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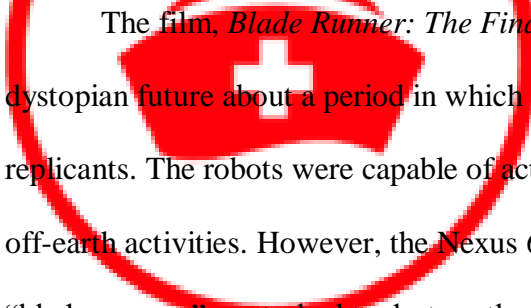
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Aesthetics and Methodology on the Cinematograph of *The Blade Runner: The Final Cut* (1982)



The film, *Blade Runner: The Final Cut* (1982) is a science fiction movie set in a dystopian future about a period in which humans have developed high-tech robots called replicants. The robots were capable of acting like humans and were mostly used for high-risk off-earth activities. However, the Nexus 6 replicants became illegal, and the police units called “blade runners” are tasked to destroy them, an act the film calls “retiring”. Ridley Scott, the director of the film and the cinematographer effectively uses the elements of aesthetics to develop the form and content of the film. Some of the basic aesthetics and methodology utilized in the film include the lighting, composition, camera movement, scenes’ coverages, and elements such as smoke and water, to fulfill the specific cinematographic requirement.

Lighting in the film setup directs the eyes of the viewers to the specific actor or a specific scene. The *Blade Runner* uses the illumination of light to reflect the psychology of the characters and show a change of scenes. The light is sometimes dynamic and changes from hard to soft and

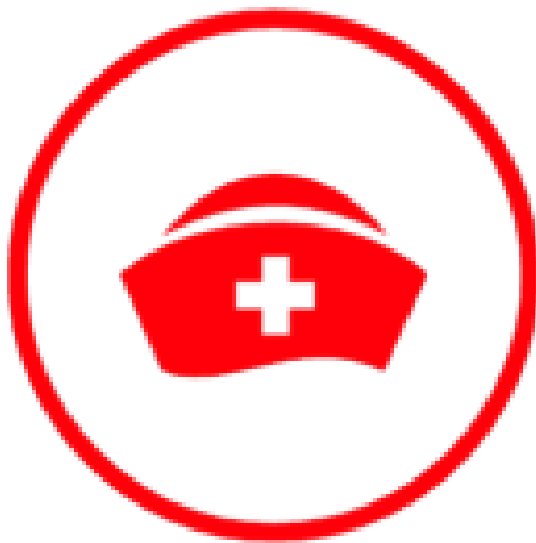
vice versa. For instance, the film starts with some dark light and very few bright lights. The movie does this to create suspense and develop a sense of realism of the city invaded by the replicants. For instance, from 0:23:15 to around 0:27, the film shows a dark light that makes the objects and characters blurred. In the same scene, there is smoke and rain which ultimately makes the view of the city dangerous. Thus, lighting technique, composing of natural lighting, low light, hard and soft light, bounce light among others, is used as a methodology in film and movie industries for the sake of aesthetics.

The most noticeable aspect in the characterization and the dark lights and their color dynamics can be derived from the actions of Hannibal Chew, Roy Batty, and Leon Kowalski dominates the scene as a frightful episode of the Nexus-6 replicants invades Hannibal Chew and led by Batty. The smoke signals an upcoming on-screen episode that is likely to draw the viewers to an important scenario that is more significant to the whole movie.

Lighting in the depiction of the characterization is a cinematography element used in the film to reveal the concealed identity of the characters. Deckard's apartment is inexplicably dark and the details about it are not visible. This depicts his attribute as introverted, cold, and emotionless. He is a *Blade Runner* who protects his profession as a protagonist and is very optimistic to make sure he "retires" the replicants from planet earth. The apartments look different when she gets to a relationship with Rachael and the lighting becomes brighter to depict a change of the mood and feelings for Deckard.

Conclusively, *Blade Runner* uses light as an element of mise-en-scene, create certain effects of mood, makes it easier to understand the characters, their actions, the developing themes, separate objects from the background, and creates uniqueness in each movie as purposed by the cinematographer. Falling in the noir film genre, the hard shadows, and stark contrasts of

the dark shadows and variations of light in the chiaroscuro effect. Thus, the outlook of shadows and light created through the camera effects and movements as well as other sources of light like Eldon's window fulfills the aesthetic effect in the film. Lighting and other cinematographic elements and their effects work to facilitate the effectiveness of the form and content of the movie.



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Scott, Ridley, et al. *Blade runner*. Los Angeles: Warner Home Video, 1982.



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