

Blade Runner Film Summary

Blade Runner by Ridley Scott

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Context

Blade Runner's director, Ridley Scott, was born in 1937, in Northumberland, England. He attended West Hartlepool College of Art and London's Royal College of Art. As soon as he finished his education, he became a set designer for the British Broadcasting Company in the early 1960's. He was eventually promoted to director of several of the popular BBC series. He established his own firm, Ridley Scott Associates, where he worked on some of the most inventive television commercials produced in the 1970's.

Desperately wanting to get into film, Scott's big break came in 1977, when he was given the director's chair for *The Duellists*. The film was successful enough to gain the interest of 20th Century Fox which offered him *Alien*. The accomplishment Scott enjoyed as a result of *Alien*, in the eyes of the horror and science fiction devotees, established his reputation as an important and noteworthy director.

Scott's next film was *Blade Runner* and he had very definite ideas on the direction of the film. However, his ideas conflicted with those of the executive directors, who were concerned with the complexity of the film's content and disliked the finale, calling it downbeat and depressing. Against his best judgment, Scott conceded to a voice-over narration and a more positive ending. Sci-Fi enthusiasts were disappointed and poor box office results, along with negative reviews, resulted. Almost ten years later, the director's cut of *Blade Runner* was released with more of Scott's original plans for the film, including a more appropriate ending and the exclusion of the voice-over narration.

Due to the revision, but also due to the fact that the movie had time to sit with the general public and the science fiction fans, the film became a great success. *Blade Runner* is now considered a science fiction classic and its praises have been discussed time and time again.



Summary and Analysis

Rick Deckard, a retired cop of the Los Angeles Police Force, is summoned back to work to help find and destroy escaped Replicants who pose a threat to the rest of humanity. Replicants were originally created by the Tyrell Corporation in the same design as humans to act as slaves on Earth and in the off-world colonies. Some of these Replicants are originally used to explore new off world colonies, but a bloody battle ended one such exploration and caused them to be left to exist on a colony by themselves. They have a tendency for violence and super-human qualities: superior strength, agility and equal intelligence to that of humans. Their life span was only four years and it was believed they would die out, ending any threat to mankind.

Four Replicants somehow manage to hijack a ship from another colony, kill its occupants, and return to Los Angeles. They have little remaining in their four years of life, but since the threat is great, Ford is forced into the job of finding and 'retiring' them. This small group of Replicants is led by Batty (Rutger Hauer), a charismatic character who both resembles and foils the character of Decker.

Escorted by the chief of police's assistant, Deckard is next transported to Tyrell Corporation. He is introduced to Mr. Tyrell, the Replicants' creator and his assistant, Rachael. Tyrell asks Decker to demonstrate the test given earlier; the test's sole purpose is to detect Replicants by measuring emotional response exhibited by pupil dilation of the subject. Replicants' pupils do not react to emotional changes and are easily detected from a lack of response. Mr. Tyrell claims he wants to see this test given to a human, to compare the results to those of the Replicant. Deckard assumes he wants to take the test himself, but Tyrell instructs his assistant, Rachael, to comply. After one hundred questions with no change in the dilation of Rachael's pupils, Deckard concludes the testing, looking to Tyrell for answers.

Once Rachael is out of the room, Deckard confronts Tyrell, stating his conviction that Rachael is a Replicant. Tyrell admits Deckard is correct, amused by the game he has created. It is then that Tyrell explains Rachael is an experiment; he has given Rachael memories by implanting visions and occurrences that are not truly hers, so that she will believe she is human. Tyrell claims this implantation of "memories" into the brain of a Replicant helps to control them and they can then be used to benefit man. The viewer realizes Tyrell's compulsiveness for games and experimentation.

Deckard's meeting with the first Replicant, Zhora, effectively shows the capabilities of the species. Their fight escalates into a lengthy chase and ends with Deckard's bullet. He then finds himself face-to-face with Replicant #2-Leon. Leon is recognized from the beginning of the film when he is interviewed as an employee of Tyrell Corporation. Somehow he has managed to become employed by the same corporation who invented his species. He is brought in for "routine testing" (the same test given by Deckard to Rachael) by a management member of Tyrell. However, he does react rather anxiously at being chosen for this questioning, despite the fact that the interviewer attempts to



make him feel it is "status quo." In this short scene, Leon exhibits more emotion than most of the Replicants in the subsequent scenes.

Leon is given a situation in which he is to assume he is walking in the desert and he comes upon a tortoise. He flips it on its back and it is baking in the hot sun. He is watching, but not helping the tortoise that is struggling to turn over so it can continue on its way. Leon interrupts the interviewer and asks "Why? Why am I not helping?" He is obviously distraught at the idea of having forced the turtle into a position it cannot recover from and one in which he has left it to die. The interviewer goes on to the next question, but Leon only begins to respond when he takes out his gun, killing the test giver. Leon escapes and is witness to Deckard's annihilation of Zhora, one of his fellow Replicants.

Before Deckard has even a second to slow his heart rate from this first confrontation, he is facing Leon, who slaps him and demands, "Wake up, it's time to die. What's it like to live in fear?" Although the viewer would not quickly believe Deckard, being what seems to have been established as the main role in the film, could possibly be killed at the start of the movie, it does not appear that anyone will come to his rescue until Rachael, Mr. Tyrell's personal assistant, shoots Leon in the back, just in time to stop him from killing Deckard.

Deckard is somewhat surprised to find himself rescued by Rachael. They talk afterwards and she expresses her fear that she, too, is a Replicant. Deckard does not lie to her and when she presents pictures of her mother and her brother, Deckard explains Tyrell's implant of "memories" as an attempt to more humanize and control Replicants. Rachael does not want to believe in the possibility, but realizes the truth in Deckard's words. Lost without the identity she had claimed as her own and aware of the threat of being destroyed, she remains at Deckard's apartment.

Thus, begins the love affair of Rachael and Deckard. It is here that we see pictures Deckard has displayed on his piano of his family and they are similar to the pictures Rachael has carried around, claiming to be her family. Just as it has been necessary for Rachael to have those pictures with her at all times, Deckard must constantly have his pictures up for viewing also. The viewer begins to question Deckard's existence. Is he human or Replicant?

Deckard sets out to find the remaining Replicants, Pris and Batty. Both are at the apartment of

J. F. Sebastian, who is a genetic engineer for Mr. Tyrell. They have searched Sebastian out to get to Tyrell. It is here that the viewer discovers the reason the Replicants have journeyed to Earth. They have come in an attempt to gain more life from their creator, Tyrell. Realizing their life span was drawing near its end, they have made this desperate conquest in an attempt to hang on to life. When Deckard arrives, Pris is alone, although she is aware of Deckard's presence before he discovers her.



