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BACHELOR'S THESIS

Mezi adaptací a volnou inspirací: Ostré komando coby filmové zpracování
románu Philipa K. Dicka *Sní androidi o elektrických ovečkách?*

Between adaptation and homage: *Blade Runner* as a filmic rendition of Philip
K. Dick's novel *Do Androids Dream of Electric Sheep?*

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Odevzdáním této bakalářské práce na téma *Between adaptation and homage: Blade Runner as a filmic rendition of Philip K. Dick's novel Do Androids Dream of Electric Sheep?* potvrzují, že jsem ji vypracovala pod vedením vedoucího práce samostatně za použití v práci uvedených pramenů a literatury. Dále potvrzují, že tato práce nebyla využita k získání jiného nebo stejného titulu.

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Abstract:

This thesis will be concerned with comparing and contrasting the cyberpunk novel *Do Androids Dream of Electric Sheep?* written by Philip K. Dick in 1968 with Ridley Scott's film called *Blade Runner*. However, most attention will be directed toward the film's original release and final re-release in 2007. The received opinion and editorial claims tend to come into clash when referencing the movie as either an adaptation or an inspiration, and this disagreement was turned into our research question: Did Ridley Scott and his screenwriting team create a periphrastic adaptation of the novel, or can it be more accurately regarded as an inspiration or a variation on a theme? The first part of the thesis will define the parameters by which the research will be evaluated at the end. The second part of this thesis will encapsulate plotlines, themes and events, motifs, and symbols, and it will also dissect each essential character and their portrayal in each medium. Finally, the additional scenes from re-releases of the original film will be analyzed in regard to their relevance to the plot of the novel. The most recent adaptation, *Blade Runner 2049*, will also be mentioned in regard to its side character, Rick Deckard, and the parallels found in his successor, K.

Keywords:

Adaptation, Blade Runner, bounty hunter, Philip K. Dick, android, cyberpunk, Linda Hutcheon

Abstrakt:

Tato práce se bude zabývat porovnáním a kontrastem kyberpunkového románu *Sní androidi o elektrických ovečkách?* napsaného Philipem K. Dickem v roce 1968 s filmem *Blade Runner* od Ridleyho Scotta. Nicméně, většina pozornosti bude kladena na původní vydání filmu a jeho konečné opětovné vydání v roce 2007. Obecný recepce díla a dílčí redakční tvrzení si často navzájem odporují, když odkazují na film jako na adaptaci nebo na inspiraci, a z tohoto terminologického nesouladu vychází naše výzkumná otázka: Vytvořil Ridley Scott a jeho scénářový tým pouze mírně perifrastickou adaptaci románu, nebo může být přesněji považován za inspiraci nebo volnou variaci na téma? V první části práce budou definovány parametry, podle kterých bude výzkum na konci vyhodnocen. Druhá část této práce bude obsahovat dějové linie, témata a děje, motivy a symboly a také rozebere jednotlivé podstatné postavy a jejich ztvárnění v jednotlivých médiích. Nejnovější adaptace, *Blade Runner 2049*, bude také zmíněna ve vztahu k její vedlejší postavě Ricka Deckarda a paralelám nalezeným s jeho nástupcem K.

Klíčová slova:

Adaptace, Ostré komando, lovec zločinců, Philip K. Dick, android, kyberpunk, Linda Hutcheonová

Table of Contents

1. Introduction.....	8
1.1. Defining the parameters of film adaptation	8
1.2. Defining the limits of inspiration and homage.....	10
1.3. About Philp K. Dick and his notable works	11
1.4. About <i>Do Androids Dream of Electric Sheep?</i>	11
1.5. About <i>Blade Runner</i>	12
1.6. About the genre.....	12
1.7. About my choice	13
2. Analytical section.....	14
2.1. Plotline comparison	16
2.2. Themes and events.....	19
2.2.1. Morality	19
2.2.2. Violence and suffering	23
2.2.3. Naïveté	25
2.2.4. Isolation	27
2.2.5. Love and Empathy.....	30
2.2.6. Martyrdom	32
2.3. Motifs and symbols.....	33
2.3.1. Animals	33
2.3.2. Eyes	35
2.3.3. Dust	36
2.3.4. Rain	37
2.4. Characters	37
2.4.1. Rick Deckard – Rick Deckard	38
2.4.2. Rachael Rosen – Rachael Tyrell.....	41
2.4.3. J. R. Isidore – J. F. Sebastian	43
2.4.4. Pris Stratton – Pris Stratton	46

2.4.5.	Roy Baty – Roy Batty	48
2.4.6.	Luba Luft – Zhorra	50
2.4.7.	Max Polokov – Leon Kowalski	51
2.4.8.	Eldon Rosen – Eldon Tyrell.....	52
2.4.9.	Harry Bryant – Harry Bryant	52
2.4.10.	Other characters	53
2.5.	Different releases of <i>Blade Runner</i> in relation to the novel.....	54
2.5.1.	#1 Sneak previews	54
2.5.2.	#2 San Diego preview	55
2.5.3.	#3 US Theatrical release, also known as Domestic release	56
2.5.4.	#4 The International Cut.....	57
2.5.5.	#5 Director’s Cut.....	58
2.5.6.	#6 Final Cut	58
3.	<i>Conclusion</i>	60
4.	<i>Sources</i>	63

1. Introduction

To be able to determine whether *Blade Runner* is an adaptation, an inspiration, or a simple homage to the seminal cyberpunk novel *Do Androids Dream of Electric Sheep?* by Philip K. Dick, it is crucial that we define these terms in some detail.

1.1. Defining the parameters of film adaptation

According to the Merriam-Webster dictionary, “to adapt” means “to make fit or (as for a new use) often by modification.”¹ A film adaptation, in its definition, is a novel, a story, or a play rewritten into a motion picture.² This definition entails that the stories that are produced are not created anew; however, sometimes (depending on the screenwriter), they can heavily stray away from their source materials.

This is further studied in Linda Hutcheon’s work, where she offers three perspectives through which she views adaptations. The first one is an adaptation as a product, which results from an announced “translation” of a work into a different medium, e.g., a novel being rewritten into a musical or a film. The new medium may affect the original work in many ways, such as the storyline or genre. The second perspective is introduced as the act of adapting, where filmmakers commence by interpreting the work and re-creating it in their own way. This controversial part is sometimes dismissively referred to as “butchering” or even “tampering” with the original material. Lastly, adaptation is how it is perceived by the audience, which is already familiar with the work in question and evokes various feelings within the audience (Hutcheon 7, 8). An example is when someone who has played *Mortal Kombat* games watches the films and experiences it differently than someone who has not played the game at all.

When looking into this problem through the legal lens, adaptation is referred to as ‘derivative work’ (Hutcheon 89), which means that a work has been based on another work.

¹ “Adapt.” *Merriam-Webster Dictionary*, Merriam-Webster, www.merriam-webster.com/dictionary/adapt. Accessed 26 Sept. 2023.

² *Film Adaptation Definition and Meaning* | *Collins English Dictionary*, www.collinsdictionary.com/dictionary/english/film-adaptation. Accessed 26 Sept. 2023.

The involvement of the law arises when, in this case, the filmmaker does not respect the original author's rights to copyright, i.e., plagiarizing it.³

If everything is done correctly, the filmmaker acknowledges the author's contributions and their ideas' influence on the new work. However, ideas themselves cannot be grounds for a lawsuit; only their expression can; otherwise, it would be impossible to discern which is legitimate and which is not (Hutcheon 9). Under these circumstances, the most crucial part assumed to be paraphrased into the new medium is the content or the storyline itself. Still, there are other parts worthy of consideration where similarities can be identified, as listed by Hutcheon: "themes, events, world, characters, motivations, points of view, consequences, contexts, symbols, imagery, and so on" (Hutcheon 9-10).

Some itemized notions are simplified, reduced, eradicated, or modified, which is the inevitable process of adapting in the film industry (Hutcheon 9). Although many loyal fans and academics are dissatisfied with the result, these actions are taken for a good reason, and that is that, unlike books, films deliver most of their content through images, and religiously adapting word-for-word dialogues would mean overcomplicating the film, making it either too long or difficult to watch. Doing so makes them easily digestible for a wider audience, but unfortunately, they are never short of criticism.⁴ Consequently, coherent storylines ostensibly taken from real life are most favorable amongst filmmakers, and they are much more likely to be adapted, unlike sci-fi works that require more funding (Hutcheon 19).

In *Future Noir, the making of Blade Runner*, Paul M. Sammon, a Hollywood filmmaker, describes that "...translating a novel into a major motion picture is usually a thankless task. More often than not, sub-plots are flensed, characters combined, and an overall tightening of plot and dialogue is done in order to condense even the slimmest novel into a feature film's two-hour running time, with the end result being an oft-repeated complaint: "The movie was not as good as the book." (Sammon 9). The discontent with the result is inescapable, according to Robert Stam, who contends that since literature has been present in human history for far longer than film, it indicates its superiority.⁵ Although these arguments are presented as proof

³ Pascual, Ashley. "A Filmmaker's Guide to Legal Issues of Film Adaptation." *Beverlyboy.com*, beverlyboy.com/filmmaking/a-filmmakers-guide-to-legal-issues-of-film-adaptation/.

⁴ ---. "Journal of the American Academy of Arts & Sciences." 2004.

⁵ "On Literary Adaptations for Screen & Stage." *American Academy of Arts & Sciences*, 1 May 2004, www.amacad.org/publication/literary-adaptations-screen-stage.

of quality, their immense popularity cannot be dismissed because filmmakers make their movies appealing by repeating specific motifs, themes, and patterns with a little twist (Hutcheon 7).

The study of adaptations is essentially a comparative study, which begs the question: Is fidelity a good marker of a good adaptation (Hutcheon 6)? Hutcheon describes adaptation as repetition but without replication, giving film producers creative liberty over their work and not having to be strictly constrained to the source material. This implies that it is not a simple copy-paste but adjusting the original text into a new form, creating a new work of art. Overall, it is not an indicator of quality; it is capturing the essence or aesthetic (Hutcheon 7)

1.2. Defining the limits of inspiration and homage

According to studiobinder.com, an homage “is a dedication” and “show of respect” for something or someone, often as a reference in a work of art.” Referencing an artist in another artist’s work demonstrates the act of showing respect. We can distinguish two types of homages: the first type is the direct homage, where the author of the new work explicitly and intentionally references another work. The second type is an indirect homage, where the original creator is referenced subtly or/and unintentionally due to frequent usage of the former work. The author of the article affirms that homages are omnipresent and sometimes undetectable. It is very laborious work to point out each reference every time it pops up on the screen.⁶

If a film is “inspired by” and not “based on” a novel, it is called inspiration. As described by the Collins English Dictionary, inspiration happens when screenwriters, in this case, get ideas about their project based on the source material in front of them.⁷ Thus, this gives them more creative freedom over their work, and only some elements will remain unchanged.⁸ It

⁶ on, Rafael Abreu. “What Is Homage — Definition & Examples in Art and Film.” *StudioBinder*, 29 Jan. 2023, www.studiobinder.com/blog/what-is-homage-definition/. Accessed 19 Mar. 2024.

⁷ “Inspire.” *Collins English Dictionary*, www.collinsdictionary.com/dictionary/english/inspire. Accessed 19 Mar. 2024.

⁸ Gist, Mark, et al. “What Is the Difference between “Based On” and “Inspired By” When Applied to Film Adaptations of Books?” *Quora*, Apr. 2023, www.quora.com/What-is-the-difference-between-based-on-and-inspired-by-when-applied-to-film-adaptations-of-books. Accessed 19 Mar. 2024.

allows the screenwriters to explore the themes in the novel in their own way, making their resulting product more unique than if it had been faithfully adapted.

1.3. About Philip K. Dick and his notable works

Philip Kindred Dick is an American writer of a reputable talent. Born in Chicago, Illinois, in 1928, he led a complicated life – starting from his multiple unsuccessful marriages and abuse of substances, which significantly contributed to his death in CA in 1982 (slightly before the theatrical release of *Blade Runner*). His apparent disgust and mistrust of government fueled his career as a sci-fi writer. As his psychological state was deteriorating, pieces questioning our existence became his trademarks towards the end of his life on March 2nd, 1982.^{9, 10} The retro aspect of his lifetime and his dim outlook for the future were some of the defining features of the modern cyberpunk genre, along with William Gibson's works.¹¹

Aside from *Do Androids Dream of Electric Sheep?* which saw a rise in popularity many years after its publication¹², Dick has other notable works under his belt, such as *The Man In The High Castle* (with a film adaptation of the same name) or *We Can Remember It For You Wholesale* (also known as *Total Recall* starring Arnold Schwarzenegger).^{13, 14}

1.4. About *Do Androids Dream of Electric Sheep?*

“Dick's abundant storytelling gifts and the need to express his inner struggles combined to produce some of the most groundbreaking novels and ideas to emerge from SF in the 50s and 60s.” (Dick pre-introductory part) Waterstone's Guide to Science Fiction, Fantasy, and Horror used these exact words to describe the novel that saw light in 1968. Having been inspired by

⁹ “Philip K. Dick | American Author.” *Encyclopedia Britannica*, www.britannica.com/biography/Philip-K-Dick.

¹⁰ “Biography | Philip K. Dick.” *Philip K. Dick*, 9 Apr. 2013, philipdick.com/biography/.

¹¹ Wikipedia Contributors. “William Gibson.” *Wikipedia*, Wikimedia Foundation, 8 Dec. 2019, en.wikipedia.org/wiki/William_Gibson.

