

DRESSING OVER AND ARTIFICIAL BODY IN BLADE RUNNER, OR `FEMININE` IN ABSENCE

Summary

Blade Runner is one of the most complex mainstream narratives that uses metaphor of film to bring out the distinction between „human” and „inhuman”, through the concept of „feminine”. While setting up „artificial” as a potential, through its postmodern approach to film noir genre and its stereotypes, this film establishes a critical approach in relation to the issue of „what is real” and „what is natural”. In this way, the „absence of feminine” in the film becomes the equivalent of the female subject existence inside of the patriarchal discourse.

This text, analyzed through poststructuralistic and psychoanalytic theory of Julia Kristeva, discovers an amazing accordance between „non-existence” of the heroine Rachel and impossibility of defining the „feminine” concept inside of the language and patriarchal discourse. In terms of Kristeva’s theory, Rachel („feminine”) can only exist out of the film narrative (outside of the language borders).

Unlike other “women Replicants” who must disappear from the narrative (be terminated from the movie) as too much pre-determined, Rachel makes to survive the termination. The fact of having become aware she was a Replicant, made her “more real”. Her artificial pre-determination starts to fade away in the unknown, in which she initiates to revel. In that way, Rachel’s absence from the narrative tends to make her more real. Thus, it could be concluded that her existence is arising from her fading.