular, time is the primary object of interrogation because time governs Dasein. All of these traits suggest the Heideggerian notion that humans can move through and control space but cannot govern or influence time. Although Batty struggles against the social determinism that has governed his creation, he concedes as he is dying that he is controlled by a temporal order and must take his place in the succession of time as a mortal

artefact. The Ethics of Personal Heroism: Agent as Subject, Object History teaches us that fascist cultures favour binaries over pluralities. His dilemma is that he either faces his own execution or be killed pursuing these fugitives. Under these circumstances, the film portrays Deckard in varying states of agency and passivity. His agency is revealed in his physical actions: As we follow Deckard, we also follow the objects of his search: Leon, Pris and Batty. Their status as commercial objects establishes them as slaves. However, their acts of resistance transform them from objects to subjects. Because of their afflictions, they seek their makers to discover a cure, but as they meet their makers and dislike the answers they receive, they kill them – Chew, Sebastian and Tyrell. Clearly, their sense of self is defined by their intensive and combative relationships with the state and their corporate agents. However, Blade Runner asks the question: How does one transcend social determinism? The film argues that transformation involves personal redemption, and redemption lies in not eliminating your enemies but altering them by acts of mercy and, perhaps, developing an empathic understanding for them. Although he has murdered many people, Batty redeems himself by accepting his mortality and by sparing his executioner; at the moment he saves Deckard, perhaps for the first time in the film, Batty sees a world that exists outside of his own needs. Initially, however, his desire to live is subsumed by his desire for power to extend his life. Thoughts of mortality give us a motive for taking life seriously. His physical and psychological courage to rebel is developed as an ethical principle in which he revolts against a social order that has conspired against him at the genetic, cultural and political levels. Confronting his makers becomes part of his quest, but killing them marks his failure to transcend his own nature. After locating Tyrell, Batty stands before his creator and proceeds to ask him questions, questions for which there are no satisfactory answers. Then, he uses his status to make demands, demands for which there are no acceptable compromises. By killing his master, Batty evolves from the slave to the slayer, but this act of savagery only signifies that his world is closing and that, at a materialistic level, he has failed to transcend his limitations. But in his final scene, with his hand pierced by a rusty nail and after chasing Deckard, Batty realizes that he is consigned to dwell in this failure. But as he watches Deckard struggle for his life, Batty decides to spare Deckard in one final act of mercy. We assume, of course, that these memories are real. As Batty accepts his deliverance through death, he releases a Dove, an act that symbolizes his transcendence. With his life spared, Deckard gains further insight to the moral condition of these slaves, an insight that transports him from his isolation to his communion with Rachael. Initially, the film treats the natural and artificial as contraries, but the film moves beyond this binary by having the human Deckard escape this environment with Rachael. We are told early on that Rachael is special, an enhanced model not constrained by a four-year life span. Although all replicants are self-reflective they know what they are, Rachael initially is not. Consequently, replicants would fall into deep psychosis, unable to manage the simultaneous creation of thought and memory. Despite the artificiality of these memories, replicants grew to depend on them, learn from them, need them. Artificial memories allowed them to grow feelings and develop an inner life.

5: Table of Contents: Retrofitting Blade runner :

Retrofitting Blade Runner: Issues in Ridley Scott's Blade Runner and Phillip K. Dick's Do Androids Dream of Electric Sheep? / Edition 2 This book of essays looks at the multitude of texts and influences which converge in Ridley Scott's film Blade Runner, especially the film's relationship to its source novel, Philip K. Dick's Do Androids.

6: Study Guide > Blade Runner

Retrofitting Blade Runner: issues in Ridley Scott's Blade Runner and Philip K. Dick's Do Androids Dream of Electric Sheep?. [Judith Kerman;] -- This book of essays looks at the multitude of texts and influences which converge in Ridley Scott's film Blade Runner, especially the film's relationship to its source novel, Philip K. Dick's Do.

7: Download [PDF] Retrofitting Blade Runner Free Online | New Books in Politics

RETROFITTING BLADE RUNNER pdf

Philip K. Dick on Blade runner: "they did sight stimulation on my brain" / Gregg Rickman Race, space and class: the politics of the SF film from Metropolis to Blade runner / David Desser Primitivism in the movies of Ridley Scott: Alien & Blade runner / C. Carter Colwell.

8: Download [PDF] blade

Retrofitting Blade Runner Issues in Ridley Scott's Blade Runner and Phillip K. Dick's Do Androids Dream of Electric Sheep? Edited by Judith B. Kerman.

9: Download [PDF] Retrofitting Blade Runner Free Online | New Books in Politics

RETROFITTING BLADE RUNNER Download Retrofitting Blade Runner ebook PDF or Read Online books in PDF, EPUB, and Mobi Format. Click Download or Read Online button to RETROFITTING BLADE RUNNER book pdf for free now.

Road through the rain forest Residence on earth, and other poems. Musica proibita sheet music Super sport trucks E-meter essentials Guide to the Near Eastern Collections at the University of Pennsylvania Museum of Archaeology and Anthropol Stuyvesant explains the fall of New Netherland The union cavalry in the civil war Beginning western exercises Mary-Mother of Jesus An Ordinary Exodus Introduction to western civilization Wheels for walking A handbook of art industries in pottery and the precious metals. Westminster Legacies Molecular fluorescence principles and applications An outline of early modern English Agriculture and world trade liberalization Susan Senior Nello Exhibiting an assertive connection Wellsboro, Pennsylvania Writing business plans that get results Globalisation of crime Laurence Sterne revisited Still Rhythmin on the Range An insulated community? the community institutions and the Cold War, 1965-1970 Oreilly head first javascript Shut up move on Greetings from Albuquerque Turn clutter into cash Political economy of international financial instability Constructing the Egyptian past Farmers primer on growing rice The Atlantic Ocean (True Books) Patristics and High Scholasticism The terminal state jeff somers The World Bank as a knowledge producer Daily practice spoken english Clive Barkers Visions 2006 Calendar (Face Cover) A comparison of stochastic separated flow models for particle dispersion in turbulent flows The Challenge of Balancing Faculty Careers and Family Work