¹² Stevenson, Simon. “Do Androids Dream of Electric Sheep? | Description & Facts | Britannica.” *Www.britannica.com*, Encyclopædia Britannica Inc., 7 Nov. 2023, www.britannica.com/topic/Do-Androids-Dream-of-Electric-Sheep. Accessed 31 Mar. 2024.

¹³ “Total Recall (1990) - FAQ - IMDb.” *www.imdb.com*, www.imdb.com/title/tt0100802/faq/. Accessed 27 Feb. 2024.

¹⁴ Stevenson, Simon. “Do Androids Dream of Electric Sheep? | Description & Facts | Britannica.” *Www.britannica.com*, Encyclopædia Britannica Inc., 7 Nov. 2023, www.britannica.com/topic/Do-Androids-Dream-of-Electric-Sheep. Accessed 31 Mar. 2024.

his contemporaries and peers, the usage of new science-fiction techniques and noir motifs in the book is noticeable. Aspects of Dick's life also significantly contributed to the creation of the storyline, which helped it become one of the most influential novels of the 20th century.

1.5. About *Blade Runner*

The groundbreaking novel was followed by a groundbreaking cinematic experience introduced into American theaters in June of 1982. Directed by Ridley Scott, the film offers viewers an exceptional adventure through the dystopian world of tomorrow, breathtaking visuals, and a terrific soundtrack by Vangelis. A former bounty hunter, referred to as *Blade Runner*, is brought out of retirement to finish the work of his colleague: retiring replicants who have illegally immigrated to Earth to prolong their dreadfully short lifespan. After each retirement, Deckard questions his values and morality, which encourages viewers to come to their own conclusions surrounding ethics, identity, and consciousness.

As it is evident from Philip K. Dick's date of decease, he never had the opportunity to see the actual screening in American theaters as he died months prior to them. However, he was able to see a reel of the film. According to Ridley Scott and the coeffects supervisor, he was reserved when he entered the studio and completely silent throughout the reel projection. When he watched the snippet for the second time, he exclaimed: "*How is this possible? How can this be? Those are not the exact images, but the texture and tone of the images I saw in my head when I was writing the original book! The environment is exactly as how I had imagined it! How would you guys do that? How did you know what I was feeling and thinking?*" (Sammon 328, 329). Thus, this screening dissipated any reservations that he might have had regarding the film.

1.6. About the genre

Determining the genre of *Do Androids Dream of Electric Sheep?* and the original *Blade Runner* is difficult since the internet provides multiple acceptable options, mainly concerning the gray zones of science fiction. It is crucial to establish them in order to deepen the reader's understanding of the novel and the film further since both works pioneered their respective medium. After reading the novel, most will be convinced that it is a work of fiction because the characters and events presented in the story are not correlated with reality. This is further specified by adding the word 'science' at the front, which implies that the things occurring in

the fictitious world abide by “observable and repeatable laws of science¹⁵.” If we go beyond these two terms and delve much deeper into the sci-fi world, we can discover that they are vague to a certain degree.

The entirety of the story in both the film and the book is engulfed with crime, dark motifs, and an ominous ambiance. The prominent genre or style in question is called ‘noir.’

“...noir is the French word for black. As a genre, the term is linked to both literary and cinematic expressionism—a movement within the larger cultural movement of modernism in which philosophical and artistic themes of industrialization, urbanism, alienation, and psychological nuance are conceptualized through a subjective and often fragmentary lens. ...In fiction, it is considered a sub-genre of crime fiction, and though many of its protagonists are rogue homicide detectives or jaded private investigators, noir is not synonymous with detective fiction.”¹⁶ A modern bleak cityscape is a prevalent setting, as it often helps to emphasize the main character’s insignificance and unimportance in contrast with the large buildings and other structures. These reinforce the protagonist’s feelings of alienation, disillusionment, and hopelessness.¹⁷

The noir in the film manifests itself similarly. Still, in addition to the storyline, directors use visual effects to reinforce the characters’ feelings, such as large cities, neon lights, incessant rain, or huge masses of people walking by.

1.7. About my choice

My passion for cyberpunk pieces has always existed in one way or another, and it was ignited when I watched *Akira* for the first time. The neon lights, nightly adventures, themes, and, of course, the storyline enchanted me. Most of the things happening in such movies are alien to us because they can hardly be related to them, but they explore a prevalent theme in literature: what does it mean to be human? Humans’ humanity is being tested in hypothetical

¹⁵ Robinson, Jeremy. “The Difference between Science Fiction and Fantasy: What Every Screenwriter Needs to Know.” *Writer’s Digest*, 18 Dec. 2017, www.writersdigest.com/writing-articles/the-difference-between-science-fiction-and-fantasy-what-every-screenwriter-needs-to-know. Accessed 25 Oct. 2023.

¹⁶ Davis, Oranda. “What Is Noir Fiction?” *Laramie County Library System*, lclsonline.org/what-is-noir-fiction/. Accessed 7 Apr. 2024.

¹⁷ Davis, Oranda. “What Is Noir Fiction?” *Laramie County Library System*, lclsonline.org/what-is-noir-fiction/. Accessed 7 Apr. 2024.

or highly hyperbolic scenarios, creating more opportunities to explore this issue from a different angle. The escapist nature of the genre and the relatability of the questions explored is what makes cyberpunk one of the most fantastic genres to exist.

I find stories with similar plotlines fascinating, which led me to one day having to read *Do Androids Dream of Electric Sheep?* in my English literature class, and I fell in love with it. I particularly enjoyed Deckard's exploration of the reality he was facing and, consequently, how he came to terms with it after having to doubt everything happening in his life. To my teenage self, this was what I needed, and the androids were an excellent addition to the storyline.

After finishing the book, I knew for certain that I had to watch the adaptation, which made me more appreciative of this niche genre. Scott's approach to the storyline was completely different but revolutionary and breathtaking, making the film an absolute pleasure to watch. The movie had a more adventurous appeal, a far dimmer setting, and a concise storyline.

2. Analytical section

This section aims to illuminate key differences between the films and the novel. This will help further define whether the movie is, in fact, an adaptation, an homage, or an inspiration. Besides exploring the production of the film in detail, it is also necessary to compare it to the novel; hence, this section was divided into five parts.

The first part of the section will compare and contrast the plotlines of the novel *Do Androids Dream of Electric Sheep?* and the film *Blade Runner: Final Cut*. The second part will dissect themes of morality, violence and suffering, naïveté, isolation, love and empathy, and martyrdom. The third part will concern motifs and symbols, including animals (sheep, owl, unicorn), eyes¹⁸, rain, and dust¹⁹. Then, the fourth part will list all the characters that appear or do not appear in the novel and the film. Finally, the comparison of the novel with additional releases will also be compared, seeking whether the changes contributed in any way to the translation of the work. The details about their personalities and beliefs will also be discussed

¹⁸ "Blade Runner – Motifs and Themes." *Shut Up! I Got Words...*, 29 Dec. 2010, shutupigotwords.wordpress.com/2010/12/29/blade-runner-motifs-and-themes/.

¹⁹ "Do Androids Dream of Electric Sheep?: Motifs." *SparkNotes*, www.sparknotes.com/lit/do-androids-dream-of-electric-sheep/motifs/. Accessed 15 Feb. 2024.

in detail. Moreover, finally, the last section will summarize all the film releases and compare their relevance to the novel.

Even before the story gets underway, there is some potential for a meaningful comparison between the book and its cinematic adaptation. The introductory part of Dick's novel, written by Graham Sleight in 2009 (Dick, 2009), serves as an introduction to Dick's works and slowly transitions into introducing various concepts from the story (such as the Mood Organ), making the first chapter more understandable. The Final Cut opted for a Star Wars-like text that appears at the beginning and gives some detail about the world we are soon to discover. Naturally, terminology and certain concepts differ, but the motifs stay the same: Help the reader immerse in a different world. The text in the film is as follows:

*“Early in the 21st Century, THE TYRELL CORPORATION advanced Robot evolution into the NEXUS phase - a being virtually identical to a human - known as a **Replicant**.*

The NEXUS 6 Replicants were superior in strength and agility, and at least equal in intelligence, to the genetic engineers who created them.

Replicants were used Off-world as slave labor in the hazardous exploration and colonization of other planets.

After a bloody mutiny by a NEXUS 6 combat team in an off-world colony, replicants were declared illegal on Earth – under penalty of death.

*Special police squads – **BLADE RUNNER** UNITS – had orders to shoot to kill, upon detection, any trespassing Replicant.*

This was not called execution. It was called retirement.”

Therefore, the filmic rendition tries to retain the introductory segment, thereby accommodating the audience into the universe of the novel/film, even though it does not constitute a standalone theme to be analyzed on its own terms. So, let us now examine some of the discrepancies that occur in the film.

2.1. Plotline comparison

Let us commence with book-to-film juxtaposition by very briefly comparing the two respective plotlines and identifying the most obvious alignments and discrepancies. In doing so, we will inevitably synopsise the novel as our primary frame reference.

The novel starts with Rick Deckard, the main character, and his wife, Iran, with whom he argues just before heading to work. His profession involves retiring unwanted humanoid machines known as androids for bounty money. In the first chapters of the book, it is made obvious that Deckard is obsessed with owning a live animal rather than an electric one. Owning an animal symbolizes status and emotional stability for the society he lives in. The story continues to Deckard's work life, where his boss presents him with a task: to retire fugitive androids that have escaped from the off-world colonies—a task his colleague could not complete. He eagerly agreed to take on this task and began to investigate.

Before actually starting his hunt, he needed to verify the reliability of the Voight-Kampff Test (subsequently referred to as the VK Test), a machine designed to differentiate human beings from androids. This Test, conducted through a series of questions, observed the subtle movements of the iris and the responses of the individual. The first subject to undergo it was Rachel Rosen, the niece of Eldon Rosen, founder of the Rosen Association responsible for creating androids, including the advanced Nexus 6 models. Despite the test results indicating that Rachel was an android, Eldon managed to persuade Rick that her troubled past influenced her responses, making her appear cold and robotic. Consequently, Rick leaves the headquarters with doubts about the Test's accuracy, only to later discover that he had been deceived, and as compensation, he is offered an owl to leave the issue be. Since nothing is to stop him, he pursues his mission: killing the remaining six androids that roam the Earth illegally.

His first target, Max Polokov, is believed to have fled the city already. However, it is later revealed that the foreign Soviet officer meant to join Rick is, in fact, Max himself. After successfully retiring him, Rick shifts his focus to his next target, Luba Luft, an admired opera singer. Attempting to administer the VK Test in her dressing room proves fruitless, leading to Rick's detention by police officers who take him to the police station he had never heard of. There, Rick discovers that they have their own robot detector tests and finds himself unable to contact anyone he knows via video call. It is here that he encounters Philip Resch, an officer who believes in him. Together, they discover that the station is run by androids, which forces them to escape and eliminate an android on a bounty list named Garland. They then proceed to

locate Luba in a museum and terminate her as well. Reflecting on their actions, both officers undergo an empathy test, with Resch requesting Rick to administer the VK Test on him to confirm his humanity, which he passes. Rick, too, proves he is not an android, but he also discovers his growing empathy toward androids.

After using the money he had earned to make a down payment on a live goat, Rick's joy is cut short when he realizes he still has three more androids to retire. Reluctantly, he returns to work and tracks down the remaining androids: Roy, Irmgard, and Pris. Despite his initial refusal, he seeks Rachel's help, and they sleep together in a hotel. Promising to cease his android-hunting endeavors, Rick convinces Rachel to eliminate Pris. At the climax of the story, he eliminates all of the remaining androids at Isidore's apartment complex. Now, with his newfound empathy, he decides to quit his job. Upon returning home, he finds his goat dead, which he assumes was done by Rachel. This utterly devastates him, and he decides to step out for a moment. On his outing, he suddenly encounters Mercer, despite being exposed as a conman by a popular TV channel, Buster Friendly. He becomes one with him for a while, and when this experience is over, he returns home to his wife.

The subsidiary storyline revolves around Isidore, a lonely "special" who failed the required IQ test to leave the Earth. He lives alone in an empty apartment complex when, one day, Pris Stratton moves in. Despite her initial coldness, Isidore, desperate for companionship, eagerly seeks her friendship. He gradually gains her trust, forming a bond with her and other androids who later join them. When Deckard finally comes to his apartment, the androids ask him for assistance in helping them with the bounty hunter. In the beginning, he agrees, but after witnessing their cruelty toward a spider, he decides to help Rick eliminate them.

The film begins with Rick Deckard sitting down to have a meal when he is interrupted by Gaff, who informs him that his former boss, Harry Bryant, wants to see him. At his office, he is informed that his former colleague has retired two of the six fugitive replicants illegally residing on Earth. Before starting his investigation, he visits the Tyrell Corporation to test the validity of the VK Test on Rachael Tyrell. Just like in the novel, the results confirm that she is a replicant; however, that is unbeknownst to her.

He continues his investigation by going to Leon's home, where he finds some pictures and snake scales, which serve as another lead toward finding Zhorra, an exotic dancer. When he returns home, he finds Rachel already waiting for him. Upon his arrival, she desperately tries to prove to him that she is not a replicant, and thus, she shows him the photos of her childhood,

but Rick argues that they had been implanted. Rachel, distressed by the new discovery, abruptly leaves his apartment. This part of the film is significant because after she leaves, Rick dreams of a unicorn running through a forest.