Batty has forced Sebastian to take him to Tyrell and once Batty meets Tyrell, he pleads in a memorable line, "I want more life, Father!" He asks if his creator can repair what he makes and when Tyrell shakes his head, Batty questions whether he has even attempted to do so. Tyrell explains that his repeated attempts only ended in futility. Tyrell reminds Batty that he is perfect, "more human than human" (the Tyrell Corporation's motto). He tells Roy Batty that "The light that burns twice as bright burns half as long" and adds, "And you have burned so very, very brightly, Roy." Batty is frustrated and angry. What follows is a gruesome destruction of Tyrell while Sebastian looks on, mortified. Sebastian runs and Batty chases him; we can assume Sebastian is also killed since Batty returns to Sebastian's abode alone.

Meanwhile, Deckard has successfully "retired" Pris--no easy feat. Their struggle is not one that will be easily forgotten. Pris flips from one end of the Sebastian's apartment to the other and finally ends up on Deckard's shoulders. Using the massive strength of her thighs to squeeze his head while grabbing it with her hands and twisting it around to the rear, Deckard manages to get loose. During the second set of gymnastic flips, he shoots her and pauses before approaching her, only to shoot her again. He is eliminating any possibility that she has any life remaining.

The last scene is one in which Deckard faces Roy Batty. He is the only remaining Replicant, but also the strongest and most intelligent of the group. A lengthy battle ensues in which Batty breaks several of Deckard's fingers on his right hand and Deckard is then forced to re-break them so he can hold his gun. Deckard uses a pipe to smash Batty's head and although he is bleeding, he continues the fight. At this point, Batty is pursuing and Deckard is running..

The battle comes to a close when Deckard jumps from the top of one building to another, trying to get away from Batty, and misses. He is barely hanging from a piece of railing and finally, lets go. It is at that split second that Batty grabs Deckard's forearm and brings him back to the top of the building, saving his life. Roy Batty is dying, however, and his last efforts have been spent on saving Deckard.

Both he and Deckard stumble back from the edge of the building and land in seated position on the roof. It is at this moment that Batty reveals his appreciation for life. He describes scenes of his life he has witnessed and exclaims, "All those moments will be lost in time, like tears in rain. Time to die." The voice-over narration adds, "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 ever wanted were the same answers the rest of us want, Where did I come from? Where am I going? How long have I got? All I could do was sit there and watch him die."

The last scene of the film begins when Gaff, the chief of police's assistant, tells Deckard he's done a "man's job" and throws him his gun. Gaff's last words are referring to Rachael, who he has somehow deduced is with Deckard "It's too bad she won't live! But then again, who does?" Deckard is then seen carefully taking Rachael out of his apartment as they leave, together.



Characters

Rick Deckard, played by Harrison Ford

Description

Deckard is the Blade Runner who has a reputation for being the best at tracking down and retiring (killing) Replicants. He had quit working for the Los Angeles Police Department, but he is called in by Bryant (chief of the Los Angeles Police) to handle tracking down this small group of Replicants that pose a great threat to all of society. Decker's appearance is gritty and unkempt, adorned in non-descript clothing that blends with the bleak, futuristic setting of Los Angeles. The trench coat he wears is either black or dark brown and is rarely removed, other than for the few scenes inside his apartment.

Analysis

Harrison Ford is a well-known, respected actor. Although the film is considered one of the greatest in the science-fiction category, Ford's acting does not appear to have contributed to the film's success. He runs about, acting as anyone would who is placed in scenes where activity is the focus. And there is scene after scene of heavy action in this film. Perhaps, the role of Deckard did not require exceptional acting ability; however, Harrison Ford manages to stand out in the films in which he is cast. However, that is not the case in *Blade Runner*.

Bryant refers to him as a "one-man slaughterhouse." That description perhaps indicates a person of few words, who exhibits little emotion and is indistinguishable from the rest of the crowd. Since that seems to be the case, Ford was successful in his role of Deckard.

Some controversy exists as to whether Deckard is a Replicant. There is actually evidence to support both theories, but not enough evidence to negate the other. Rachael and Leon, both Replicants, carry around photos of their "families." They are not real, but they have been programmed to believe they have that past. These photos are rarely far from the Replicants who possess them and it is obvious that little, if anything, is more important.

Once the viewer sees Deckard's apartment, the pictures that are on the piano closely resemble those that Rachael and Leon covet. They are displayed in such an obvious place that their importance is evident. Technically, it could be argued that Deckard exhibits little emotion, although all the Replicants in the film seem capable of emotion, despite the fact that Tyrell claims otherwise.

Slightly more evidence is seen to support the fact that Deckard is human. All of the Replicants exhibit superior strength and agility, especially when they face Deckard. Not once during these confrontations and often lengthy pursuits does Deckard show any



signs of superior strength or agility. He is resilient and keeps going even when most (humans) would quit. However, he does not seem to have superior strength.

None of the Replicants possess guns; they have their superior strength and their determination is blatant. Deckard, however, is presented as a human without the superior qualities and the viewer assumes he would never have prevailed and succeeded in destroying the Replicants if it were not for his gun and ammunition.

Roy Batty, played by Rutger Hauer

Description

Roy Batty is the leader of the group of Replicants who have come to Earth. He is also the most complex character in the film. He is tall and handsome with blonde hair and penetrating eyes. He is well built and his personality adds to the overall mystique that surrounds him and attracts you to him. He first appears in a scene where he is harassing an Asian maker of eyes. The environment in which the worker must perform is extremely cold and it is necessary that he wear a special suit to keep him from freezing to death. Batty is brutal in ripping the suit off the worker and forcing him to tell the whereabouts of others who do more of the intricate work of genetic engineering. It is immediately understood that Batty can be cruel and ruthless and has no intention of letting anything get in the way of his mission (to obtain more life).

Batty's behavior changes very little until the end of the film. He gets the information he needs from the eye maker who tells him J. F. Sebastian can lead him to Tyrell Corporation and the worker is subsequently disposed of once he has served his purpose. Likewise, he forces Sebastian to take him to Tyrell and Sebastian is then, also worthless and easily disposed. When Batty meets Tyrell, he appears to show some respect for his maker. He begs for more life and a conversation between Tyrell and Batty follows, wherein Tyrell explains the creation of his species. Batty persists, insisting there must be some way to extend the lives of the Replicants but Tyrell has an answer for every possibility Batty can implore, explaining they had tried to extend the life span of the Replicants, but that every attempt had failed and had ended in a deadly virus. Once Batty has determined that Tyrell is no longer of use to him, he destroys him. He savagely pushes his eyes backwards through their sockets and returns, alone, to Sebastian's apartment.

