

Axelle Nicole Gano

## Journal

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*Re: "The Door in the Wall" by H.G. Wells*

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**DESCRIPTION OF THE GARDEN/UTOPIA, which Wallace only encounters once:**





After you read through the passage related to the garden Wallace discovers once he walks through the mysterious door in the wall, think about what kind of utopia this place represents for him. Try to categorize it according to the kinds of utopias I described



in my introductory lecture. Why does Wallace specifically crave for this version of utopia, keeping in mind his family history and character? What is it about this place that makes him feel more whole inside?

## Longing



When Wallace discovered and walked through the mysterious green door in the wall, he encountered a place where everything seems to be perfect; “the haunting memory of a beauty and a happiness that filled his heart with insatiable longings”(96). Wallace specifically crave for this version of utopia since the door for him was an escape from all of his miserable realities. Wallace lost his mother when he was only two and he was being taken care of by a nursery governess. His father was stern and was a preoccupied lawyer who paid little to no attention to

him; for Wallace at least the Door in the Wall represent his heart's desire . The garden in the Door in Wall filled him with happiness: the woman that took care of him and read him a

book, reminds him of his mother. He was craving for that mother love  that he never received, he was longing for attention from the people around him that he imagined playing with

some of his playmates in the garden  and patting the panthers. It was the home  that he envisioned and wished to have outside the door. It filled his loneliness by going through that green wall: where he was away from the reality that he wished that he would forget.

How do you feel about H.G. Wells' choice of details in bringing this imaginary garden to life? In what way does his view of utopia respond to the world he himself inhabits? The limitations he might have had as a person. Is there a particular reason this author might have to explore the idea of utopia in this story, from what you now know about him (I gave you some details in my biographical audio-lecture)?

Bringing the imaginary garden to life meant that the garden represents a beautiful path in life, where there is color that will fill someone desires and garden means the nourishment  : garden is where flowers are planted and are flourished . It means that the garden is the root


for Wallace in the story: this root is what should have made him **stronger and sturdier** when tough life hits him. H.G. Wells' father was a gardener and a servant who came from lower-middle class. Wells was born into a family where his family does not have a high status in society and Wells was dealing with his own **inner conflict** with his family and what he had to



**suffer in life**



. Which is how "The Door in the Wall" was constructed, it was Wells

parallel world, where he had imagined life as being a **good son**  **with a privileged in life.** "The Door in the Wall" was sort off Wells utopia but **with a different plot twist in the ending of both Wallace story and Wells story.** Since H.G. Wells is a writer of novels, histories, short stories, and social commentaries, he was outspoken and pacifist which he gave life to Lionel Wallace, who was his **alternative personality with a prestige title and an obedient son.** As political thinker, Wells gave Wallace the job as politician to see how the path of Wallace would lead. Wells watched Wallace **fail** for choosing the wrong path in life. In my opinion H.G. Wells conveyed the message that a person should **choose its own path by following its heart and not based on other people's opinion.**

Think about your own childhood. Did you ever try to believe in an imaginary place/person/situation that made you feel truly happy? Can you describe this place? Have you ever thought why you might have come up with this fantasy in your imagination, being who you are and coming from the family/background you do? **Why do you think the line between fantasy and reality is so blurry in the minds of children?** Why do you think we lose this ability to bring things into being later on in life? In short—why do you think we stop believing in the worlds/realities that form in our imagination—and why do they form in the first place?

I didn't really have any imaginary place where I envisioned myself to be truly happy in this place when I was a kid, but I got inspired by Harry Potter films where I imagine myself being a wizard and lives in Hogwarts. I was and still am a fan of Harry Potter that when I watched this film, I feel happy and glad that I re-watched the movie repeatedly and never got tired of watching it. I get fascinated every time I watch it and still discover new things about the story. Also, it was actually one of the first live action film and not animated film that I watched as a kid. I imagined myself walking in long corridors of the school after school hours like a rebellious kid. I imagined being invisible and was able to cast some spells against my enemies. I imagined this place as a magical, yet dangerous place filled with so many adventures and mysteries. I wanted to discover myself in this place. As I mentioned before I got this inspiration by watching Harry Potter and being a fan of it which is why I imagined myself being in that