His investigation of the snake scales leads him to Taffey Lewis' bar, where he is supposed to find more information on Zhorra. Bored, he invites Rachel to join him, but she declines. Discovering Zhorra's whereabouts, he sneaks into her dressing room, but she escapes. In the ensuing chase, he shoots her in the back. This moment is pivotal for Deckard as he realizes his empathy toward replicants. Leon then tries to kill him, but Rachel arrives in time to save him, and they return to his apartment, where they share a moment of intimacy. To finish his assignment, Deckard finds Sebastian's apartment and confronts the remaining replicants, who put up a fierce fight. Pris nearly kills him, but he manages to shoot her. It is Roy who puts up the biggest fight because he almost ends up killing Rick. But in his final moments, he decided to go against his pre-established nature and make a human-like choice – saving Deckard. The Blade Runner, left speechless from his speech, returns to Rachael, and they leave the city together. What is important in the concluding scene is Deckard finding an origami unicorn before leaving, which proves that his memories were indeed implanted, thus making him a replicant in the Final Cut.

The subsidiary storyline is the same as in the novel, as it follows the story of J. F. Sebastian. However, here, his IQ is not low; in fact, it is the contrary because he works for the Tyrell Corporation as a replicant genetic designer. Also, unlike in the novel, what made a contrary addition is his portrayal as a not-so-lonely man. Nevertheless, he still welcomes Pris to his home, where he gives her temporary shelter to find her friends. Then, Roy arrives; he presses Sebastian to take him to Eldon Tyrell, and out of fear, he complies and takes him to the Tyrell corporation headquarters. Upon his arrival, Roy calls Eldon his "father" (at least in the Final Cut) and demands that his lifespan be prolonged, but to no avail. In a fit of anger, he gauges his eyes and kills Sebastian before returning to Pris.

In conclusion, the primary storyline harbors some similarities with the novel, which includes Rick's occupation as a bounty hunter, his assignment given to him by his superior, the testing of the VK Test on Rachael, character equivalents such as Leon (Max), Zhorra (Luba Luft), Pris, and Roy. Furthermore, the filmmakers preserved the subsidiary storyline by including the character of Isidore, or Sebastian, his home, and his admiration for Pris. However, there were far more differences, which eventually caused the plot to develop differently from the novel. These include Rick's marital status, attitude, and beliefs. As what pertains to his love

life, he actively pursues a relationship with Rachael in contrast to the novel, where he stays married to Iran. Other discrepancies include the omission of certain characters, such as Garland or Philip Resch. The most significant one is the increased relevance of Roy Batty and the decreased one of Zhorra. Nevertheless, both served their purpose, which was to challenge Rick's beliefs. The rest of the subplots were the product of the screenwriting team's imagination, which created a completely unique storyline with a few similarities to the source material.

As described by Hutcheon in *The Theory of Adaptation*, a change of medium also entails a change of context (Hutcheon 8). This was followed by eliminating some of the novel's subplots and, consequently, unique additions to fit the new narrative, as seen above.

2.2. Themes and events

According to Hutcheon, the preservation of the original storyline is not the sole denominator of whether a translation of a work into a different medium has been successful or not. Nevertheless, it is the individual themes and events that aid both readers and viewers in finding common ground between the works, and the easy detection makes them easy to identify (Hutcheon 10). The following paragraphs will focus on comparing and contrasting prominent themes found both in the book and its adaptation. This is added as a complementary criterion since the differences in the plotline generally prevailed over similarities. Admittedly, the choice of recurrent themes has been somewhat eclectic, and it was to some degree guided by the reception of the film.²⁰ Our choice of keynote events was guided by one basic criterion, namely the ubiquity of these events in both the book and its adaptation. Our survey in this chapter, therefore, does not discuss elisions or additions but discusses recognizable divergences between two renditions of the same event.

2.2.1. Morality

Let us first explore the universe of the novel. In a world without God, where the limits of humanity are tested every day, moral law does not exist – the post-apocalyptic society is controlled by the invisible strings of those who rule the world, giving free rein to chaos in the gutters of the city while each individual is numbed by having their even the deepest desires quenched in a matter of seconds. In a setting as troubled as this, Rick Deckard, a product of the

²⁰ Shahinyan, Sona. *Blade Runner – Thesis*. YouTube, uploaded by @sonashahinyan2717, https://youtube.com/playlist?list=PLg_yq76HGmALV3ymwqF7mNV27rP0wr6_g&si=HCyvnk-2kDL5-O2t. Accessed 13 Apr. 2024

neo-future world, is forced to find his way around it to survive. Thus, morality is not something he would be mainly preoccupied with until he is confronted with the reality of the lives of androids – the hunted or, instead, the victims of his strife for a better life.

What makes this theme particularly remarkable is the fact that if Deckard were an android, morality would not be an issue for him at all. What we would consider his moral compass could just be various encoded information in his brain that he needs to follow. The paragraphs below will seek to shed light on this problem.

The book presents this issue right at the beginning, where conflicting ideas about android retirement are presented. The main protagonist does not display any care for them, as they solely serve as a cash prize for him. This conviction is also fueled by the belief endorsed by Wilbur Mercer, who affirms that people are allowed to kill the killer. His morality is thus highly driven by tangible things such as money or status (in this case, an animal). However, his morality is given a more profound dimension when he is tasked with the work that his colleague could not fulfill, that being retiring the remainder of the androids roaming the Earth.

Nevertheless, in order to do that in accordance with the law, which aligns with his beliefs, he needs to verify the validity of the VK Test in Seattle, the headquarters of the Rosen Association. There, he is to use the Test on one of the staff members, Rachael Rosen, to see whether she is a human or not. The test results show that she is indeed an android, but due to his naïve nature, he is convinced that the test was fraudulent and needs to be adjusted. Content with his discovery that he prevented human casualties from happening any further, he leaves the head office to inform his higher-ups of the results. Here, it is shown that he has a profound respect for what is alive, pointing to the fact that his moral compass is not that warped after all.

Another facet of his morality is that he does not let the Rosen association bribe him for what he has discovered about Rachael when he finds out that they are lying. He is offered an electric owl, which he had admired when entering the office. Had he accepted it, it would have significantly boosted his status, but he chooses to go by the rulebook and let her go since she has not committed any crimes. This makes his character seem charismatic and noble, but at the same time, it is understandable that the female android equally enchanted him.

The shift in his morality can be seen when he deviates from the teachings of the mainstream religion by feeling empathy for the soulless beings and starts questioning his identity,

occupation, and life he had led before. However, even when realizing that the androids might want to lead their own ordinary lives, he still opts to follow the orders he was given and continues to terminate the rest.

All in all, the book offers many instances for the reader to glimpse his values and understand who Deckard really is—he is an imperfect individual, a character full of flaws but with virtues that make him likable and relatable.

The film chose to treat this shift in a similar manner, and that was by introducing Rachael Tyrell to the story, who, unlike the former character, does not have the role of femme fatale but is more of a mediator between Deckard and the android world. He initially shows disdain and distrust toward her, but then, as time passes, he falls in love with her. He becomes more sympathetic to the android cause, but despite this new sentiment, he still goes through with the mission he is given. What he cannot do, however, is kill his lover, so, in the original release of the film, they escape so they can be together. In the final cut, their fate is purposefully left unknown.

What is also interesting to witness is the ambiguity of Deckard's character in the beginning – he is presented as someone who lives outside the system and does not abide by anyone but his rules. He decides out of his own volition to finish the job that his former colleague had started, but he chooses not to finish the mission and to stay with the one he loves. Thus, his moral compass is not driven by tangible things but by his internal convictions. In this case, things like religion, status, or animals have little leverage in his life. Much like the original Deckard, he is a developing character, and so are his values. As the story progresses, his outlook on the correctness of the retirement of androids (especially of the ones who are innocent) changes. This change consists of a newfound sympathy for the androids and love for Rachael Tyrell.

However, the film offers another perspective on morality—that of one of the androids. Although they do not hold morality in such high regard as humans do, both replicants and androids do display some set of beliefs.

In the book, the androids are presented as ruthless, murderous creatures who kill humans for pleasure, and this is confirmed toward the conclusion of the book. One of the examples is the decision whether to murder J. R. Isidore or not amongst the androids, but for utilitarian

reasons, he is left alive, or the manipulation tactics of Rachael Rosen, who fails to control Deckard, and ultimately at the end, she kills his goat, knowing that it would hurt him.

Nevertheless, this side of replicants is somewhat left out in the film adaptation because here, they are presented as victims who escaped slavery and as characters (even though they have killed people) with whom the viewer is supposed to sympathize, shifting Deckard's moral dilemma onto the spectator as well. In contrast to the original script, the replicants that are left are loyal to one another and form a cohesive family unit where they work together. Their drive to be free and live a long life full of free choices leads them to make their own choices. In the beginning, they are presented as heartless creatures who kill the questioning detective for asking too many questions or the innocent eyeball manufacturer for not giving sufficient information. The main antagonist, Roy Baty, is the head of the group, and his sole desire is to prolong his life and for his friends to live as long as possible. Upon realizing it is impossible, he becomes furious and kills his creator, Eldon Tyrell. In a fit of rage, he almost kills Rick Deckard as well, but as the end of his life is drawing closer, he chooses to spare him and give him the famous "*Tears in Rain*" monologue:

*"I have 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 Tannhäuser Gate. All those moments will be lost in time, like tears in rain... Time to die."*²¹

This monologue gives much more depth to his character, unlike in the book, and it gives us a glimpse into the person he was instead of focusing on what he had done. There is some clarification about his values and what he had held dear in his life. The finiteness of his life makes him realize how fragile and, thus, precious human life is, which is what makes him second-guess his decision to kill Deckard. His moral shift, although late, occurred much later; it was much more significant to the story because this defining moment shaped Deckard's future, where he continues to fight for their rights.

Although only slightly relevant to the original story, the newest *Blade Runner* also treats this topic of morality, where Agent K is supposed to retire a replicant. He is given this task as he is very reliable and efficient in the way he works. However, during his investigation, he

²¹ Movieclips. "Tears in the Rain - Blade Runner (9/10) Movie CLIP (1982) HD." *YouTube*, 27 May 2011, www.youtube.com/watch?v=HU7Ga7qTLDU.

realizes that the suspect he is hunting down was born. This becomes an issue for him due to his preconceived idea that whatever is born possesses a soul, and whatever possesses a soul is alive. Thus, this would not constitute a simple retirement but a murder.

In conclusion, when examining the moral aspect of the characters in the novel *Do Androids Dream of Electric Sheep?* and its cinematic counterpart *Blade Runner*, we are exposed to specific differences and similarities in which our comprehension of the human condition is deepened within the context of a dystopian world that we are introduced to. Although the theme of morality is explored in different ways in the novel and film, the expression of it remains deeply integral to both stories. In the book, it is apparent that Rick Deckard's morality revolves around rather pragmatic reasons such as social status or simple financial gain. However, as the narration progresses, we are exposed to his character development and his profound introspection, where we learn how he, through various interactions and obstacles, changes his outlook on life and its value. The film decided to dedicate itself to. Explore this theme in a very profound manner as well. However, Rick Deckard is presented as a solid character who is grounded in his convictions, which makes him an outcast in the society that he lives in. His intentions are unclear until he meets with Rachael Tyrell, who completely tears down his previously held notions about life. Indeed, there are evident differences between the mediums in character portrayals and their beliefs; however, the essence of the moral question "What does it mean to be human?" was faithfully adapted in the film by offering. That is a different lens to look into this issue. This topic almost becomes more significant than the works themselves as they explore the intricate parts of human nature. This invites the viewer or the reader to shed more light on things beyond any book or film adaptation and explore what goes beyond them: our daily struggles in the face of technological upheaval. Nevertheless, although present in both mediums, the theme of morality is explored differently, consequently making *Do Androids Dream of Electric Sheep?* a source of inspiration.

2.2.2. Violence and suffering

The entirety of the story revolves around violence. In both mediums, brutal force is part and parcel of the dystopian world, especially concerning the occupation of bounty

hunters/Blade Runners. Inevitably, this theme relates heavily to the previous one, as it is the result of moral pondering that the characters came up with at the end of their journeys.

Physical harm is inflicted not through hand-to-hand combat but through advanced weaponry that makes the work swifter, emotionless, and easier. Although much attention is not dedicated to specific types of arms used in the novel, this topic can be approached from an angle of suffering that some characters go through. The suffering of the main protagonist is highlighted in his constant strife for respect, which often causes him to become frustrated and almost costs him his life. The way he counters this is through more suffering he inflicts on others to cease his own.

The violence can also be attributed to the martyr character of Wilbur Mercer, who, through suffering, tries to bring the torn-apart world to the users, who connect to him via Empathy Boxes to feel empathy. When the Buster Friendly Show exposes this whole religion as farcical, it becomes a source of anxiety for people who believe in it, especially Rick Deckard. In contrast to him, androids did not feel fazed at all by this revelation, which emphasizes the gap in their nature between humans and androids. At the end of the novel, Rick, devastated by the events in his life, goes into a trance, where he “merges” with Mercer. This hallucinatory experience lets him experience the suffering of the martyr as well.

Another form of violence is shown from the perspective of androids, who display complete apathy toward living beings. They murdered humans, mutilated a spider, and, at the end of the novel, even Rick Deckard’s goat, for which he worked very hard. They are presented as violent beings that have no regard for any life, and that is what makes them so distinct from humans.

The film went to great lengths to present this theme through its visualization, which can be seen in the first brutal scene at the very beginning when Leon shoots Deckard’s former colleague during the administration of the VK Test. This is somewhat similar to the novel, where the same colleague gets hurt while hunting down the first two androids.

Another way violence is demonstrated is through putting emphasis on the way Deckard retires androids. The very first retirement was Zhorra’s, who tries to escape him, but she gets brutally shot in the back. This highly emotive scene, which was captured in slow motion, showed the distress she was feeling moments before her death. The tragic murder has been

made less climactic and more concise than in the source material, but what remained the same was the impact that it had on Deckard afterward.

