Abstract

A textual analysis of Ridley Scott’s futuristic film Blade Runner (1982) is presented. Above all, the purpose is to inquire about how radical effects of modernity are represented in film discourse and, specifically, in the construction of identities in film. What elements representing the social are mobilized in this movie in order to express-through futuristic fiction-the critical consequences of modernity in contemporary societies? Certain components of modernity and post modernity—treated here as multiple modernities—such as rationality expansion and the consequent crisis of sense, space and time rearticulations, creation of confidence and risk environments, and hybridization processes, are explored here in the light of identity codes revealed in Blade Runner: 1) mortality, 2) memory and power, 3) anomie and sense, 4) solidarity, and 5) irony.

Keywords

Blade Runner, film, modernity, post modernity, identities, cyborgs