

Upheavals in the world of a writer permeate their imagined worlds in subtle ways. Evaluate how composers use setting in ways consistent or inconsistent with this view

Composers deliberately utilise cognitive estrangement to construct literary worlds that enhance verisimilitude under Suvin's definition of sci-fi, propagating diverse conceptions of human nature through a metonymic critique of humanity's obstructive upheaval by opening a liminal realm towards progress and recovery. Accordingly, Mary Shelley's epistolary gothic Frankenstein metonymically critiques hubristic enlightenment conceptions of humanity exemplified by the French Revolution to valorise the romantic portrayals of the sublime. Comparatively, Samuel Beckett's tragicomedy Waiting for Godot utilises the Theatre of the Absurd to explore the existential angst of the nuclear age by valorising the flourishing value of individuals' particular authenticity. Alternatively, Ridley Scott incorporates post humanist scepticism upon technological advancements responsible for exclusivist conceptions of humanity within the sci-fi feature film Blade Runner, valorising progressive upheavals by critiquing postcolonial disruption of capitalist hegemony of 1980's Thatcherism.

Frankenstein's epistolary form metonymically critiques conceptions of humanity implicated in the abortive French Revolution, representing negative upheaval through sublime imagery within idealistic literary settings to cognitively estrange audiences to valorise restoration of Romanticism. Accordingly, Walton's prioritisation of glory personified through "*the very stars*", utilises cognitive estrangement to epitomise antagonist relationships between enlightened humanity and the natural world within the metonym of divinity, accompanied by the metaphorical "*testimonies of ... triumph*" that symbolise domination within the literary setting. Furthermore, Frankenstein's assertion of himself as a "*creator*" from a "*new species*" religiously connotes elevation to divinity that cognitively distances audiences to epitomise Shelley's critique of enlightened values surpassing the potential of romantic upheaval following the failure of the French revolution, confirmed by the high modality of "*No father could claim the gratitude of his child.*" Accordingly, The creature's embodiment of hubris in seeking authority amongst the romanticised values as "*the creator*", is demonstrated within the hyperbolic metaphor of "*the living monument of presumption and rash ignorance,*" categorising his product as an exploitation of natural order, culminating in the obstructive upheaval of the literary setting.

Contrastingly, Beckett's use of the Theatre of the Absurd in propagating an existentialist approach to seeking particular purpose within the literary setting of Waiting for Godot, utilises functions of cognitive estrangement to metonymically critique the political upheavals of the nuclear age, prompting institutional conformity. Correspondingly, the mimetic representation of the absence of rationally discernible purpose to existence through the ritualistic stage directions uncontextualised by

dialogue when each character “*takes off his hat, peers inside,*” introduces the cognitive estrangement of the nuclear holocaust that rendered all action meaningless under the threat of mass extinction. Accordingly, Vladimir’s idiom for resolve as he rhetorically asks “*what’s the good of losing heart,*” accompanied by the hyperbolically identified period as “*a million years ago, in the nineties,*” alludes to the apogee of the progressive 1890s La Belle Epoque whilst being atop the symbolically industrialised “*Eiffel Tower,*” metonymically referencing the technological utopianism of the 1889 World Expo. Furthermore, Estragon’s metonymic reference to romanticism through his suggestion of “*turn(ing) resolutely towards nature*” is dismissed as a second discredited conception of humanity due to its failure to restrain catastrophic utopianism as Vladimir’s first-person pronoun within his claim that “*we’ve tried that*” references the failed upheaval against the capitalist European monarchies in the midnineteenth century within the diegetic space.

Incorporation of post humanist scepticism upon universal notions of human nature in Scott’s sci-fi film Blade Runner, metonymically critiques technological advancements that prompt exclusivist conceptions of humanity within literary settings, cognitively estranging audiences to recognise concerns for Third-World proxy wars. Accordingly, the Voight-Kampff test introduces motifs of animal cruelty through Leon’s perception of the tortoise as a coveted commodity within sensitive imagery of its “*belly baking in the hot sun,*” as desert scenery accompanied by non-diegetic music incorporate intertextuality from *Do Androids Dream of Electric Sheep?*, highlighting the self-destructive nature of rationality, correspondent to Cold War nuclear anxiety of the 1980s. Similarly, situational irony of Bryant’s explanation of emotion through congeries of “*hate, love, fear, anger, envy*” consequently reduces the replicants’ value, reinforced within dehumanising connotations of their “*four-year life span,*” synecdochally representing authoritarian’ underlying anxiety about humanity’s superiority. Accordingly, Bryan’s downcast facial expression in response to Deckard’s question, “*And if the machine doesn’t work?*,” accompanied by casual dysphemism of “*skin jobs,*” inaugurates exclusivist conceptions of humanity upon metonyms of artificial appearance. Tyrell’s paradoxical motto “*more human than human,*” accompanied hyperbolic disregard for Rachael as “*nothing more*” than an experiment, constructs a liminal realm towards unregulated market capitalism of 1980s Thatcherism, critiquing the exclusive humanist discourse of Tyrell’s juxtaposition with Rachael’s innocence within the diegetic space.