The second retirement happens shortly after, as Deckard is approached by Leon, who is furious about her death. In a fit of rage, he almost kills the Blade Runner, but Rachael arrives in time to save him. The particularity of the scene does not lie in the fact that it was not faithfully adapted from the novel, where she does not, but in the fact that the innocent character, Rachael, was dragged into the world of violence, and Deckard is very well aware of this.

To conclude, the analysis of this theme from the perspective of the film is somewhat more straightforward since the violence is visualized through effects and other filmmaking devices. Although some of the violent sections have been adapted, such as the retirement of some of the androids, it can be seen that the screenwriters have taken a unique approach to the portrayal of this theme by going to great lengths to provide a unique visual experience. Thus, it is safe to assume that violence, although adapted, was only done so loosely and, in some scenes, a pure result of imagination.

2.2.3. Naïveté

Although naivety is one of the less essential themes of the story overall, it is still one of the driving forces behind some characters' actions. Some of these characters are Rick, Rachael, Roy, and J. R. Isidore. This personality trait led various characters to make certain life-altering decisions regardless of whether they were androids or humans, making the line between them more blurred. The paragraphs below will explore whether it was adequately translated into the film or if it was modified for the sake of the new script.

The dysfunctional marriage of Rick Deckard and his wife, Iran, leads him to be vulnerable to anyone who provides him with what he lacks in their relationship. He becomes susceptible to any manipulation by Rachael, and as a consequence, he suffers. When he is observed outside of the relationships with women, it is evident that he is more likely to trust his instincts rather than his heart when it comes to killing androids. This facet of his personality contrasts nicely

with Rachael's, as she is very cunning and sly in successfully manipulating others and him. Thus, his vulnerability made him an easy target for her.

In the film, however, the roles are more or less reversed – Deckard is more nihilistic, hardened in character, and tough. Still, on the other hand, Rachael (who claims to be 18 years old) is presented as naïve and vulnerable as her world was turned upside down by the aftermath of the VK Test. Although she appears mature and confident in the way she carries herself, her overall aesthetic implies that she is young and exceptionally malleable, in other words, the exact opposite seen in Rachael Rosen. This can be seen in how her make-up is done: it is very light and gentle, accentuating her features (see Fig. 1). Her façade eventually fades off when she starts questioning her identity, and in pursuit of finding herself, she finds solace in Deckard's arms.



Fig. 1 "Rachael meets Deckard." (Scott)

The last person to display this theme at a great length is J. R. Isidore, also known as J. F. Sebastian in *Blade Runner*. In the novel, he is presented as a person with a mental disability who has a low IQ, and he does not excel at picking up social cues. As much as he is likable and kind, he is in great danger when he meets Pris Stratton. While knowing well that androids are on a run on the Earth, he is not at all careful when approaching his new neighbor, Pris Stratton. However, as much as risky his step was, he cannot be blamed as he spends his days in isolation and craving human interaction. This vulnerability puts him at significant risk, but he is too occupied with Pris to realize that.

The film followed a similar approach, yet the writers opted to omit the element of J. F. Sebastian's mental disorder while retaining his naivety, which again proved to be his demise as he is killed at the end by one of the replicants. He remains exceptionally kind and accommodating to the replicants until he realizes they do not respect life.

Upon inspection, this section demonstrates how naivety has been translated into the film. Although the theme is to a certain extent present in the original character of Rick Deckard and additionally in the film adaptation of Rachael, it conversely remained faithful in the character of J. R. Isidore, also known as J. F. Sebastian in the film, where this particular trait becomes his demise in the movie. All in all, this theme became another loose adaptation of the novel as the screenwriters took liberties not only by altering the personalities of some characters but also by adding visual aspects through lighting or make-up.

2.2.4. Isolation

The theme of high importance and prominence is isolation, which is prevalent not only in the original *Blade Runner* but also in its sequel, *Blade Runner 2049*. The paragraphs below will explore, compare, and contrast this theme in its original adaptation and how it differs from the novel.

In a post-apocalyptic world where technology supersedes everything and replaces all aspects of human existence, loneliness and the search for connection become naturally sacred. In the aftermath of World War Terminus, the absence of love and companionship leaves individuals isolated and yearning for human connection. To alleviate this ubiquitous loneliness, Mercerism and Empathy Boxes have been created as coping mechanisms, offering a semblance of emotional connection in a dismal world. At the heart of this longing for connection lies the Empathy Box, a device that serves as a conduit for believers of Mercerism to share and experience each other's positive or negative emotions no matter where they are. It provides an escape from the world's harsh realities while paradoxically seeking solace within it. J. R. Isidore, considered a "special", who lives in an abandoned apartment complex, is a prime example of the impact of loneliness and ostracization on people. The reason for his distancing

is due to his illness that was caused by excessive radiation, due to which he has a low IQ and cannot leave the Earth.

Moreover, because of this loneliness, he often resorts to using the Empathy Box as a means of escaping the deafening silence of their everyday lives. Through Isidore's experiences, readers learn about his daily hardships and sympathize with him when he seeks companionship with Pris in order to escape the crippling solitude. However, his desperate strife for human relations proves to be almost detrimental to Isidore, as he finds himself forming connections with androids that, if needed, could kill him at any given moment. His struggles underscore the profound impact of loneliness in a world devoid of genuine human connection, where even the most fleeting moments can make one jeopardize one's own life (ĐOROVIĆ 152).

Another device that isolates its users is the Mood Organ, which, upon dialing, can change one's mood. In the novel, this device is used only once, and it was initially used by Iran, who scheduled her sessions for its usage. By using it, she becomes cynical and bitter toward her husband, and instead of communicating her needs to him, she flees to her isolation, further deepening the issues of their marriage.

Although the film does not dispute the existence of these devices, they are absent from any mention. Ridley Scott and his screenwriting team have entirely omitted these postmodern tools. However, they still managed to convey the theme of loneliness from a different perspective, primarily through visual storytelling. This is evident in the perpetual night dominating the setting, amplifying the permeating sense of isolation most characters feel. Additionally, the ceaseless rain adds to the atmosphere of desolation inherent in the noir aesthetic. Moreover, the crowded streets depersonalize individuals, rendering them insignificant and inciting feelings of meaninglessness and unimportance.



Fig 2. "Deckard Enters J. F. Sebastian's Apartment Complex" (Scott)

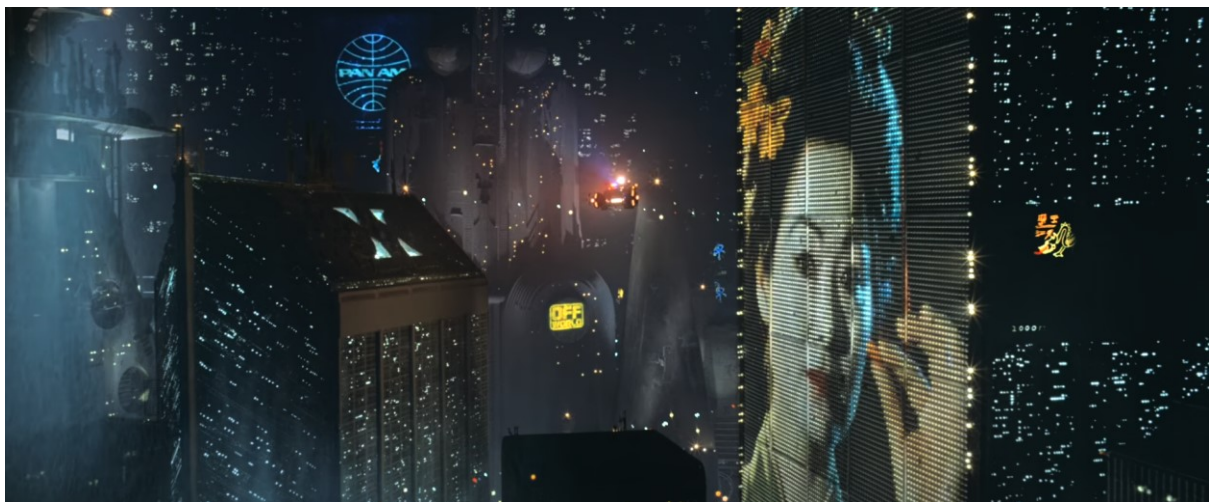


Fig. 3 "Japanese woman on a digital billboard." (Scott)

Rick Deckard experiences loneliness not only in his profession but also in his failing marriage. His wife brings him only sorrow, leading him to seek comfort in the arms of an android. In the film, he is already divorced, isolated, and embittered. This isolation is reflected in his solitary approach to work, where he operates entirely independently, without assistance from anyone else, as it is his preference.

To conclude, the theme of isolation was, in fact, translated into the film, although certain things, such as the Empathy Box or the Mood Organ (which were one of the building blocks of the story), were omitted. However, the absence of these devices was compensated by the visual effects offered by Ridley Scott, such as the incessant rain and night. The film adaptation fully captures Rick Deckard's work ethic, aligning closely with its depiction in the original source material. Both versions converge in portraying Deckard's approach to his job. All in all, the theme itself was translated, but each of the mediums' explorations led the storyline in different directions, thus making this theme a loose adaptation.

2.2.5. Love and Empathy

One of the central themes in both stories is the intertwining of love and empathy, which profoundly influences every aspect of the narrative and contributes significantly to Deckard's character development. However, Deckard's experiences are not unique in this regard. Empathy becomes a pervasive obsession in the post-apocalyptic society, leading to the creation of a pseudo-deity named Mercer. Mercer serves as a martyr through whom people can vicariously experience emotions, aided by a device called the Empathy Box. The relentless pursuit of empathy drives people to seek connection and authenticity, symbolized by the purchase and display of live animals as a tangible expression of their humanity before others.

In the novel, Deckard's lack of empathy toward androids is apparent, with the only glimpse of empathy or affection coming through an Empathy Box. In the beginning, Deckard's marriage is shown to be loveless, hanging by a thread due to the absence of affection, and thus, he invests all his energy into his work and owning a live animal one day. However, as the story progresses, he is reminded that these things come with the killings of androids, toward whom he grows empathetic.

The absence of love and understanding in Deckard's daily life becomes a central theme in the novel, shaping his quest for meaning and fulfillment. As he continues his pursuit, the reader gradually starts to comprehend that the humanity of androids is essential for his personal growth. Through his experiences of terminating androids, Deckard begins to recognize their individuality, understanding that they possess memories and personalities of their own. This newfound empathy is highlighted in his discussions with the police officer Resch, who remains

detached and sees androids merely as machines. This crucial moment in the narrative crystallizes Deckard's evolving feelings for androids, making his final task even more challenging. Despite the difficulty, he resolves to complete his work, ultimately deciding to spare Rachel while fulfilling his duty by eliminating the remaining androids.

The method employed for this purpose is the VK Test, also referred to as the empathy test. This test serves to discern whether an individual is an android or a human. It operates by monitoring the pupil of the subject, and the device detects involuntary movements of the iris in response to specific emotionally charged questions asked by bounty hunters. Humans tend to react emotionally to such queries, whereas androids typically respond in a detached, robotic manner.

While androids typically exhibit cold and calculated behavior, a semblance of empathy or affection emerges only through Pris Stratton. Initially indifferent to Isidore's kindness, she gradually warms up to him, which can be interpreted as her developing empathy. In contrast to Pris, he seeks companionship due to the absence of affection from others, leading him to desperation in his quest for connection. Eventually, he finds solace in her, unaware of her and the fugitive android group's ulterior motifs, making him susceptible to their schemes.

Although many elements were intentionally omitted, these themes are central to the film. One such omission is the Empathy Box, which served as an introduction to the peculiar world depicted in the source material. The movie, however, opted to rid itself of the concept entirely. In the theatrical release, Deckard briefly introduces his past love life and how he behaved during his failed marriage, dimming the introduction far more compared to the novel. Despite his former union ending in ashes, he attempts to open his heart to explore his feelings for Rachel. Gradually, he realizes a particular affection for her, which begins to influence his work, leading him to develop empathy towards replicants. This newfound empathy prompts him to spare Rachel and leave the city. In *Blade Runner 2049*, it becomes evident that Deckard deeply loved Rachel; even after many decades, he remains loyal to her. Their love transcends human understanding, eventually leading to the birth of their only child.

Furthermore, another critical aspect concerning empathy was faithfully translated into the film: the VK Test, also referred to as the Empathy Test. This test serves to discern whether an individual is an android or a human by monitoring the movement of the iris. The involuntary movement occurs when the subject is asked questions that are supposed to elicit emotional

responses. Fortunately for the readers, the device has not been changed in any way in the film. Additionally, the screenwriters went as far as to copy some of the questions Rachael is asked. Although the film does not offer any background information about this machine, it still represents an inalienable part of a bounty hunter's job.

In relation to the test Rachael undergoes, another aspect is explored solely in the film: memories, as elucidated by Eldon Tyrell. He explains early on how he engineers androids to exhibit natural behavior by implanting false memories into their brains, essentially creating a "cushion" upon which they can develop emotions. Tyrell opts not to inform Rachel of her true nature, leaving it to Deckard to provide her with solace and guidance regarding her identity.