Analysis

When Batty arrives back at Sebastian's apartment, he finds Pris dead, lying in the hallway and his response is emotional. His love for Pris is obvious and his anger rises as he begins searching for Deckard. This is the beginning of the last chapter of the film and the greatest display of emotions by Batty. It is here that the viewer realizes the depth of his character. Deckard is outmatched by Batty's strength and stamina. Batty becomes the chaser and Deckard is the chased.



At one point, Batty asks Deckard if he now realizes what it's like to live in fear, like a slave. It seems important to Batty that Deckard understand his plight. The chase continues and Batty definitely seems to be ahead of the game, when Deckard (in desperation) makes a leap from the top of Sebastian's building to an adjacent building, and fails to make it, dangling from an extended piece of steel. He cannot hold on forever and Batty watches his struggle. When Deckard finally gives up and begins to let go, Batty pulls him up to the rooftop. Batty is badly maimed, at this point. He is dying, but he has used his last bit of strength to save Deckard.

Batty is holding a white Dove and releases the dove to fly away freely. Roy Batty's last words show the depth of his character and his appreciation of life: "I've seen things you people wouldn't believe. Attack ships on fire off the shoulder of Orion. I watched C-beams glitter in the dark near the Tannhauser gate. All those moments will be lost in time, like tears in rain. Time to die."

In Batty's four years of life, he gained more appreciation of his existence than many humans do within their entire life span. He wanted more, which is very human. He wanted to cling to life, acutely aware of how precious it is when there is little time left. Although it is easy to empathize with the Replicants when one initially realizes they are at the end of their short life span, their constant ruthlessness and disregard for the lives of others tends to quell much identification with them overall. This last scene where Batty rescues Deckard, however, shows the compassion Batty was capable of and his outlook for the appreciation of the life he was given. It is easier to understand his rage, earlier in the film, realizing the intensity of the desperation he had to feel in trying to gain additional time to live.

Leon, played by Brion James

Description

Leon, the second most memorable Replicant, is retired early in the film. However, you know more about Leon than Pris, another Replicant, even though Pris does not die until the last chapter. Leon is interviewed early in the film by Holden, a management employee of Tyrell, Leon has somehow managed to become employed by the same corporation who invented his species. He is brought in for "routine testing" (the same test given by Deckard to Rachael) by a management member of Tyrell. However, he reacts anxiously at being chosen for this questioning, despite the fact that the interviewer attempts to make him feel it is "status quo." In this short scene, Leon exhibits more emotion than most of the other Replicants in subsequent scenes.

Analysis

Leon, unlike the other Replicants he accompanied to Earth, carries pictures around of his "family." Since he is aware that he is a Replicant, it seems odd that he would cling to the pictures of his fabricated "memories." The viewer must assume that he is definitely



not the brightest of the group, but also, that he finds it necessary to hope against all hope that he is human.

Rachel, played by Sean Young

Description

Rachel is Eldon Tyrell's latest experiment. She is a recently developed Replicant who has been given the memories of Tyrell's niece and unlike the other Replicants, Rachel believes she is human. Tyrell admits Rachel is beginning to suspect that she might be a Replicant, and once Deckard gives her the test in Tyrell's office, her suspicions only grow stronger.

When Deckard first meets Rachel, he has just been given his new assignment to find and retire the Replicants who have recently come to earth, after hijacking a human's vehicle from one of the off-world colonies. Rachel is Tyrell's assistant and she is the first to greet him when he enters Tyrell's lobby. She is dressed in business attire with her hair pulled back, in suitable, professional style. She appears to be very reserved, controlled, and quite capable. Deckard never even considers that she could possibly be a Replicant. Immediately after the lengthy eye test Deckard gives Rachel in Tyrell's presence (at his insistence), Tyrell asks Rachel to leave the room, allowing him and Deckard to talk alone. She hesitates and finally gets up to leave, but not before giving Tyrell a look of much disdain. She does not feel his request is appropriate.

Later that evening, Rachel visits Deckard at his apartment. While she is still standing outside the door of Deckard's residence, she tells Deckard she has some questions about her existence as a Replicant, Deckard tells her to go to Tyrell and Rachel replies that she has already been there and he wouldn't see her. Deckard lets her in; at first, he denies any knowledge of the fact that she is a Replicant. Then he tells her the truth and tells her that her memories were transplanted into her memory bank by Tyrell. Deckard leaves the room to get them something to drink, but when he returns, Rachel has left. We next see Rachel when Deckard is in hot pursuit of Zhora, one of the escaped Replicants Deckard has been brought out of retirement to find and destroy. They are involved in a somewhat lengthy chase scene which eventually ends when Deckard shoots Zhora in the back, only to be immediately confronted by Leon who has witnessed Zhora's death. Just as he is about to shoot Deckard, Leon is shot from behind by Rachel, saving Deckard at the last minute.

Analysis

After Rachel saves Deckard's life, they end up at Deckard's apartment where their romantic affair begins. Rachel is depicted as very inexperienced at love and relationships and one who is extremely innocent, although she is quite capable of exhibiting her feelings and emotions. Since she is now considered an escaped Replicant and they are illegal in the United States, Deckard is instructed to eliminate her also, but he never even takes the order seriously, since he has fallen for her.



Rachel is a likable character from the beginning. She appears to be very sophisticated and professional the first time we are introduced to her in Tyrell's office. However, she quickly becomes very personal, asking Deckard if he has ever killed a human by mistake, when he was trying to track down a Replicant. He asks her a series of questions for testing purposes, one of them sets up a scenario where he starts with "...there is a picture of a nude woman in a magazine..." and Rachel asks Deckard if he is trying to determine if she is a lesbian. It is meant to be one of the funny lines in the movie, but it also helps the viewer to get to know Rachel

better. She is obviously a very caring, personable individual and it is easy to sympathize with her when she discovers she is not really human and a tear glides down her smooth face. She is attractive, with large, soulful eyes and it seems callous and heartless for Tyrell to have fed her memories with lies, making her believe she has a mother and a brother and grew up as any human would have, in a normal setting. Tyrell invented this beautiful Replicant as an experiment with no concern as to how the truth might eventually affect her. And there is no doubt that she is capable of all human emotion; in fact, she is much more capable of feeling than her maker.