Shelly’s sci-fi medium Frankenstein utilises cognitive estrangement to construct a liminal realm towards romanticised social upheaval by transitioning through the literary setting that acts in political accordance to the French revolution. The creature’s romanticised representation of the sublime is displayed through the cold ambition of Frankenstein and Walton by appropriating Milton’s Paradise Lost, allegorically symbolising the necessity in preventing monstrous conceptions of humanity by

illustrating the smile that contained “*kindness and affection.*” This is accompanied by the polysemy of his felt “*sensations*” of an “*overpowering nature*” that was a “*mixture of pain and pleasure,*” utilising romantic values as a subject of implicit endorsement for a society that fosters these emotional supports within the literary setting. Accordingly, the snow-capped alps symbolising the sublime nature of the transitional world politically connotes the French revolution and the expansion of Napoleon’s power, metaphorically represented as a “*glorious presence-chamber of imperial Nature*” that symbolises a throne of the romanticised setting. The impersonal description of the “*silent working of immutable laws*” perpetually destroying the glacier metonymically symbolises the breaking down of traditional authority within the “*accumulated ice*” in the liminal realm, thereby advocating a transition to a romantic embodiment of the “*magnificent*” natural order.

Similarly, Beckett’s utilisation of symmetrical act structure valorises the flourishing of individuals according to their particular authenticity by opening a liminal realm in Waiting for Godot towards positive social upheaval implied by an existentialist conception of humanity that counters the ideological façade of collective progress discredited by existential angst of the nuclear age. Accordingly, Pozzo’s tirade provoked by Vladimir’s questioning about Lucky’s muteness metaphorically expresses his symbolic state of being “*blind as fortune*” to individual particularities defining human flourishing as he declares that all events happen on “*the same day, the same second,*” reinforced through the disturbingly evocative metaphor of mothers “*astride of a grave*” accompanied by macabre imagery as “*the grave digger puts on the forceps.*” This enables Vladimir’s anagnorisis of life’s recurrence through the imagery of futility to recognise the flourishing value of recognising individual particularities. Contrastingly, Estragon’s verbally ironic statement that it is “*never the same pus*” that hyperbolically “*oozes*” from “*everything*” ridicules Vladimir’s realisation of the changing leaves within the setting, linking the absurdity of seeking universal meaning to the idea of sustaining intrinsic purpose through a liminal realm that metonymically portrays the redundant existentialist philosophies of the nuclear age.

Scott encodes the literary world of sci-fi feature film Blade Runner with critique upon prioritisation of exclusivist humanist technologies, thereby valorising upheavals in the liminal realm towards postcolonial upheaval disrupting capitalist hegemony of 1980’s Thatcherism. The dramatic irony of Zhora’s introduction, “*tak(ing) the pleasures*” from the metaphorical “*serpent*” that “*corrupted man,*” equates rationalistic hubris of humanity to destructive post-humanist exclusivity within the literary setting, highlighting the replicant’s moral equivalence to the dominant class. Roy’s ironic display of primitive behaviour through howling at the loss of Pris accentuates his response to Deckard’s attack that it “*was irrational*” and “*unsportsman-like,*” revealing his resentment towards the moral standards of humanity. Similarly, ironic euphemism of Deckard’s near death as “*quite an experience,*” juxtaposed with the sobriety of Roy’s realisation that these conditions are “*what it is to*

*be a slave,*” accompanied by swelling diegetic music over the close-up of Deckard being saved, biblically alludes to Christ’s divine grace throughout his crucifixion. Roy’s reference to his “*tears in rain*” strengthens this through revealing his failure to recognise moral equivalency of the replicants to humanity under technological corruption, accompanied by white dove’s flight, symbolising the inner life of the replicant, creating a liminal realm towards a post humanist future to valorise empathy for the subhuman.

Shelley’s Frankenstein critiques enlightenment values to valorise romanticised forms of the sublime. Comparatively, Beckett’s Waiting for Godot challenges existential angst to valorise individuals’ particular authenticity. Alternatively, Scott’s Blade Runner critiques exclusivity to advocate alterity amongst all life forms. Composers utilise cognitive estrangement to critique ideological upheaval, opening a liminal realm towards progress.