In conclusion, the theme of empathy toward androids remains consistent between the novel and its film adaptation. Both mediums explore Rick Deckard's character development, focusing on his gradual empathy towards these humanoid machines. This theme extends to the sequel set three decades later, where Deckard's enduring love for Rachel is still evident. What was left intact was the empathy test, which proved to be one of the most faithfully adapted aspects of the original story in the film. On the other hand, the screenwriters entirely omit certain elements, such as the Empathy Box and the figure of Mercer, without replacement from the film adaptation. Thus, the theme of love was, in fact, adapted from the novel into the filmic rendition; however, they were approached from different angles, making the novel a source of inspiration rather than the exact blueprint. This difference in approach to this theme can be seen in the dissimilar portrayal of androids and replicants – androids, according to PKD, are "deplorable," "cruel," and "heartless." On the other hand, Ridley saw them as "superhumans," and he regarded the original vision as an "intellectual idea" (Sammon 329, 330).

2.2.6. Martyrdom

Although subtle, this theme plays a massive role in both stories and can be observed from different angles.

One such angle is the character of Mercer, who only appears in the novel. He is the martyr who takes on the suffering of the users who use the Empathy Boxes to experience it with him.

In an inconsolable world, presumably without Christian theology, a bearer of all the negative is needed, and thus, the farcical ideology of Mercerism emerged. Its exposure to what it was during the Buster Friendly episode shook the worlds of those who subscribed to it. Only the androids remained unfazed.

A rather unorthodox point of view is to consider Rick Deckard a martyr as well since his job includes taking care of something no one else would want to do: working in the gutters of society and killing androids for a living. In a way, he is sacrificing his life for others to live in peace.

This topic is explored lightly in the film, as the character of Mercer is wholly left out of the story. The main focus is on Rick Deckard, the Blade Runner, who puts his life on the line to keep the city safe from unwanted replicants.

In conclusion, martyrdom has effectively been adapted within the character of Rick Deckard, but the main martyr, Mercer, although exposed as a con man, was entirely disregarded by the filmmakers, diminishing his impact on the Blade Runner.

2.3. Motifs and symbols

Just like themes, motifs, and symbols also fall within the typical adaptation process, as theorized by Hutcheon (Hutcheon 10). Some ideas were taken into consideration by the screenwriting team; however, not everything made it to the screen. Due to this significant interference, some motifs that figure in the *Do Androids Dream of Electric Sheep?* at a larger scale do not appear in the film. Thus, this section aims to illuminate certain recurring motifs that appear in the novel and the film in no particular order. Some of them have either been entirely omitted or created anew. Firstly, the symbolism of animals and eyes will be discussed, and secondly, the motifs of dust and rain will be compared and contrasted.

2.3.1. Animals

It is evident that animals form an inalienable part of Dick's novel. Their existence itself is rare, and whoever owns one of these creatures is highly esteemed by others around them. They are not supposed only to serve a sentimental value but also a symbol of high status (the rarer the animal is, the better). Deckard's obsession with animals stems from his desire to be regarded

as such. Thus, he sacrifices his time and effort, goes beyond any measures while putting his life in danger, and eventually earns money, which he then uses to buy a live animal.

The book begins with Deckard's sole possession, an electric sheep, which, unfortunately for him, is electric. His aspiration and primary motivation for his work as a bounty hunter is the hope that one day, he will be able to afford a real, live animal. This dream briefly comes to fruition when he successfully completes a mission and acquires a live animal. However, his newfound status is short-lived as his beloved pet goat is killed by Rachael, destroying all his hard work in an instant. It is worth noting that Deckard's fascination with owning a live animal also triggers jealousy of his neighbor, who is wealthy and owns a horse.

In this society, possessing an electric animal is considered shameful, highlighting the divide between those who have access to live animals and those who do not. Eldon Rosen, who owns an owl - a species believed to be extinct - holds the highest status in the novel, symbolizing the pinnacle of societal privilege and wealth.

A type of redemption for not taking the owl occurs when Deckard reaches his lowest point at the end of the novel; he finds a toad, which is believed to be extinct. Excitedly, he takes it home to his wife, but as he goes to sleep, Iran finds out that it is electric. She decides against telling him and takes care of the animal; thus, it is a symbol of care but also defeat.

For Isidore, animals are significant (live or electric), as he works in an animal repair shop. In the novel, he interacts with animals twice—once when a customer brings a dying cat and the second time, the most crucial part, when the androids start torturing a spider. Through their inhumane behavior, he understands that he trusts the wrong people.

In the film, animals are of little to no importance, as they are only mentioned peripherally. The first time they are mentioned coincides with the novel when Rick goes to the Tyrell corporation to administer the VK Test on Rachael. He is fascinated by it and even asks questions about it, thus emphasizing Eldon's superiority to others.

Although mythical and a figment of Scott's imagination, the unicorn is also integral to the story. This animal is paramount to the story as it is shown that Deckard dreamed of this animal, which was supposed to showcase or rather imply that he was indeed a replicant who had had a dream about a unicorn implanted into his brain.

All in all, one of the novel's building blocks, the animals, was not translated into the filmic rendition as the screenwriters omitted their significance in the post-apocalyptic world, where instead of dreaming of electric sheep, they dream of unicorns. To maintain this thematic thread to some extent, the owl was retained while the sheep and goat were omitted entirely, and the unicorn was introduced in the film adaptation. Thus, animals in the book serve only as a source of inspiration, yet they do not receive much attention in the film.

2.3.2. Eyes

“Eyes are a window to the soul”²² is a famous saying, but what did Deckard see in Rachael's eyes as he administered the VK Test to her? This motif is also essential as bounty hunters distinguish humans from androids through their eyes (through the movement of the iris, to be precise). This can also be explored metaphorically as it can be seen on multiple occasions that what someone may perceive as reality may not be real or no different from a dream. Philip K. Dick constantly challenges his readers to immerse themselves in the characters' roles and how they perceive reality and, in the process, think about how it can manifest itself in the real world.

On the other hand, the opening sequence in the film starts with blue eyes (most likely Roy Batty's) watching an explosion. This motif is elaborated further in the film as Batty and Polokov visit Chew, the replicant eye manufacturer who creates artificial eyeballs for the Tyrell corporation. There, Roy is seen intimidating Chew and coercing him into telling him where he can find Eldon. When given the next lead, he kills the one who gave him his eyesight. The administration of the VK Test to Rachael remains precisely the same as it was in the novel.

Another addition by the screenwriters was the murder of Eldon Tyrell by Roy, where he murders his creator by gauging his eyeballs out, implying he is taking control over his life again and overcoming his “father.” However, this scene cannot be seen in the original version but in the final version of the film.

²² “Idiom Origins - Eyes Are the Window to the Soul - History of Eyes Are the Window to the Soul.” *Origins of Idioms Archive*, idiomorigins.org/origin/eyes-are-the-window-to-the-soul. Accessed 7 Apr. 2024.

Another remarkable addition to the film was Ridley Scott's creation of a glowing effect in each replicant's eyes (see Fig. 4). He achieved this by using "a small half-mirror glass set 45 degrees to the camera," which gave the impression that certain characters were replicants.²³



Fig. 4 "Rachael's proposal." (Scott)

In conclusion, the thematic thread of eyes did indeed appear in the filmic rendition with a few additional twists. The eyes were given much more importance in the film than in the novel, as there was more focus on making a visual impression on the viewer. The novel explores this only through the VK Test, but the film went beyond and added the character of Chew and some special effects, making it a unique experience distinct from its source material. Thus, this small part of the novel served as an inspiration upon which Scott and his team built the visual effects seen in the aforementioned figure.

2.3.3. Dust

Dust is omnipresent in the novel since it significantly engulfs the post-terminus-stricken world, slowly killing the people within. It is the main reason why the Earth is hardly livable anymore. This recurring motif is behind most of the world's demise, turning the once flourishing land into a deserted place. These circumstances do not allow for healthy mental or physical development, thus making it more depressing than it already is. One such victim of

²³ 6stringsmonk. "Ridley Scott on Glowing Eyes Effect in Blade Runner." *YouTube*, 19 Oct. 2017, www.youtube.com/watch?v=vDkFncZG3yE. Accessed 5 Apr. 2024.

this dust is J. R. Isidore, who, because of it, became mentally challenged, hence making him gullible and prone to getting used by others.²⁴

This motif did not appear in the film at all, and it was not even peripherally mentioned despite its significance in the novel. However, the film did transform this motif into something that became the staple of future noir films – the rain.

2.3.4. Rain

The rain never ceases to end in *Blade Runner*, making it a mentally daunting device for the people who live in that world. It creates a sense of extreme loneliness, depersonalization, and insignificance in the people living there, similar to the dust presented above. Nevertheless, unlike the dust in the novel that impacted only certain individual people's health, the rain, on the contrary, serves as some sort of equalizer for the main characters, as it brings them to the same level, whether they are replicants or Blade Runners.

2.4. Characters

Unlike theme equivalences, character similarities are not easy to pinpoint because although they form an integral part of a story, most of their inner developments and introspections are not given as much attention as in the novel, where the author has the freedom to explore the psyche of an individual in far greater detail. Linda Hutcheon brings forth an example of film adaptations and video games where instead of inspecting the inner processes in the mind of the character, the player, or in this case, the viewer, is invited to step into the character's shoes (Hutcheon 11). Therefore, this subsection will examine differences in behavior, beliefs, values, and purpose/role in each medium. The names on the left are the original names from the novel *Do Androids Dream of Electric Sheep?* and the names after the dashes are from *Blade Runner* (1982). Some names may differ in spelling or pronunciation.

²⁴ "Do Androids Dream of Electric Sheep?: Motifs." *SparkNotes*, www.sparknotes.com/lit/do-androids-dream-of-electric-sheep/motifs/. Accessed 15 Feb. 2024.

2.4.1. Rick Deckard – Rick Deckard

The character of Rick Deckard stays relatively the same in both mediums, but his profile has been altered within the film. This can be broken down into multiple sections about his personality, relationships with women, beliefs, work, etc.

The book Rick Deckard can be described as very mellow in personality. He is extremely patient when it comes to arguments with his wife, and in some cases, he might even appear passive due to his non-combative attitude towards quarrels. This can also be stretched to his dislike of office gossip, which is briefly shown in the beginning as he walks in to talk to his supervisor. When it comes to his work, he is passionate about it and enjoys working as a Blade Runner. However, this occupation is a source of most of his marital conflicts since his wife, Iran, dislikes the fact that he gets bounty money for retiring androids. Nevertheless, he remains diligent and has a positive outlook on his job due to his dream of getting a live sheep, which would significantly increase his chances of being respected not only by his wife but also by his neighbor, to whom he feels inferior. This feeling of inferiority stems not only from the absence of an animate domesticated animal but also from his damaged relationship with his wife and from his workplace, where he is seen as an underdog who will jump after any opportunity given to him.

His constant chase for respect and validation, not only in his workplace but also in his private life, made him morally malleable and highly dependent on the cultist yet a mainstream follower of Mercerism where, through a device called the Empathy Box, he was able to get connected to other users and feel their pain. This dependency is the only constant in his life and serves him as a harbor for his troubled days. It also helps him in a certain way to cope with the fact that he did not emigrate to a different planet and stayed on Earth. To put this into a more literary perspective, the live sheep is a metaphor for his desire to be respected and highly esteemed, and when he finally attains it, he loses it.

As mentioned before, the main protagonist is married to a woman known as Iran. Their marriage is quite rough, as presented in the first chapter, where marital disaccords seem not to be a new occurrence. She cannot stand her husband's career path where he makes a living the way he does; all the while, he is justifying it because it brings them money, which she does not hesitate to spend on herself. These problems, as shown in the beginning, are regulated through the Mood Organ, where people can dial a specific number, and their moods shift according to

a number. Feeling unappreciated and unloved, he chooses to find comfort in Rachael Rosen. Against all the principles and morals that he had previously held, not only did he have intercourse with her, but he also fell in love with her.

Consequently, the encounter makes him vulnerable, and she takes advantage of it. At the end of the novel, despite him being in love with her, she betrays him and kills his goat. All in all, his relationships with women were not very healthy, and due to this, the prevalence of his loneliness is highlighted in the novel.

His vulnerability stems from his naivety, which makes him susceptible to the deception of others, mainly Rachael, who was able to convince him that she was human and that the VK Test was erroneous in its conclusions. However, the malleable side of his character is one of the things that highlights his humanity, putting him on the other side of the spectrum. What makes him so human is also the fact that, in contrast to Resch, he feels sympathy for androids. Another facet of his vulnerability is his devotion to Mercerism and, eventually, a profound belief in the messianic figure of Mercer.

Despite his negative experiences with androids, they directly help him reevaluate his attitude toward them and even feel sympathy for them. Thanks to Rachael's profound influence on him, he is able to question his line of work more critically, but because of that, he does not complete the task he is given at the beginning. However, his future as a Blade Runner is left uncertain as the line between natural and artificial is blurred.

The film Rick Deckard, played by Harrison Ford, was portrayed in a much "cooler" light and made to be admired and relatable as an outcast. Here, he is retired and does not kill replicants anymore, and we also learn that he is divorced (however, the name of his wife remains a mystery). Unlike his original counterpart, he is respected enough by his former employer, Harry Bryant, to bring him back from retirement and help him terminate the lives of a few replicants that his former colleague did not succeed in. He is a typical loner, or something film enthusiasts would call a "literally me" type of character, where he appeals to a demographic related to his charismatic persona. Also, contrary to his book version, he dislikes his occupation and is more adamant about it, even toward the end, where he falls in love with Rachael Tyrell. They flee together in the original 1982 release. This makes him a far more confident and well-rounded character who is also solid in his self-perception.