Dr. Eldon Tyrell, played by Joe Turkel

Description

Dr. Tyrell lives atop the massive corporation he has created that bears his own name. The city is so dreary and polluted that the only place sunlight can be appreciated is high up in the air. Many of the wealthier residents have already escaped to other world colonies, but Tyrell remains with his company, residing in an apartment at the top of the same building. The apartment is huge and beautifully decorated and sunlight filters in the windows, into his offices in his corporation and into his apartment. It is the only sunlight seen in the movie, since most of it takes place in the lower city of Los Angeles.

Tyrell is a capitalist who represents all that is wrong with the world in 2019. He is obviously a genius. He has created the Nexus six model who is so close to a human clone that a test had to subsequently be created to discern the difference between the two. His accomplishments speak for themselves. He is a business man who has succeeded in producing an innovative product, to be sure. In his own words: "Commerce is our goal here at Tyrell; more human than human is our motto!"

Analysis

Dr. Tyrell has many symbolic possibilities in *The Blade Runner*, but there is no doubt that he represents absolute power. Since Tyrell is human, he must adhere to certain human standards, including an obligation to mankind to which he is a part. He does not appear to be living up to his obligation. He gets carried away in his position quite easily, since even history dictates that "absolute power corrupts absolutely." In attempting to produce the best product, Tyrell has stepped over the boundary and has gone too far in his production of Replicants. He is attempting to play God, only without God's



compassion and all-inclusive knowledge. Since those are essential to God's role, he fails miserably and in so doing, causing a lot of harm to all concerned.

The Replicants Tyrell has created are doomed in their plight, since they are only given a four year existence. Given the fact that they are born as adults, many have memory banks implanted (by Tyrell). They have much to learn and it would seem reasonable to assume that they are only beginning to live when their time expires. Whether or not it was intended when they were created, the Replicants all have emotions and are quite capable of feelings. Their plight is a sad one and the viewer can not help but empathize with them. This leaves Tyrell in a position to be despised, particularly since he is aware of what he has made and the effect it has had on all concerned.

Tyrell has long forgotten these details in his pursuit of the ultimate goal-power. He has given up his human traits and in effect, transferred them to his Replicants, who have, in turn, become much more human than Tyrell. At the point where this transformation occurred, his existence became ill-fated and doomed.

Gaff, played by Edward James Olmos

Description

Gaff is Bryant's assistant who is first seen when he first goes after Deckard, at Bryant's request, since he is needed to work as a Blade Runner. Gaff is generally very quiet, which adds to his overall, mysterious nature. He is present during the time Bryant is talking to Deckard, but says very little. He makes the first of three, miniature Origami figures during the meeting between Deckard and Bryant. This one is of a chicken, symbolizing Deckard's fear of authority, since Bryant is able to browbeat him into submission. This miniature chicken Gaff makes is completed just minutes prior to Deckard's agreeing to the mission Bryant has just explained in detail.

The next Origami figure Gaff makes is of a man, foretelling the relationship between Rachel and Deckard. Lastly, Rachel trips over a unicorn at the end of the film, when Deckard is attempting to sneak her out so they can find some place far away to be together.

Analysis

Gaff has obviously been inside Deckard's apartment when he returns after his final battle with Batty. Since all Replicants were supposed to be destroyed, he could have killed Rachel, but he doesn't. He leaves the unicorn and leaves Rachel undisturbed. His reason for allowing her to live is unclear, although he mysteriously appears after Deckard's final battle with Batty. We hear his last prophetic words in the film: "You've done a man's job, sir. I guess you're through." Deckard replies, "Finished." Gaff walks away, leaning on his cane, through the bleak and rainy Los Angeles day. He turns around when he is almost back to his vehicle and yells, "It's too bad she won't live. But, then again, who does?"



Gaff monitors Deckard and his activities throughout the film, leaving little Origami figures and making an occasional comment. He is truly an enigma and there must be some explanation for his character. It is almost as if he is a sorcerer or a supernatural being whose job is to monitor Deckard and even perhaps see that he prevails, or at least lives, past this assignment. He uses a walking stick, much like one would see with a supernatural being having some sort of powers. He also seems to appear and disappear at will. He takes Deckard to Tyrell Corporation, but is not seen until it is time for Deckard to leave, although he is obviously privileged to the assignment and its details.

Gaff shows up when a Replicant dies, although he is nowhere to be seen before the incident. Even at the end, when Deckard is trying to understand the senselessness of Batty's death and his existence, in general, Gaff's voice comes in to break the spell. Gaff may not be seen often in the film, but his appearances are all deliberate and it seems very likely that his character has a great deal of meaning and purpose in *Blade Runner*.

Captain Bryant, played by M. Emmet Walsh

Description

Captain Bryant is the captain of the Replicant-Detect department of the Los Angeles police. His top Blade Runner, Holden, is now in the hospital, after being shot by Leon. Bryant knows the Nexus Six Replicants are good-very skilled, intelligent, and strong. He sends for Deckard, his best ever Blade Runner. However, Deckard really wants no part of it as he has retired from the police force. Captain Bryant must do whatever is necessary to persuade him, however. He tells Deckard, "I need you Deck. I need the old Blade Runner. I need your magic."

Analysis

When Deckard refuses to go to work as a Blade Runner, Bryant reminds him, "You know the score, pal. You're not cop, you're little people." It is not clear exactly what Bryant means by that. It seems to be a type of threat, but could it mean he has some kind of agreement or relationship with Tyrell and his corporation? Perhaps, but he appears to be a straight cop, which may mean he is only warning Deckard of the threat these Nexus Six Replicants pose to everyone.

J. F. Sebastian, played by William Sanderson

Description

J. F. Sebastian is a lonely, genetic engineer who works for Tyrell. He has a rare medical condition called "Methuselah Syndrome" which is causing him to deteriorate at an accelerated rate. Sebastian is growing old fast, thus, he has something in common with



the Replicants. The Replicants may not look any older, but they have a four year, limited life span.

Sebastian lives in a huge building that he has all to himself, although he lives primarily in one spacious area he has sectioned off for himself and his "friends." Sebastian makes the best of his talents by making his own toy friends. Kaiser Wilhelm and Bear are his mechanical friends that Sebastian comes home to everyday. Sebastian is a loner, partially because of his personality and his job as a genetic engineer, but also because of his strange medical condition. The only friends Sebastian has are those he has invented himself, at least until Pris shows up.

