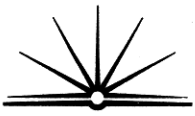


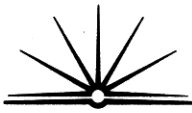
Section 1 Q1

'Brave New World' composed by Aldous Huxley and 'Blade Runner (Director's Cut)' directed by Ridley Scott, are two texts which both explore, through different form, the concept of 'In the Wild.' Both texts depict dystopian futures and present a dismal view of the world. In both texts, the natural world as we know it has been almost destroyed, and our traditional interpretation of what is in fact 'wild' is challenged. ~~The~~ To project this theme, the composers use different setting, narrative, characterization and language techniques, where as both use ~~the~~ irony and satire to heighten the impact of such future scenarios.



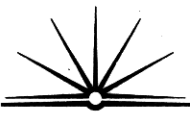
Stylistically post-modern Post-Modern, Scott cleverly blends elements of the sciencefiction, 'Film Noir' and detective genres in his visual text 'Blade Runner (Director's Cut)'. The film explicitly explores and challenges our interpretation understanding of the 'wilderness'. The focus of the film is primarily not the deconstruction of the natural, untamed world, but the 'wilderness' into which ~~civilization~~ civilization has fallen.

Scott's dramatic use of setting in the opening montage and high angle camera presents us with his representation of 'Hades' - a world of darkness, fire, pollution and despair - the Los Angeles of



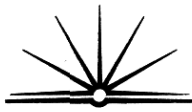
2019. Here, the meaning of the 'wild' has been shaped by the desolation of the city, the gas masks, and the cluttered, filthy streets, where people remain isolated in the midst of people in this bleak, manufactured landscape. Man is alienated from his inner self and humanity, shaped by the contextual late 20th century fear of the cost of promoting technological advancement regardless of the impact of on humankind.

Huxley also satirically uses setting to shape meaning of his 'wilderness' - the taming of nature to such an extent that humans have become completely detached from their natural world. In contrast to the chaotic establishing



scenes of 'Blade Runner', 'Brave New World' presents us with a clean, ordered, sterile world that is London-632 A.F. Although ~~is~~ not obvious in 'Blade Runner', environmental degradation and off-world travel were not pertinent to a 1930's contextual view, where totalitarianism, mass production and psychological conditioning were.

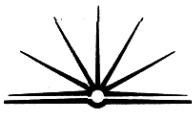
The setting of 'Brave New World' is a perfectly controlled world. The drug-soma, is administered to raise 'quite an impenetrable wall between the actual universe and their minds.' Here, Huxley cleverly satirizes the totalitarian regimes of Post-WWI Italy, Germany and Russia, who denied their people



intellectual stimulation, freedom of thought, and a qualitative relationship with nature.

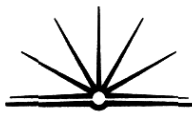
Symbol is used effectively by both composers, relevant to their contexts. In 'Blade Runner', ~~the sunset~~^{whilst} the sun, the traditional symbol for enlightenment and life, still appears, it shines weakly through a hazy, polluted sky - a considerable environmental problem in the context of the 1980's. The buildings are artificially lit, the omnipotent Tyrell pulling down the blind to shield out the natural light - even the plant on his desk is a 'bonsai' - stunted and stagnating.

Huxley uses the reservation as a symbol of the old natural



world. Ironically, the inhabitants of the World State deem the reservation to be completely unnatural, yet Huxley is obviously endorsing its realism, presenting us with a world which, despite its imperfections, is, to the responder, completely normal. Indeed the Malpais reservation, with its strong smells, filth, illness and real pain contrasts sharply with the clinical artificiality of the World State.

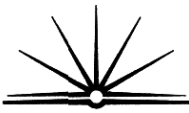
Characterisation is used effectively by both composers to help shape meaning in the two texts. Scott's shabby anti-hero, the existential Blade Runner, Deckard, with no defined morality ^{or values} ruthlessly hunts down



and kills those beings who have begun to develop emotions and feelings of their own - the replicants. Ironically it is these manufactured replicants themselves who possess human values and emotions.

~~is~~ 'Blade Runner'? Scott, here, parodies the technological developments of the 1980's - computers and robotics, through the 'Nexus 6' replicants - 'human' robots designed to be the slave labour force.

Huxley's character of Mond is, like Deckard, devoid of human values. Mond, the mouthpiece for Huxley's World state, modelled on such post WWI dictators as Hitler and Mussolini, is depicted as the pragmatist, clinically



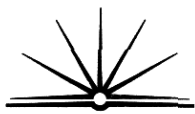
justifying the dehumanizing principles and practices of a society ~~where~~ where everything can be standardized and mass produced.

Language is the ~~process~~ ^{means} by which both composers reflect the capitulation of the natural world and our ~~values~~ contemporary values, to the relentless march of science and technology. In 'Blade Runner', ~~the~~ 'Brave New World' Huxley employs Pseudo-scientific jargon. This is satirised by the use of such terms as 'Bokinovskification' - the multiple replication of identical humans, effectively parodied by Huxley on the mass production lines of the 1930's.



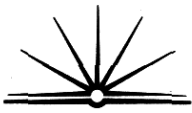
Similarly, Scott also uses scientific jargon to heighten meaning through such concepts as 'Nexus' model, and the Tyrell corporation's ^{ironic} slogan - 'more human than human', which serve to brainwash and control the values of their inhabitants.

In 'Blade Runner', being a visual text in the late 20th century, lighting and music were possible forms used to Scott's advantage. Here, light, creating shadows, searchlights ~~and~~ ranging back and forth across dark skies, car headlights vainly trying to pierce the afternoon gloom and flashing neon advertisements are all



used to punctuate the bleak reality. 'Coca-cola' ~~advertisements~~ ^{billboards} and blimp advertisements ~~at~~ (all typical of a 1980's context), lend just enough connection to the responders world to raise their awareness to the possible worlds that ~~are~~ could eventuate. The music of Vangelis is appropriately used by Scott, with its electronic, elongated, high-pitched, reverberating wailing, serves to reinforce the environment of fear.

Both composers cleverly ~~to~~ present us with two futuristic worlds - worlds different in context and form, but ⁱⁿ which ~~both~~ our established values are challenged and inverted. Both worlds are undeniably



'wildernesses' - lacking true civilisation and humanity, where man is alienated from himself, the world of nature and its rhythms.