In contrast to his original counterpart, Deckard's return to his former job is not motivated by external factors like money but rather by an intrinsic drive spurred by his former boss's words about ascending to the top rather than staying at the bottom. According to his narration in the original release, his wife considered him a cold individual. However, this narrative is dismantled as the story goes on, and the vulnerable side of his personality resurfaces. What is also fascinating about his character is that he is complete in the sense that he does not chase anything – status, respect, or money like the previous Deckard. He appears to have already undergone many trials and tribulations, emerging as a more mature and stable individual. He does not depend on external motivators, such as machines or a religious deity, to regulate his emotions. Instead, he relies solely on himself, embodying inner strength and resilience.

This comfort in solitude and solidity in his character made it difficult to incorporate the symbol of status (i.e., owning a live pet) in the film because he was not chasing money or any social standing but comfort in a disturbed, noisy world. However, his interest in animals was slightly showcased in a brief scene when he came to interview Rachael in Seattle. There, he inquired about the owl that was overlooking the room they were in. Unfortunately, his intentions were interrupted by the replicant, preventing him from further exploring this interest.

Although the book makes it clear at the beginning that Rick Deckard is a human (by mentioning that he underwent the VK Test), this is put under scrutiny as the story develops. The reader is left with a sense of ambiguity about his nature. However, the film delves much deeper into this issue, and this question solely depends on which version of the film one watches. In the original release, the viewer is left, again, with a feeling of uncertainty about his identity. However, in the film's final cut in 2007, a small scene with a unicorn was added. This scene was supposed to resolve the ambiguity by affirming the audience in their doubts that, in fact, Deckard was an android all along (Sammon 410 – 415). Ridley Scott admitted that he had intended for Deckard to be a replicant all along, and that is why he kept dropping hints for the audience (Sammon 413). In the Final Cut, for example, it is shown through the connection of the unicorn dream with Gaff's tinfoil unicorn left on the floor. This suggests that Deckard's dream may have been implanted by somebody, which would make him a replicant, just like his prey.

In the original script, written by an American screenwriter, Hampton Fancher, the initial intention was for the audience to only wonder about his true identity in the piano scene

(Sammon 410). However, due to some miscommunication, David Peoples, another screenwriter who worked on BR, wanted it to make it more straightforward that he was, in fact, a replicant through a monologue that he would have delivered after killing Gaff and Rachael (Sammon 411). Thus, his intention was solely metaphysical and philosophical. This was again misinterpreted by Ridley Scott because he had loved the idea of Deckard being a replicant and went as far as to call it '*Heavy metal!*' (Sammon 411).

By analyzing the central character of the story, it becomes clear that Rick Deckard, as depicted in the book, differs in several ways from his film counterpart. However, they share commonalities such as occupation, goals, mindset, and certain personality traits. Despite these similarities, the portrayal of Deckard in the film can be seen as a loose adaptation of his character in the novel. Thus, considering them similar would not be out of the question when speaking about their circumstances, encounters, and struggles; however, the part where they diverge is in their personality traits and beliefs.

2.4.2. Rachael Rosen – Rachael Tyrell

The most significant contrast in character is Rachael's personality. After some light research, it is indisputable that the characters are stark opposites.

In the novel, Rachael is portrayed as both charming and highly manipulative. This trait is evident in a pivotal scene where she attempts to sway Rick by offering him an owl as a bribe after he uncovers the truth about her identity as a replicant. However, the film adaptation removes this interaction altogether, as Rick quickly discerns her true nature following a VK Test, during which some answers seem cold and some have exaggerated reactions. In contrast to the film's depiction, Deckard does not wait for Rachael to leave before revealing to Eldon Rosen that she is a replicant; instead, he states it directly in her presence. She later cunningly resists a bone marrow test in order to avoid being discovered and leaves the room.

Another instance of Rachael's deceit is her confession to Deckard, claiming that under her uncle's orders, she had offered herself to Blade Runners to evade capture, with only Resch resisting her manipulation. Rachael's manipulative tactics extend to Deckard, whom she tries

to manipulate into empathizing with androids through prostitution, ultimately serving her uncle's interests. Even though the intercourse was consensual, it was a highly manipulative and cunning strategy to win him over.

Despite her persistent efforts, Rachael does not entirely succeed in manipulating Rick, eventually turning against him by mocking his dream of owning a live goat. However, she does succeed in eliciting empathy in Deckard, complicating his task significantly. This becomes evident when he struggles to eliminate Pris Stratton, who shares a resemblance with Rachael, suggesting that Rachael may have partially succeeded in influencing his emotions.

The ultimate betrayal occurs when, feeling used and resentful, Rachael goes to his house and kills the sheep he had mentioned to her previously. Fully aware of his financial and physical struggles to obtain it, she understood its significance for him, as his desire for societal recognition outweighed all else.

In the film, alongside her charm, Rachael, embodied by Sean Young, is portrayed with added integrity, compassion, and innocence. Her innocence and vulnerability become increasingly evident as the story progresses, particularly when the audience learns of her true identity, which she was unaware of. Her supposed uncle, Eldon, had neglected to disclose her status as a replicant, displaying little interest in informing her in order to make her marketable. During Deckard's examination, Rachael demonstrates intelligence and a certain coldness in some of her responses. Like in the novel, her primary role in the story is to challenge Deckard's beliefs, as established early on. Nonetheless, in the source material, Deckard remains unfazed by her questioning, swiftly moving on to the tests. While this aspect is somewhat condensed in the film, it still retains elements of the original narrative through a few adapted questions and answers:

- *D: It's your birthday, someone gives you a calf-skin wallet-,*
- *R: I wouldn't accept it. Also, I would report the person who gave it to me to the police.*
- *D: You have a little boy, and he shows you his butterfly collection, including his killing jar.*
- *R: I would take him to the doctor.*

Despite her fierce intelligence and confidence in her past, the film later portrays Rachael's vulnerability when she visits Deckard in his apartment. Deckard's harsh and inconsiderate behavior towards her causes Rachael to cry, revealing a more fragile aspect of her character.

By examining the contrasting traits of the femme fatale (Rachael Rosen) and the guide/navigator (Rachael Tyrell), it becomes apparent that the filmmakers took liberties with her character, likely to appeal to the sensibilities of the early 1980s audience, where extramarital affairs would not have been regarded favorably (Sammon 196).²⁵ Despite these changes, her occupation, beauty, and influence over Deckard remained consistent, significantly impacting his character in both narratives. Consequently, her portrayal in the film diverges more from the original character compared to that of Rick Deckard. Thus, it is reasonable to argue that Rachael Tyrell is not a faithful adaptation but only a result of inspiration from the character of Rachael Rosen taken from the novel.

2.4.3. J. R. Isidore – J. F. Sebastian

Also known as “chicken head” in the novel, he is one of the main characters in both the book and the film. He has been given his scenes and chapters as well.

In the novel, J. R. is portrayed as a profoundly lonely individual longing for companionship. This becomes evident through his interactions with Pris Stratton. Despite being labeled as a “chicken head” or a “special” due to his lowered IQ from radioactive poisoning, he remains faithful to Mercerism. He works as a pickup and delivery driver for a fake animal repair shop. However, societal norms deem it illegal for him to reproduce, leading to his isolation in an abandoned apartment complex.

When Pris moves into the apartment complex, he does not hesitate to greet her and seek companionship. Although she exhibits apparent signs of being an android, J. R. chooses to overlook these indicators out of desperation for connection and decides to be friends with her.

²⁵ Sammon, Paul. *Future Noir: The Making of Blade Runner*. New York, Dey Street Books, An Imprint of William Morrow, 2017.

She confides in him about the danger that she faces. Consequently, he offers to protect her from those who seek to harm her, which highlights his willingness to defy societal expectations and forge meaningful relationships despite his struggles, all the while being oblivious to the fact that she is an android.

He begins to bond with her due to their shared sense of being outcasts: He endures constant ridicule and rejection, and she lives under constant threat from bounty hunters. His turning point comes with the arrival of other androids and Buster Friendly's program, which essentially reveals that Mercerism was fraudulent. During the program, the androids cruelly mutilate a spider. Ironically, it is not their actions but their lack of empathy and manner of speaking that alert him to their true nature.

Despite discovering they are fugitives, he chooses to side with them, sympathizing with their plight as an outcast himself. However, his sympathy wanes when he witnesses the spider's mutilation, leaving him utterly helpless. In the final pages dedicated to him, he meets Deckard, with whom he helps eradicate the androids. The last mention the reader gets of him is when the bounty hunter calls him a chicken head and leaves, by which it is proven again that no one can escape their fate and everyone is a slave to the conditions that they are born into, leaving no place for redemption.

On the other hand, in the film adaptation, this topic is revisited from a different angle through the lens of Roy Baty. Brought to life by William Sanderson, the character of J. R. Isidore, hereon out referred to as J. F. Sebastian, was one of the crucial characters of the scenic adaptation.

In this alternate storyline, instead of Pris moving into the apartment complex by herself, she pretends to be lost and homeless on the streets to be found by J. F. Sebastian. Almost begging him to let her stay with him, J. F. offers her assistance and provides her with food and shelter, unaware of her ulterior motive to extract information about how to prolong the replicants' life and eventually also Eldon Tyrell's whereabouts from him.

Although J. F. still resides in the abandoned apartment complex, he is not desperate for human connection because he finds solace in the companionship of the toys he has genetically crafted. Unlike his original portrayal, J. F. is depicted as extremely intelligent as he works as a genetic designer who creates Nexus-6s for Eldon Tyrell. Additionally, he suffers from

Methuselah syndrome (accelerated decrepitude), an accelerated aging disease, making him appear much older than his actual age of 25.

The pivotal moment in the narrative differs from the novel, as J.F. is aware of the true nature of Stratton and Baty upon encounter. When they question his fear of them, he reveals his conclusions through the deductions he arrives at when he meets them. Despite his inability to fulfill their request to prolong their lives, they coerce him through talks of friendship and gratitude until he caves in and takes Roy to Tyrell. However, as the events unfold, J. F. realizes the grave mistake he has made. He witnesses his boss's death and ultimately meets his own end at the hands of Roy.

Thus, while observing all these critical differences in his character and other aspects of his life, it is thus safe to conclude that J. F. Sebastian is indeed a loose adaptation of the original character in Dick's novel because the character of J. R. Isidore undergoes notable changes in its adaptation to the filmic rendition. While certain similarities persist, such as his suffering from a degenerative disease and his compassionate stance towards androids, there are also significant divergences. One meaningful change is the alteration of his name to J. F. Sebastian in the film, reflecting a departure from the source material. Additionally, there is a stark contrast in his intellectual capacity compared to the novel, which is tied to his occupation. Both mediums depict him as an outcast, but the depth of his isolation, a prominent theme in the book, is not fully conveyed in the film adaptation, where he alleges to be happy about where he lives, as his toys keep him company. One key difference lies in his interaction with Pris. In the novel, he appears more desperate for companionship, whereas in the film, he takes on a more passive role.

Additionally, the novel and the film differ in how he discovers Roy and Pris's true nature as androids. In the book, he discerns this through their speech and lack of empathy towards living beings. However, in the film, he quickly catches on due to their flawless demeanor, which seems too perfect to be human. All in all, there are many discrepancies between Sebastian and Isidore; although their role in the story does not change much, this makes the character of Isidore only a source of inspiration.

2.4.4. Pris Stratton – Pris Stratton

Pris is one of the story's periphery characters, but her presence is still significant for Isidore and Deckard. For Isidore specifically, she serves as a communication bridge between him and the rest of the androids/replicants in both stories.

Her presence in the novel follows shortly after the reader is introduced to J. R. Isidore. She moves into the same apartment complex as him to seek refuge from the world that tries to kill her. When he goes to meet her at her apartment, she is very secretive, harsh, and cold. Nevertheless, her behavior has a reasonable explanation: She knows she is being hunted down and persecuted by Blade Runners such as Rick Deckard. Thus, her manipulation of J. F. can be justified through her eyes because she is in a place where she has nobody to trust, and anyone can put her at risk. This facet of her personality, which should have raised suspicion in Isidore's eyes, goes unnoticed thanks to J. F.'s desperation, intellect, and overall amicability.

As the story progresses, her identity as an android becomes more and more evident to the reader; however, it remains a mystery for her neighbor, who does not pick up the clues that she keeps dropping. Besides her coldness, one of the clues was that she does not possess an Empathy Box like everyone else (for a simple reason – as an android, she has no need for it). Also, she knows nothing about the Buster Friendly Show, a popular series everyone watches in the *Do Androids Dream of Electric Sheep?* verse.

As to her appearance, she is beautiful, just like many androids made by the Rosen association. She has a “fragmented and misaligned shrinking figure” (Dick 50) which was caused by her fear that made her ill (Dick 50). However, what is essential and also later relevant in the story is her resemblance to Rachael Rosen, whom she claims to be at first when she meets J. R. for the first time.

Although she does not admit it in the novel, she finds comfort and a sense of safety when she is with him. However, when Roy tries to kill J. R., instead of mentioning these reasons as mentioned earlier, she gives the androids convenient reasons as to why he should be let alive, which they do in the end. However, this act does not constitute a change of heart because she participates in torturing and later killing a spider, thus opening Isidore's eyes to the truth of her nature. This sequence makes the reader wonder whether she is a perpetrator or a victim, and as a consequence, the line between these two gets blurred.

In the film, she is played by Daryl Hannah, who enters the scene before J. R. Isidore as she comes to his apartment complex and hides amidst the garbage bags. She does this deliberately to be found by him to gain his trust and have him lead the replicant group to Eldon Tyrell to get the answers they need. Thus, she knows that he is a genetic designer who is the only one with access to Tyrell. In contrast to the novel, she acts scared and surprised when she meets him, and since she wants to get closer to him, she is very friendly and warm when she speaks to Sebastian. At the end of their conversation, J. F. invites her in to have something to eat, and she gladly accepts the offer. When she finally arrives, she asks him a few personal questions about his life as she seems more talkative than her original version.