Sebastian is easy prey to Pris who has ulterior motives for waiting for Sebastian to come home. She plays on his compassion and he allows her to move in, unaware that he is being used as a decoy to get to Tyrell. Within a day or so, Roy Batty, Pris' boyfriend, shows up. This creates a certain amount of tension, but Sebastian soon finds out Roy and Pris are Nexus Six generation and he seems honestly happy to see them, having helped to invent them.

Analysis

Sebastian is manipulated and forced to take Roy to meet Tyrell. Sebastian witnesses Roy's meeting with Tyrell. All seems to be going well until Tyrell explains there is no way to lengthen the life of the Replicants. Frustrated and desperate, Roy gouges out Tyrell's eyes and kills his maker as Sebastian looks on. He realizes he is doomed for destruction at that point.

Sebastian is a very likeable individual who typically elicits a good bit of pathos from the viewer. Pris tells him she is cold and hungry and he is much too kind to leave her in that state. He invites her in and once he finds out she has no family and nowhere to go, he allows her to stay. Once Batty shows up, he begins to realize there is something amiss; however, it is too late.. He guesses they are Nexus Six generation and feels a new familiarity with them. Sebastian is manipulated by this familiarity.

Sebastian has obviously been at the mercy of Tyrell for some time, engineering Replicants as ordered. He can sympathize with the plight of both Roy and Pris, but he also cares about Tyrell, his employer. Sebastian has never seen himself as better than the Replicants; he sees himself as equal and similar to them in many ways. He even comments, "There's some of me in you."

Pris, played by Daryl Hannah

Description

Pris is a Nexus Six "Pleasure Model," born on Valentine's Day, mainly for entertainment purposes. This makes her more of a slave than the other Replicants. She is quite capable of manipulating Sebastian when it becomes necessary and she actually



manages to become friends with him. This couldn't have been an easy task considering he usually invents his own friends and is not used to having to make conversation with others. Pris is Roy Batty's girlfriend. It is obvious that he cares for her and she seems to care for him. However, she is dependent upon him for her survival, so self-preservation would dictate that she must treat him kindly.

Pris' end comes when Deckard comes looking for her and Roy. Roy is off with Sebastian, visiting Tyrell, so she is left alone to defend herself. We learn just how aggressive she can be when she flips herself, one end over another in multiple sequences, landing on Deckard's shoulders and literally attempting to squeeze the life out of him with her legs. Unfortunately, she forgets about Deckard's gun and meets her end.

Analysis

Zhora, played by Joanna Cassidy

Description

Zhora is working as an exotic dancer at Taffey's Snake Pit Bar where she dances with a snake. When Deckard searched Leon's apartment, he found snake scales in the bathtub, so apparently Zhora has been living with Leon. Deckard goes into Zhora's dressing room at the bar to talk to her, but she quickly realizes Deckard is about to deliver a killing blow when others interrupt, walking in the door and allowing Deckard to escape. Zhora is trained in political homicide (as an assassin) and would have easily killed Decker with that one, direct blow. She runs and Deckard chases her down the populated streets until he finds a clear shot. She puts up quite a fight and the chase scene last for a few minutes. Deckard shoots her in the back as she dives through a store front glass, dying among the many mannequins inside the store.

Zhora's presence in the film is limited, so the viewer has little time to know her before she is retired. However, she appears to be rather hard and cold, and determined in her mission to survive.

Analysis

Taffey Lewis, played by Hy Pyke

Description

Taffey Lewis is the owner of Taffey's Snake Pit Bar where Zhora dances. Deckard goes there, searching for Zhora, and talks to Taffey who claims he has no memory of the girl when Deckard shows him a picture of Zhora. Deckard, certain Taffey is not cooperating, asks Taffey if he has a license to do business, which includes all that goes on inside the



perimeters of the bar. Taffey is not intimidated and dismisses Deckard with a free drink, telling the bartender, "This man is dry."

Taffey's Snake Pit Bar appears to be a little sleazy, at first. However, most of his clientele are attired in business clothing. The atmosphere is dreary, but it is no different than the entire movie. Taffey has little time or regard for Deckard's antics, and refuses to spend time playing games with him. Taffey has most likely been a business owner for some time and is used to policemen who enter his establishment to ask a lot of questions.

Analysis

Hannibal Chew, played by James Hong

Description

Hannibal Chew, owner of Eye World, is creating artificial eyes at his own thriving business when he is interrupted by Leon and Roy Batty. They are there for information on how to get to Tyrell Corporation.

Chew must wear a special suit to keep from freezing to death in the environment necessary to create his artificial eyes. This suit is immediately destroyed by Batty, even though Chew gives them the requested information.

Once the Replicants begin asking questions, Hannibal soon figures out who they are: "You Nexus, huh? I design your eyes." Hannibal is the eye designer for Tyrell Corporation, perhaps for other corporations also, but his relationship to Tyrell is his undoing, since once the Replicants have gained the knowledge they came to obtain, it is highly unlikely that Chew survives their visit.

Analysis

Holden, played by Morgan Paull

Description

Holden is the Blade Runner seen at the beginning of the movie, testing employees at Tyrell Corporation. This is our first introduction to the VK (Eye) Test which detects the existence of a Replicant by the lack of activity within the eye when an emotional situation is suggested by the interviewer. It is here that we first learn the capabilities of the Nexus Six and what they will do to eliminate all who hinder achievement of their goal.

Holden calls Leon in for testing, explaining this is routine testing and he need not be concerned with his answers since there are no right or wrong answers to the questions



he is about to ask him. From the beginning, Leon is obviously upset by the whole process and Holden is barely able to continue, several times, due to Leon's persistent inquiries either concerning the purpose of the testing or specific questions regarding details of the scenarios Holden is attempting to set up as a basis for questioning. Holden gets to the second question which asks Leon how he feels about his mother, when Leon pulls out a gun and shoots him twice as he says, "I'll tell you how I feel about my mother." Leon leaves him for dead, although we learn later from Bryant that Holden is in the hospital, in critical condition

Apparently, Holden greatly underestimated the strength and determination of the Nexus Six Replicant. His prior experience is unknown but if he has any knowledge of their past history and resourcefulness, he should have known to be prepared by having his gun ready at all times. He, himself, is much too complacent in performing the testing. When Leon takes out his gun, Holden goes for his gun as well, but it is too late. It is almost as if he is following through with orders, but believes there is very little reason for the VK Testing of Tyrell's employees. Whatever the reason, Holden is not at all prepared for confrontation with a Replicant and this makes him vulnerable.

