

### CLOSE STUDY

# TYRELL'S DEATH SCENE

Tyrell's death is a Frankenesque scene in which Roy meets his maker, whom he addresses as the god of biomechanics. He asks Tyrell for more life.

In an earlier scene Roy displays his cunning and mental ability by tricking J. F. Sebastian into taking him to meet Tyrell. The meeting takes place in Tyrell's apartment. Its Gothic architectural style makes a strong statement about social inequality in Los Angeles 2019. The opulent decorations suggest extreme wealth. Tyrell's apartment contrasts with the impoverished, crowded living conditions of the people who inhabit the streets.

Opulence is reinforced by Tyrell's brocade dressing gown and his large bed, which was modelled on the bed of Pope John Paul II. Ironically, this suggests that Tyrell has the jurisdiction of a pope.

The glowing candles in Tyrell's apartment are suggestive of a Gothic horror aesthetic. In Gothic horror texts, the monsters struggle to find out who they are. In Mary Shelley's *Frankenstein*, Frankenstein turns against his maker, as he seeks to find meaning in his life. Candles also extend the fire imagery in the opening scene, suggesting Earth is a kind of Hades.

When Roy confronts Tyrell, he makes it clear that he is concerned about his impending death. 'I want more life fucker.' (p.103) Tyrell callously replies that death is not in his jurisdiction, that he cannot change the coding system in Roy's brain. In the exchange between Roy and Tyrell, we see Roy's intelligence and mastery of scientific knowledge.

Tyrell calls Roy the 'prodigal son', (p.104) a term drawn from Christian mythology. The 'prodigal son' refers to a parable told by Jesus in which a young man leaves his home, having received his inheritance. Although he wastes his fortune, he is welcomed and forgiven when he returns. Yet Tyrell shows that he does not really care about Roy or any of the other replicants. He tells Roy that 'the flame that burns, bright burns half as long; and you have burned very, very brightly'. (p.104)

Roy's reply demonstrates that he has a conscience. 'I've done questionable things' (p.104) he says. In contrast, Tyrell does not seem concerned about having created replicants that are 'more human than human'. Roy cynically concludes that he has done nothing that would prevent the god of biomechanics from letting him into Heaven.

The actor Rutger Hauer interpreted Roy as being a character for whom sexuality is not important. Roy is able to kiss Tyrell and then murder his maker. Tyrell's murder is a reaction to the anger, pain and bitter disappointment Roy feels. Roy and Tyrell's confrontation leads us to question the ethics of creating artificial forms of human life.

Eye deaths are heavily symbolic and have a Frankenesque quality about them.