Contrary to her expectations and to the novel, she discovers that he is not lonely and enjoys the sight of the gatekeepers he had designed himself. She slowly tries to build trust with him, so he later aids the group. Nevertheless, she still has to manipulate him through sweet talk and touching so that he can let them come with him to the Tyrell headquarters.

As what pertains to her appearance, she was made beautiful, flexible, and athletic, though she did not resemble Rachael at all as in the novel. In contrast to the film, she does not claim to be her either. Thus, this simple omission makes the connection between the group of fugitive replicants and Rachael non-existent. What should also be noted is her makeup transformation in the middle of the film, where she covers her eyes with black paint and the rest of her body with white paint. Although not elaborated on in the movie, this likely represents her ritual makeup before the fight. This was also completely absent from the novel.

Furthermore, she does not succeed in concealing her true identity from Sebastian because, unlike in the book, he knows that Pris and Roy are replicants all along. Another thing that differentiates her from her counterpart is that she does not have the drive to stay alive; nonetheless, she collaborates with Batty to prolong their lives. Her careless, cheerful, and playful personality actively goes against her character in the source novel, where she is reserved and cold.

When moving fast forward to her death in both renditions, there are more differences to be noted. In the novel, her retirement is swift, and she does not fight Deckard at all, but on the other hand, in the filmic rendition, she almost succeeds in killing Deckard and puts up a good fight, making her defeat more dramatic. What she does in the film is twist the Blade Runner's head and nearly break his spine, and when she runs toward him again to kill him, she gets shot

by him in the chest. Her death is theatrical, as her corpse resembles a person who was getting electrocuted and making contorted movements, making it more frightening to watch.

Another contrast to her original character is that she is not shown to be cruel toward any animal whatsoever. Having her bestial side removed from the film makes her seem more human to the viewers and less of a replicant.

In conclusion, the character of Pris Stratton is highly contrastive to the novel as she is almost the exact opposite of her original personality. What remains the same, nonetheless, is her intention to manipulate J. R./J. F. in order to attain the things that she desires. In the novel, it is safety and security; in the film, it is access to Eldon Tyrell. Although she was made beautiful in both mediums, their physiques were different. In the novel, she is presented as someone with a small, frail frame. On the other hand, in the film, she is athletic. She is even able to put up a good fight against Deckard, making up for the difficulty her original character causes Deckard in the book (that being her resemblance to Rachael), and as a consequence, making her character a loose adaptation of the original Pris.

2.4.5. Roy Baty – Roy Batty

The paragraphs below will seek to compare and contrast the character of Roy Baty in the novel and the film, as his significance drastically differs.

In *Do Androids Dream of Electric Sheep?* Roy is the leader of the fugitive android group. Even though he is highly esteemed by his peers in the novel, he does not significantly impact the plot. He is calculating, cold, and practical; these are the characteristics he shares with his filmic counterpart. His sole role was to escape slavery in the colonies and live freely, in which he partly succeeded. Now, he is grouped with the androids he escaped with, along with his wife, Irmgard, to protect themselves from bounty hunters. His appearance comes much later in the novel, and his relevance only extends to his desire to kill Isidore. This, however, does not happen and he is killed by Deckard.

In *Blade Runner*, Roy Batty is portrayed by Rutger Hauer, who later became the movie's star through his *Tears in Rain* monologue mentioned above. He is a strong-willed, intimidating, manipulative, and cunning character who ambitiously chases after attaining a longer life, which makes his ambitions drastically different from his counterpart's. His relevance is increased by his introduction at the beginning of the film, where he goes to Chew's Eye Works (Sammon 156), a place where replicants' eyes are created. The surgeon, Chew, played by James Hong, was shaken to his core to see his creation staring back at him and saying: "*Chew, if only you could see what I've seen with your eyes.*" (Sammon 157) After the brief yet memorable monologue, Chew is ruthlessly killed by him after giving information about J. F. Sebastian's whereabouts despite not having any connection to Eldon Tyrell besides business. The film delves deeper into his personality, giving the viewer more insight. One of his evident traits is his manipulative nature, which comes to light when he has to convince J. F. to take him to Eldon. While Pris took the seductive approach, he chose to threaten him with violence. Another exciting aspect of his personality is how coldly observant he is. He was able to detect that J. F. was wary of his presence, and he did not hesitate to ask him directly about it.

However, the murder is not the only act that made him relevant; it is what he utters as he enters the room: "*Fiery the angels fell; deep thunder roll'd around their shores; burning with the fires of Orc.*" This is a direct reference to William Blake's prophetic collection of poems, *America a Prophecy*, where the original lines of the poem are as follows: "*Fiery the angels rose, and as they rose deep thunder roll'd. Around their shores: indignant burning with the fires of Orc.*" This was intentionally changed by David Peoples, one of the screenwriters, who received the suggestion from Ridley Scott himself to say it to Chew (Sammon 156). Moreover, it made a sophisticated addition to his character development. This allegorical poem, written in the 18th century, represents the angels' rebellion against their Creator. He sees himself in these angels as he wants to do the same as he wants to rebel against Eldon Tyrell, who is, holistically speaking, his father.²⁶ Now that he has killed his creator, he is helpless and does not know what to do, which signifies his utter powerlessness against the fate that has been set up for him; thus, he goes into a frenzy.

²⁶ Thao Worra, Bryan. "On the Other Side of the Eye." <https://www.blogger.com/About/>, 24 Nov. 2009, thaoworra.blogspot.com/2009/11/nam-william-blake-orc-and-blade-runner.html. Accessed 27 Mar. 2024.

As Roy's life is nearing its tragic end, his behavior becomes erratic as he chases Deckard all over the apartment complex. His behavior becomes so bizarre that he starts taunting the Blade Runner with a counting rhyme: *Six! Seven! Go to hell or to Heaven!* When Deckard is at his wit's end and on the verge of death, something miraculously changes, and he decides to save him. At that moment, it seems that he has finally realized the value of human life and decides to preserve it. Through this action, he redeemed himself by being humane, and in addition to that, he profoundly impacted Deckard life.

Another intriguing facet of his personality added to the film is his fascination with literature, especially the Bible, which attests to his yearning to become human. To create things such as poetry, one needs to have creativity, and to be able to believe in God, one must have a soul. All these paramount aspects of humanity that he lacks make him obsessed with a longer lifespan and becoming human. This topic is slightly touched upon in *Blade Runner 2049*, where agent K expresses his worries about retiring somebody who was born (*Blade Runner 2049*), indicating that whoever was conceived naturally has a soul.

In conclusion, Roy Baty's character does not bear much relevance in the novel, but on the other hand, he is given much more importance in the film, where he wants to prolong his life, and he believes Eldon Tyrell, his creator, can grant him his wish. When his dreams were cut short, he murdered him, which was an event wholly invented by the screenwriters. Another novelty was his monologues, such as *Tears in Rain*, and an excerpt from *William Blake's Orc*, where he directly references the Biblical rebellion of angels against their Creator, which is allegorical to what Roy was about to do to Eldon. Through these novel instances added by the screenwriters and even the actor himself, it is evident that the character of Roy was almost wholly invented out of thin air, making him unique to the filmic rendition.

2.4.6. Luba Luft – Zhorra

In the novel, Luba Luft is an opera singer who is artistically inclined and deeply appreciates art. She possesses a beautiful singing voice and enjoys visiting museums. However, her love for art becomes detrimental to her, as it ultimately leads to her death. This makes her character

particularly significant and distinct from other androids because she lives almost like a regular person. She challenges Rick Deckard to reflect on his humanity and questions whether he has ever taken the empathy test himself. This interaction marks a major shift in the story and Deckard's character, as he finds himself hesitant to kill her due to his admiration for her singing. In the end, it is another bounty hunter, Resch, who executes her.

While the opera singer's character is given significant importance in the novel, the film portrays her differently. In the movie, her name is changed to Zhorra, and her occupation shifts from opera singer to exotic dancer who incorporates a snake into her performances. Ironically, it is her involvement with the snake that leads Deckard to find her. Unlike her original counterpart, Zhorra does not call the police when confronted by Deckard. Instead, she manages to overpower him and escape, though ultimately, she is shot in the back and killed. Her death deeply impacts Deckard, prompting him to contemplate life and its complexities.

In conclusion, Luba Luft and Zhorra's characters are drastically different, from their occupation to their contribution to Rick Deckard's character development. What they have in common is the impact that their deaths had on him. Thus, it is safe to conclude that Zhorra's character was loosely based on Luba, only sharing the proximity of their occupations.

2.4.7. Max Polokov – Leon Kowalski

Polokov is not significant in the novel, as his retirement happened very quickly. He is introduced by posing as a Soviet police officer, Sandor Kadalyi. He tries to kill Deckard but is unsuccessful and gets killed instead.

Conversely, the significance of his character is heightened in the film as he is introduced early on. Undergoing the VK Test administered by Deckard's colleague, Dave Holden, he ultimately kills the bounty hunter due to his growing suspicions of him being a replicant. His exceptional strength poses a formidable challenge for Rick Deckard, who barely escapes alive, saved only by Rachael's intervention, resulting in his death.

To conclude, Leon and Max are drastically different characters because they are both completely unique, and their contributions to the storyline are scarce. Thus, his character is loosely based on his counterpart in the novel.

2.4.8. Eldon Rosen – Eldon Tyrell

Eldon Rosen's significance in the novel is only apparent in the early parts of the novel since he is the "father" of all the androids in the story. He is responsible for the existence of all the mechanical persons who escaped slavery and sought refuge on Earth. His first appearance coincides with the film, and it is when he meets Deckard at the Rosen association headquarters. Rachael is his niece and assistant at the same time, and she faithfully fulfills his commands by collecting intel about bounty hunters and potentially discouraging them from hunting more.

Similarly to the novel, although with a name change, Eldon Tyrell (pronounced /'tai.reɪ/ or /'tɪr.ɛɪ/), played by Joe Turkel, is the head of the Tyrell corporation, responsible for the production of the Nexus-6. He is also present during Rachael's empathy test, but after her nature comes to light for her, he abandons her while deliberately not disclosing that information to her earlier. As the story comes to its conclusion, he appears again to disclose to his "son" Roy that his life cannot be extended, and because of this, Roy kills him, marking the end of the corporation.

In conclusion, although not so present in the story, Eldon Rosen contributes to the *Do Androids Dream of Electric Sheep?*-verse and serves as the backbone of the story. The same applies to Eldon Tyrell; however, his appearance is extended by his scene at the end of the story where he is killed by Roy Batty, making the story come full circle. Except for his final appearance, the character of Eldon was faithfully adapted into a film.

2.4.9. Harry Bryant – Harry Bryant

The appearance of the character is very brief since his only purpose in the story is to assign Deckard to the mission his colleague failed to complete. In the novel, he is given a few more appearances throughout Deckard's investigation, and in the film, he only appears in the beginning only for him to give him the mission and to show him the recorded interview with

Leon. Thus, his character, except for a few minor details, has been faithfully adapted into the film.

2.4.10. Other characters

The paragraphs below illustrate characters who appear in the novel but do not appear in the film and vice versa by omitting or replacing them altogether.

The only characters unique to the film are Gaff and Chew. Gaff is a Blade Runner who works for Bryant and helps Deckard find the replicants, but he never actually interferes. Furthermore, his origami is relevant to the story as he leaves the protagonist a paper unicorn, indicating to viewers that Deckard is a replicant. He is also the only person, along with Rick, who reappears in the sequel *Blade Runner 2049*, and as a form of an homage to Philip K. Dick's novel, he creates a sheep origami for Agent K. Additionally, he is the only one in the film that speaks "cityspeak" or "guttertalk," which is a mélange of Japanese, Spanish, German and other languages, giving an emblematic depiction of the future noir. The second character is Chew, the eye manufacturer introduced early in the film. He is relevant to the story as he gives Roy Batty a hint as to how to reach Eldon Tyrell.

On the other hand, the novel introduces a few more characters that were entirely omitted or replaced in the film. Sandor Kadalyi was a Soviet police officer who was supposed to help Deckard hunt androids down, but he did not appear at the end. In the film, he was replaced by Gaff. Iran only appeared in the novel, and she made no appearance in the film; however, she was mentioned as an ex-wife in Deckard's voice-over in the US Theatrical release of the film, which significantly changed the storyline as it was her cold attitude toward him that led him to sleep with Rachael. Another character omitted by the film was Irmgard Baty, Roy Baty's wife, who did not contribute much to the story, but it is thanks to her that Roy did not kill Isidore. Garland is another android deliberately forgotten in the film since the chapters in the fraudulent police department were not included altogether. A more significant individual who appears in the story is Philip Resch, who contrasts Deckard as he does not harbor any empathy for androids.

These paragraphs further demonstrate how many characters, although some had minor appearances or mentions, were omitted in the novel or replaced in one way or another. In total, two new characters were introduced in the film, and five characters were excluded or

substituted from the novel. A special case was Gaff, whose role was pivotal in understanding Deckard's true nature as a replicant.

2.5. Different releases of *Blade Runner* in relation to the novel

This final section will list the *Blade Runner* film releases and the changes that will be compared to the novel and other releases. It will, thus, to some extent, refer to Linda Hutcheon's third perceived way of studying adaptation, which is the public reception of the films since their reactions are mostly the reason for the re-releases.