Analysis

Bear, played by Kevin Thompson, and Kaiser Wilhelm, played by John Edward Alien.

Description

Bear and Kaiser are Sebastian's loyal toy friends. They live with Sebastian and were invented by Sebastian. However, they do appear to have their own set of emotions and feelings, further demonstrating the fact that creating human-like clones can not be totally controlled. At one point, Pris is up, snooping around while Sebastian sleeps. Kaiser is watching her every move; he is obviously nervous, perhaps even a bit frightened because he knows she is up to something.

Analysis

Themes

What is Human?

One of the main themes running throughout *Blade Runner* is the question that comes up repeatedly as to what makes a person a human being. Is a human being determined solely on the basis that they were born in the usual sense, as a result of the union of two other human beings? Does this mean children born as a product of artificial insemination with sperm from donors are not real human beings? The Replicants were produced by Tyrell Corporation to be "more human than human," and these simulated humans are indeed, quite capable of becoming more than the sum of their parts.

The Replicants in *Blade Runner* are supposed to be void of emotion. It quickly becomes obvious that they have plenty of emotion. When Rachel seeks out Deckard to ask him questions about her existence, he hesitates, but as she is telling Deckard about the memories she has as a little girl, he completes the images she is describing. He knows they are the same memories of Tyrell's niece and that Tyrell implanted them as Rachel's memory bank. Rachel is devastated, and tries to come to terms with the knowledge of herself as a Replicant. Tears roll down her cheek and as soon as Deckard leaves the room, she runs out of his apartment. This is not the behavior of someone who is without emotion. When Deckard's life is on the line later in the film, Rachel grabs his gun, which has been thrown aside by Leon, and she shoots Leon to save Deckard.

When they go back to Deckard's apartment, Deckard kisses Rachel but she is very inexperienced and innocent and has no idea how to have a romantic relationship. Deckard makes her say, "Kiss me" and then, "I want you."

Rachel is a very warm individual. She is quick to fall in love with Deckard, because she is very vulnerable. In contrast, Dr. Eldon Tyrell is a "real" human who seems completely incapable of human emotion. He may have been capable of feeling at one time in his life, but it was so long ago, he has no memory of it. He cannot give or receive love. He has built a corporation and his main concern is its success; whatever he has to do to ensure that success makes everything else insignificant, in comparison.

When Roy Batty goes to meet Tyrell, he begs for more life. He does not want to die after only having lived four years. Tyrell feels no empathy for Batty. He explains to him that it was never possible to extend the lives of Replicants past the four years and that he has had many experiences for which he should be grateful. For Tyrell, financial gain is the end and the means is unimportant. He does not ever stop to consider the responses or the suffering of the objects of his experimentation. When these experiments go astray, they are simply banished to an off-world to act as slaves for the duration of their four-year life span. No consideration is given to the quality of their lives; in fact, it is assumed they have no emotion and in their inferiority to human beings, they are expected to perform the functions for which they were created. Tyrell has lost the big picture of the meaning of life and the reasons it is valued as precious.



When Bryant calls Deckard to his office, bringing him back from retirement and forcing him to take the task of retiring the escaped Replicants, he refers to them as "skin jobs." He uses this reference several times in the course of the film and it becomes evident that Bryant is not much more empathetic or compassionate than Tyrell. In the last scene of the film, after a lengthy chase scene, Roy becomes the hunter and Deckard the hunted, realizing he is inferior to Roy in strength and agility and Deckard is attempting to merely survive. Deckard leaps from the roof of the building he is on, attempting to get away from Roy, to the adjacent building. However, he falls short and misses the roof of the other building, hanging onto some guttering in the ever-present, pouring rain. Finally, he lets go and Roy, at that moment, grabs Deckard's arm and brings him back to the roof of the building, saving his life.

Deckard starts to resume his running, away from Roy, but then he realizes the fight is over. This scene, from this moment until the moment Gaff appears, is the most emotional scene of the entire movie. It is here that Roy Batty expresses his love for life and we see his death for the tragedy it truly is. Roy describes scenes of beauty, telling Deckard he has seen more of life's beauty than most men (humans) will ever see. He is sobbing quietly as he dies with the parting lines, "All these moments will be lost in time, like tears in the rain. Time to die." These are the best lines in the film, meant to convey how precious and short life is, and how, like most men, Roy Batty wants to be remembered.

Roy's act of saving Deckard allows him to die with the freedom of knowing he has made peace with Deckard. He releases a white dove, another symbol of freedom and a sign that he has been transformed, himself, into human form. His actions and his words are "more human than human," and the most human of all words and deeds performed in the film.

Mankind Separated from God

Just as Roy Batty confronts Dr. Tyrell as his creator, most humans have the urge to meet his/her creator. We all have questions as to the reason for events we haven't been able to understand in our lives, as well as questions about the inevitability of death, and our purpose here on earth in general. Most of us have questions about our own imperfections, and our inability to overcome those imperfections.

In this day and age, much of the population has separated from God and have almost completely disassociated with him, having little faith left in the existence of the intangible. They are angry about the presence of evil in their lives, but then, in the same way Roy struck out against evil (Tyrell), they wish to strike out, making themselves as evil as that which they are disgusted by. It takes faith and undying love to combat evil, and most people have lost their faith, but still feel they should not have to endure the evil inherent in the world. Thus, their plight in life is defined by their own choosing to separate from God and their faith. This loss of faith and subsequent separation from the Creator is one of the comparisons presented in *Blade Runner*.



Corporations as Destructive

Huge Corporations can destroy healthy and diverse community life when they push to become wealthy through invention of artificial processes through distortion of science and technology, far beyond it's beneficial uses, uses never intended to be left to man's invention.

In 2019, animals seem to be mostly extinct. Most of what we see is expensive renditions, although real animals would surely be even more expensive, given their scarcity. The serpent, the owl, and the dove were totems associated with goddesses at one time. They are there to remind us of loss. Mother Earth and wild nature are all lost. As a result of a corporate -dominated world, we have a policed society, foul air, and a corrupt world. We have a world dominated by inhumane humans, who find a way to distinguish between the humans they have created and those already in existence, and by making this separation, the masters are able to retain power over their slaves without the inconvenience of or moral qualms.