2.5.1. #1 Sneak previews

The film's first screenings already occurred in late February 1982, four months before its official release. As listed in *Future Noir Making of Blade Runner*, they took place in Los Angeles, Van Nuys, Denver, Colorado, Dallas, and Texas (Sammon 331-332). According to Ridley Scott, it was a workprint, meaning that the versions screened had issues with color and some missing soundtracks from Vangelis (Sammon 332). However, the first viewers, although enthusiastic about the film (and Harrison Ford), expressed concerns about the difficulty of following the storyline, graphic violence, pacing issues, the dismal atmosphere, and the anti-climactic ending (Sammon 334). Consequently, Ridley Scott addressed these issues in the following releases. Nevertheless, the audience praised the visual and technical aspects of the film, but it was still considered a no-hoper for Warner Bros. (Sammon 336).

The original workprint version of *Blade Runner* was screened again at the NuArt theater in 1991 (Sammon 389-390). These screenings saw massive success and revenue, and the theater even became one of the most earning theaters at that time (Sammon 390).

According to Sammon, upon retrospective analysis, this particular version of *Blade Runner* exhibits significant differences compared to other versions. He contends that there are "no less than 70 different audio and visual dissimilarities" between this version and the others (Sammon 391). One notable distinction is the inclusion of white line credits at the beginning, whereas, in the workprint version, they instead describe the word "replicant" as a dictionary entry. Linguistically, the presence of cityspeak is exclusive to this version. Additionally, a noteworthy aspect is sharing an 18-second scene with the final cut version, where Deckard walks through

a crowded street. This scene is just one example of the variations discussed by Sammon (393, 395).

In conclusion, the first screening served as a blueprint for the upcoming releases of the film. Also, this is the version Philip K. Dick saw of the film a few months prior to his death, and as mentioned before, he was in disbelief at how similar it was to how he had imagined it (Sammon 328, 329). The run that happened almost a decade after the original release did not introduce anything new in the film. However, it did assist avid franchise fans in revisiting a different version of *Blade Runner*. It enabled them to make various comparisons, fostering a deeper appreciation for the film.

2.5.2. #2 San Diego preview

In response to the criticisms received, changes were made, and two months later, a screening was held in San Diego. This new version featured an altered ending, introducing Roy Batty at a telephone booth and concluding with a more optimistic “ride-into-the-sunset” type of ending, which contrasted with the previous abrupt ending of the elevator doors closing (Sammon 354). Ridley Scott and his team decided to incorporate voice-over narration to address audience confusion regarding the storyline. While some narration was present in the Dallas sneak preview, this updated release included even more to provide additional context to the story. Despite opposition, Ridley Scott was adamant about integrating these narrations to enhance the film’s noir atmosphere (Sammon 339). These additions served to elaborate on various aspects of the plot, such as Rick Deckard’s relationship with his wife, Iran, which was previously unexplored in the film. Furthermore, they provided explanations for terms like “Blade Runner” or “skin job,” shed light on Deckard’s decision to accept Harry Bryant’s offer, delved into his thought process during replicant investigations, and offered insight into his emotional journey throughout the film.²⁷ It is through this narration that the character of Rick

²⁷ Fancher, Hampton, and David Peoples. “BLADE RUNNER Script.” *Www.cs.kent.edu*, 25 June 1982, www.cs.kent.edu/~cschafer/web2/hw/br/pgs/script.html. Accessed 30 Mar. 2024.

Deckard resembles his literary counterpart in terms of thought processes and specific aspects of their private life.

Regarding the ending, which was confusing for the Denver and Dallas audiences, Michael Deeley stated that the production team devised an additional scene in which Rick and Rachael drive to the countryside to escape persecution. It had initially been scheduled to be part of the film, but due to lack of time, it was only included after the negative reviews. This was later changed again by Ridley Scott, who completely removed this scene and added Gaff's voice-over, giving a more uncertain conclusion to the film (Sammon 347). Ivory Powell, one of the film's producers, stated that there were multiple variations of the ending: *"First, you were going to see this expansive matte painting of Rick Deckard's sedan driving out of the city with all of the Los Angeles spread out behind it. But that got slashed because of budgetary reasons while they were still doing the effects. Then there'd be a dissolve, and you would see Deckard's car coming out of a tunnel into the sparsely wooded area. At that point, while Rachel and Deckard were talking, they would spot a Unicorn galloping through the woods. Somehow, this was supposed to tie in with Deckard's earlier dream of Unicorn. I never did quite understand how."* (Sammon 347). This completely goes against the ending in the novel, where the story ends with Rick returning home to his wife exhausted and learning that somebody had pushed his animal off the roof.

In conclusion, the novel was not at all considered when constructing the final moments of this version because Rick chose to go home to stay with his wife. It was substituted with a voice-over that elicited feelings of uncertainty as to what was going to happen to the lovers.

2.5.3. #3 US Theatrical release, also known as Domestic release

The "Domestic Cut," as described by Paul M. Sammon, was first screened publicly as the third version of the film on June 25th, 1982. This version of the film, tailored for the US theatrical release, underwent significant alterations to its plot. Many scenes were shortened or removed altogether, while some were duplicated to maintain narrative flow (Sammon 358). Despite these efforts, the film continued to face criticism, mainly directed at Harrison Ford's

voice-over and the altered happy ending (Sammon 362). However, despite initial setbacks, the film gradually gained popularity over the years following its release. Despite these adjustments, the film remained distinct from its original vision.

Upon deeper inspection, it is concluded that this version of the film was the closest the filmmakers got to translating the novel since it introduces the background information initially omitted in the film. One such omission included the mention of Iran and her turbulent relationship with Deckard.

2.5.4. #4 The International Cut

In the late 80s, the film gained traction, thanks partly to the Criterion Collection Deluxe release, which presented the film in a letterboxed laserdisc format (Sammon 374). This release was notably expensive but sold successfully despite being different from the US theatrical version by having an additional 15 seconds, as noted by Sammon. Three key differences were highlighted. Firstly, the murder of Tyler Eldon Tyrell was portrayed as much more brutal, with the graphic act of inserting and removing thumbs from his eye sockets added. Secondly, additional details of Deckard's fight with Pris were shown, including her inserting two fingers into Deckard's nose and choking him with her thighs, along with Deckard shooting at Pris three times instead of two and Pris thrashing on the floor for an extended period. Thirdly, during Deckard and Batty's fight, a scene was added where Batty's nail pierces through Deckard's hand, with explicit visuals of the nail protruding from the back of his hand and bleeding (Sammon 375).

In conclusion, despite the alterations made in subsequent releases, the changes remained disconnected from the original novel. Screenwriters introduced entirely new elements, such as detailed descriptions of certain fights and killings, which were absent in the novel. These additions diverged significantly from the source material, as the novel did not delve into the intricacies of the action sequences and violence depicted in the film adaptations.

2.5.5. #5 Director's Cut

The genesis of this penultimate cut occurred following the circulation of the workprint version of the franchise, which was erroneously marketed as the Director's Cut. Scott, however, refused to let this mislabeling stand and asserted that it should not be considered as such. Consequently, he took the initiative to create an authentic Director's Cut in 1992 (Sammon 401). Scott's initial dissatisfaction stemmed from the absence of the Unicorn scene, a crucial moment where Deckard dreams of a unicorn, which was missing from the original version. This scene later is connected to Gaff's unicorn origami, suggesting that Deckard's dreams may have been implanted, implying that he is a replicant. According to Sammon, "*The Unicorn scene in 1992's directors cut was actually an unused trim, not the real Unicorn scene footage initially edited into BR by Ridley Scott. The authentic Unicorn material would not appear until 15 years later in BR: The Final Cut.*" (Sammon 406)

This addition of narrative, which is not present in the original novel, is a figment of Scott's imagination. Nevertheless, it contributes to the motif of animals that is so prominent in the source material.

2.5.6. #6 Final Cut

On May 26th, 2006. Warner Home Video announced they planned to release the Remastered version of the Director's Cut. So, as the film's 25th anniversary of the original US Theatrical release was approaching, the Final Cut was to be released on October 25th, 2007 (Sammon 445-446). In contrast to the previous releases, Ridley Scott had complete control over this project along with the producer Charles de Lauzirika, who helped him compile the definitive version of the film (Sammon 447).

The producers cleaned up each frame during the film's conversion from celluloid to a more contemporary digital format (Sammon 462). The higher definition revealed certain details that had been hidden due to darker lighting, but these were only the gist of the many alterations, which also included the soundtrack by Vangelis, credits, removal of some scenes, and even

edition of some text (Sammon 463-466). The most significant scene that was added was the complete unicorn dream that had been only seen in fragments in previous releases.

In conclusion, this final version did not include additional scenes from the novel; however, it did make some corrections regarding the overall pacing, quality of sound and film, etc., marking the definitive version of the film.

3. Conclusion

This thesis sought to compare Philip K. Dick's novel *Do Androids Dream of Electric Sheep* with its filmic rendition. The basic interpretive framework, provided in the theoretical part, invokes Linda Hutcheon's position that a postmodern reception of film adaptations has inevitably moved away from the old interpretive paradigm that tended to see a lack of fidelity as a failure by the filmmakers. In other words, even a very loose rendition of the original material qualifies as a legitimate adaptation. Within this broad range of parameters, we sought to answer the question of whether the *Blade Runner* franchise was more likely to be seen as a loose variation on a theme or a relatively faithful rendition of the novel.

The second part, the analytical part, concentrated on five subsections. The first subsection compared the plotlines of each medium. The second part discussed various themes such as morality, naïveté, isolation, etc. Thirdly, motifs and symbols were discussed. Penultimately, each significant contributing character to the plotline, such as Rick Deckard, Rachel Rosen, and Roy Baty, was explored in turn. Finally, our attention was steered toward the various releases of the film, which highlighted possible similarities or disparities between the novel and the filmic rendition.

In the first subsection, both plots are described in some detail, and various discrepancies, such as events and other components of the story not being faithfully translated into the film, have been concluded. One of those significant events includes the relationship of Rick and Rachel, where instead of ending up as sworn enemies, they end up as lovers whose love lasts decades after the story ends and, as a result, making the storyline go in a completely different direction than the author initially intended it. Hence, we can summarily conclude that the source has served only as a source of inspiration for the screenwriters Hampton Fancher and David Peoples.

The second section treated the themes of morality, violence and suffering, naivety, isolation, love and empathy, and martyrdom whilst intertwining them with the events that manifest these concepts. Isolation, love, and empathy are the only themes that approximate the original storyline. One such case is the empathy test, which was faithfully adapted into the film. The screenwriters, however, did not just stop there. They even went as far as copying the questions Deckard asked Rachel during that test, highlighting that the scene was based on that particular section in the book.

Nevertheless, this was not the case with the vast majority of the themes, most notably isolation. The most representative character of this theme was J. R. Isidore, who, because of his forced isolation, was pushed into finding companionship with androids who could have inflicted harm on him. This trait of his bled into the theme of naïveté, which was extensively present in both stories. Nonetheless, this theme was explored in a different manner and within different characters. As a consequence, in most of these chapters, it has been concluded that all these things have been mentioned, and they do appear in one way or another. However, each occurs differently, which further proves that the film took liberty with each of these parts and took them in a different direction. This further proves that the original material, *Do Androids Dream of Electric Sheep?* was, in fact, a source of inspiration and not an adaptation.

The third section focused on motifs and symbols that appear in both stories. As there were many in both mediums, the author of this thesis has picked four: animals, eyes, dust, and rain. Most evidently, the animals are almost entirely absent from the film except for a few instances, such as the owl, which was precisely adapted into the film. However, unlike in the novel, it was not used as a bribe but as an object of admiration since owls have been extinct in both stories. Besides this, there are no mentions of animals bringing a certain elevated status to their owners whatsoever. It has to be noted that there is a particular scene, also called the Unicorn scene, which was supposed to prove that Deckard is replicant. The motifs of dust and rain were intertwined in their exploration in this thesis since one replaces the other in each medium. They have many things in common, such as eliciting feelings of isolation and adding a daunting atmosphere. Nevertheless, there are certain instances where they differ. These discrepancies were taken into consideration, and it has been concluded that even though the motifs and symbols were retained to a small extent, they have been loosely adapted by the filmmakers.

The fourth section concentrated on the differences between the portrayals and beliefs of each character in the novel and the film. On the surface, there are a few differences to be seen—Deckard is still a bounty hunter, and Rachel is the femme fatale who causes the main character to rethink his beliefs and change the course of the story. Most detail has been retained with Rick, whose occupation did stay the same. However, his beliefs, attitudes, and overall demeanor seem entirely different from what the reader sees in the novel. The character of Rachel Rosen is also completely different because in the novel, she poses as a quasi-antagonist, but in the film, she is a complementary character, as she aids Deckard in grounding his newfound beliefs. Many such discrepancies have been found in other characters, and thus, it is safe to conclude that although characters do appear to be adapted from the book, the number

of differences is too great. That being so, even the characters' adaptation is not entirely a faithful adaptation, even though the names have been retained in the film, making the 1982 rendition a loose adaptation of the main protagonists.

Lastly, the releases were discussed briefly since they mark the inalienable part of the franchise. *Blade Runner* is famous for its various remakes, and in most of them, the original film that was screened in Dallas has been significantly changed, not only in a qualitative sense but also plot-wise. A case in point was the addition of the Unicorn scene, which was supposed to affirm to the viewers that Rick Deckard was a replicant, which actively went against what was established in the novel.

In closing, various findings from the research have been taken into consideration. It is evident that the film *Blade Runner*, directed by Ridley Scott, was not adapted or based on the novel by Philip K Dick, but it was inspired by it, creating a loose adaptation that became a unique experience of its own.

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