The VK test is vital to the masters of Tyrell Corporation, the creators, who use the results of the test to prove the Replicants' lack of emotion and in so doing, to regard them as machines that are outside moral consideration. Once this inferiority is established, the Replicants can be used as slaves, killing machines, and pleasure models to benefit the "real" humans. This is oppression of non-human nature by humans and of humans by other humans who are completely incapable of recognizing relationships and interconnectedness. There is little, if any, hope for such an existence.

Tyrell wears thick-lensed glasses, indicating that he is very near-sighted. He is accompanied by a half-blind owl. This suggests Tyrell's vision of the world and his creations (a result of his vision) are flawed. Within these flaws, there is obviously a loss of wisdom. In Tyrell, there is no innocence, as in the innocence he was born with. He has plenty of dreams-selfish dreams which lead to the exclusion of all others' dreams. The loss of innocence and dreams is a distinct part of everyone else's world, however.

The entire world depicted in *Blade Runner* is a result of the whole's consciousness. Images of the city and its people are dark. The environmental warnings we have heard for so long have finally come true. The rain is constant. As a substitute for the nonexistent sunlight, there are flickering, artificial lights and signs. There are many homeless people who wander the streets, hungry and cold, warming themselves by street fires they create from the piles of rubbish, present everywhere. There is no grass and there are no trees around.

Somewhere in all this dark imagery meant to show us a view of the world in the year 2019, is another of the many themes depicted in *Blade Runner*. The message is that if we as a society choose to continue destroying our environment as we have in the past; this is what we can expect for ourselves and for future generations. We can not continue to attempt controlling our environment selfishly.

The Replicants are Tyrell's corporate models of humans and can be produced at his will. They represent a flawed system where everything can be easily replaced by technology. People and animals are copied and easily disposed of. If parts of the world become too polluted, there is always another world in which to "start over." As the omnipotent advertiser continually reminds those still present in Los Angeles, "A New World awaits you in the off-world colonies. The chance to begin again in a golden world of opportunity and adventure."

Everyone who can afford it and pass the medical exams can go to this new land of paradise. Sebastian is not eligible, of course, since he suffers from a disease. This is more than a bit ironic; life can be completely engineered, but sickness can not be healed. This new "paradise" is just another empty promise, directly sent from the corporate world whose intent is to convince members of society that total mastery of non-human nature is completely possible and mankind is capable of creating new worlds better than the old, all through the manipulation of science and technology. In reality, the world we see in *Blade Runner* is that which man has created, with the aid of twisted science and technology. There is no escape from this dark, nightmarish, polluted world.

Style and Cinematography

Much has already been said about the futuristic world created in *Blade Runner*. The world created by the director and his crew is definitely part of the style represented in the film. David Hutchinson of *Film Magic* (Schuster, 1987) described the director's use of 65mm on miniature sets effectively makes scenes that look life in size: "Some of the most beautiful miniature sequences ever filmed, depicting a heavily polluted Los Angeles of the future. A masterpiece in visual art." The Photographic Effects Supervisor, Doug Tremble, was a pioneer in scaled atmospheric effects. For *Blade Runner*, he fogged an entire miniature set; magnifying the effect and making it look sixteen times dirtier. This made the film grittier than any other science fiction films of its time. This gritty texture along with Ridley Scott's use of a blue filter, which he then used in some of his other films produced after *Blade Runner*, created a unique bleakness new to the film industry.

Ridley Scott produced his ideas and beliefs of the future in *Blade Runner*. He demanded that the sets be "authentic and not just speculative." When they were making columns for the Tyrell Corporation, Scott ordered them turned upside down for effect. His specifications to his art crew for the set included "Hong Kong on a bad day."

Motifs

Art Direction

The overall atmosphere of *Blade Runner* is bleak and dreary, with constant rain and a nearly total absence of sunlight. This overall, gothic-like nightmare acts as both a motif and a theme, since it not only sets up and carries the film, but also hopes to deliver a message to our present generation. This world, created largely by the director, Ripley Scott, can not be underplayed. The creativity involved in creating such a foreboding background must have been phenomenal and few, if any, other films have so successfully created such a world solely for the purposes of a movie.

Add to this bleak atmosphere, magnificent skyscrapers arising from the dark, literally out of the dead ground, since there is no grass or living plants surrounding these massive buildings like we would see today. The architecture, itself, is different from any seen before. The structures are a combination of Egyptian and Mayan architecture, combined with ultra-modern art. This combination reveals buildings which are ornate and beautifully covered with what appears to be outrageously expensive material, along with the mirrored effects and sharp cuts of modern art. It has a tremendous effect, as the viewer becomes mesmerized with the setting and the detail of the massive skyscrapers, while at the same time, the modern art seems to make it all somewhat familiar and more comfortable.

Blade Runner is one of the classics in science fiction and although there are many good films within the genre, none so meticulously depicts an environment of ecological disaster and urban overcrowding as this film. Within this framework, there is a mixture of diverse nationalities, although the largest percentage of the population appears to be Asian, creating a backdrop of competing cultures amid all the decadence and homelessness of those declining to compete.

This all takes place within the manipulating background of technological advancement gone overboard, which results in the social decay of society, unaware of its manipulation.

Film Noir

Film Noir is a French term meaning "black film." A film that falls into this category is one which shows the world as it really is or was, according to the time period it was written. It tends to show the dark side of human nature. Those are the basic structures of the genre, although many people argue that Film Noir is not a type of film, but a style. There appear to be many differences of opinion of exactly what is meant by the term, but in general, it seems to have no real correct formula. When the term was originally invented, it referred to gangster films of the thirties and forties.



Almost no strict structural constraints exist for Film Noir. The setting of the film can be anywhere, the characters can and usually are varied, and the plot may be about any subject matter. Most critics agree that *Blade Runner* is a Film Noir. The reasoning behind this varies as much from critic to critic, as the definition of Film Noir. Many viewers and critics alike believe Deckard is a Replicant. Although there is some support in the movie for this view, it seems more likely that he is not a Replicant, given all the information we have from the film. The idea of Deckard as a Replicant supports the idea of a Film Noir, meaning a doomed hero who saves the world by retiring the four renegade Replicants, but is unable to save himself.

Although there are no strict guidelines for Film Noir, there are typically three elements presents in this type of film. *Blade Runner* clearly qualifies for Film Noir according to these three characteristics.

Lighting is one of the most distinctive features of Film Noir. There are highly contrasted areas of light and shade and often, dramatic patterns of light and shade are created by the filtering of light through a blind or a latticed window. Shadows are cast across the characters faces, suggesting a darker side of their personality that is typically hidden from public view. In *Blade Runner*, there is no sunlight, except for the brief scene in Tyrell's office and the only reason we have any sunlight there is due to the fact that we are at or near the top of a huge skyscraper and there is less smog for the sunlight to filter through. In Tyrell's office, there is one scene in particular when Rachel is bathed in filtered sunlight, covered by the patterns from the blind, where the diffused sunlight trickles in.

Down below, where the rest of the world lives, dark shadows dominate every scene. When we are first introduced to Deckard, he is leaning up against a building, reading a newspaper, alone.

The shadows envelop him, making him almost indistinguishable. This is effective in developing his alienation as a disillusioned loner and soon we realize his role as the typical tough guy played by Harrison Ford, who is at odds with himself. This type of alienated hero is the conventional, central male character of Film Noir. Deckard fits the stereotype with or without the addition of his identity as a Replicant.

The second feature of the typical Film Noir is its urban content. The settings are often those of cities and depict the lives of low life in areas like bars, nightclubs, motels and back alleyways in the dark. This is evident in *Blade Runner* since all the streets are dark and appear to be sections of alleys. There is also a scene that takes place in Taffey's Snake Pit Bar where Deckard finds one of the Replicants working as a dancer and a subsequent chase ensues. The last scene is the film is on top of building in the pouring rain, amid the debris, typical of the world of Los Angeles in 2019.

Lastly, the male characters in the film wear suits, hats, and trench coats, all of which are seen as the typical Film Noir wardrobe for men. In addition, one look at Rachel's appearance, from her hair to the clothing and shoes she wears reminds the viewer of the forties look of Film Noir. The hero of the film falls for Rachel, the "femme fatale." In



the characteristic Film Noir, the "femme fatale" is a beautiful woman in tight-fitting attire that smokes cigarettes and, inevitably, manipulates and betrays the hero. In this case, the clothing and cigarettes apply; however, Rachel acts to save Deckard from an alienated existence and provides hope for his life in the future.

Symbols

Owl, Snake and Dove

The wildlife in *Blade Runner* is minimal. Those that do appear are symbolic, and added to emphasize a theme or central point in the film. The snake is introduced as part of Zhora's act as a dancer in Taffey's Snake Pit Bar. This is early in the movie after Deckard finds a snake scale in the bathtub of Leon's apartment and follows up on the lead, eventually tracing Zhora to Taffey's bar. Deckard asks Zhora if the snake is real and she implies no, since it is not affordable to own a real snake. This scene serves to tell the viewer that animals and wildlife are mostly extinct in the year 2019. This is more evidence of the earth's decay, since the environment is no longer suitable for animals. Science and technology may be able to create strikingly similar duplicates, like the Replicants, but the damage and subsequent loss can never be replaced.

The owl is also representative of all that is artificial in this futuristic world. The first words to Deckard that come from Rachel at the Tyrell Corporation are, "Do you like our owl?" "It's artificial?" Deckard asks. Rachel replies, "Of course it is." The camera lingers on Rachel's face at that point and the indication is that both she and the owl are artificial objects to be bought, sold, and easily disposed of.

The dove appears in the last scene of the film and is assumed to be real. After Roy saves Deckard's life, he crouches down with the dove in hand and crosses his arms. This appears to be symbolic of Christ's crucifixion. The rain is pouring down on Roy and he bows his head. As the tears fall from his eyes, he releases the dove and it immediately heads up to the one, blue patch in the sky. The dove itself is a symbol of peace and purity; its color of bright white indicates purity. This identification with peace is significant in that Roy has just made his peace with Deckard and it flies up to the sky, perhaps indicating Roy's soul as it ascends to heaven. Roy's hair is also white and although he is violent and haunting at the beginning of the film, at this point he is always shown in the light, having made a transformation to become much more human than the real humans he has made contact with. Roy's association with the dove and the color of his own hair suggest the Replicants are more pure than the humans.

Eyes

The eyes are a symbol that dominates the imagery throughout the entire film. The movie begins with the image of an eye and soon moves to the Voight Kampff test which is based on eye movements and pupil dilation. Roy and Leon go to Chew's Eye World where both Chew and Leon handle artificial eyes. Roy plays with glass-encased eyes at Sebastian's apartment. Tyrell wears glasses that magnify his eyes and is myopic or nearsighted in more ways than one. When Roy kills Tyrell, he smashes his glasses and pushes his myopic eyes back into their sockets before crushing his skull. Near-sightedness then becomes a prerequisite to blindness and death. Science fiction is



generally considered to provide a view that is distancing enough to view ourselves and reveal ourselves, to ourselves. Thus, the emphasis on Tyrell's death scene and the way in which his death is carried out is to expose what we would prefer not to see in our own lives and in our own society: myopia or blindness. However, it is meant to be considered since science fiction serves as a mirror of contemporary values and trends in our present life.

In the last scene before he dies, Roy describes events he has seen that surpass any seen by regular humans: "I've seen things you people wouldn't believe. Attack ships on fire off the shoulder of Orion. I watched C-beams glitter in the dark near Tannhauser gate. All those moments will be lost in time, like tears in rain...." Roy is telling Deckard that although his eyes are synthetic, they are just as good as human's and they have in fact, seen more than humans' eyes. The implication that follows is that Replicants are just as good, or perhaps even better than humans. "More human than human."



Essay Questions

Describe the meaning of the director's use of eyes as symbolism in *Blade Runner*, including a description of at least four times eyes are significant in the film and the meaning of the symbolism being conveyed.

Explain the Film Noir characteristics in the film with specific examples and explanations.

Science fiction has been described as a type of mythic representation of universal concerns and fears, a reflection of current trends in our society as a whole. What universal concerns are expressed in *Blade Runner*? Are they resolved? Why are they considered "universal?"

Of the characters in the story, which are more human or humanistic? How do they reveal these characteristics?

Describe the climax of the film in detail and explain the reasoning behind your decision.

Is Deckard a Replicant? Support your answer with evidence from the film.

Considering Deckard's character at the beginning of the film and his character at the conclusion of the film, describe the changes that occur within Deckard and the reasons for those changes.

What is Gaff's purpose in the film? What does he represent? What do the Origami figures mean? What message(s) is attempting to deliver?

Analyze the character of Dr. Eldon Tyrell in detail, including his strengths and weaknesses. Will his death have any effect on the futuristic Los Angeles depicted in the film?

Roy Batty is a complex character who also undergoes change in the course of the film. Analyze his character, including a description of the changes he undergoes and the reasons for those changes. What is the significance of his final words?