secret magical place. I think that fantasy and reality is so blurry in the minds of children since they have a hard time differentiating what is fantasy and reality. It is also hard for them to know what fantasy and reality is when some adults encouraged children to have some



imagination which helps them be creative . Also, the make-believe fairy tale books that are often in possession of children encouraged them to fantasize rather than think what reality is. When children fantasize, they often have difficulty differentiating fantasy and reality since some





of those fantasy are some memories of their dream or a fragment on what happened during childhood: which is why fantasy and reality are so blurry in the mind of children. I think that we stop believing in the worlds that form in our imagination, because we outgrow them and they get replaced by a more situational realities and these realities don't usually involve a happy ending like how writer would describe the ending as "as they live happily ever after", there are more stories after the happy ending that is not shown or known which is why they cut the stories that way.


If this particular story allows us to psychoanalyze the desire for utopia, how might you psychoanalyze it? Can you think of any Freudian/Jungian interpretation that you might bring into such an analysis? What do you think H.G. Wells is ultimately saying about the power of the imagination & its place in our lives, or as a part of a society of people?



I might psychoanalyze this as a longing for a mother's love , since Wallace's mother died when he was only two: he never had any opportunities to be loved and to be taken care by her. Wallace also saw a woman who took care of him, read him books, which represent a mother taking care of her child. Freudian/ Jungian interpretation that might bring to the analysis is that "Fred believed that we can learn more about a person through their unconscious as opposed to through their conscious mind" meaning that we might learn more about a person when it is not their mind who is speaking but rather than their conscious inside, what they are feeling and not about what they have to say about the situation, it is about the desire deep inside our minds. "Jung believed that dreams are a representation of the unconscious mind. Jung did not agree that everything presented in a dream related to a repressed sexual desire. Jung focused on symbolism and imagery. He believed that dreams could have many different meanings depending on the dreamer's associations." Jung interpretation states that dreaming is our unconscious mind. When we dream: it is usually about our desire to do or accomplish. Wallace interpretation of the Door in the Wall seems to be an addition of his imagination and his

dreams  , where he longed for a beautiful place to call home, filled with happiness and

love  . I think that H.G. Wells is ultimately saying that imagination is very powerful where it confuses the dreamer on which is reality and fantasy. It's often hard to say if it came from a dream since it feels very realistic and it felt like it just happened which is why it is difficult to differentiate what is real and what really happened versus a fragment of our imagination. Also

shows that the magical world might not be fulfilled in the outside world  .

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*BLADE RUNNER: EXPLORATORY THINKING JOURNAL*

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*Your impressions of the first part of Blade Runner*

**BY THE WAY...**

*This film is available on Netflix for close study.*

1. For 10 minutes (timed), free-write about anything that you found striking or thought-provoking about the film, Blade Runner, specifically in how the movie represents replicants as a new post-human form of subjectivity, often indistinguishable from human beings [THIS SHOULD BE BASED ON WHAT YOU SAW SO FAR]. Rely on your

memory and treat this like an unstructured diary entry about your raw first impressions of the film. What did you like about it? What didn't you like? What struck you about its style or subject? If you found this film unusual, or different in style from the kinds of movies you normally watch, what makes it unusual?

- *Special police task force has a special mission to eliminate replicants who are robot who are exactly like human and act and feel like human*
- *They think like human*
- *They feel like a human*
- *Replicants are like slave that they need to eliminate like making them retire but more on a dystopian way*
- *Retire is more like killing them*
- *Special police task force is made to hunt replicants but maybe they are replicants themselves programmed to hunt other replicant who are the nexus*
- *Nexus wants an unlimited life where it can tell it stories and what it witnessed*
- *Replicants lives out of the memory of someone from the past and they are the present*
- *Nexus 6 are the present and their memories of their past belong to someone else who probably is deceased, so they implanted some memories on replicants to make the memories more alive*
- *They are more like a human with emotions they feel pain and dies*
- *levels of empathy*
- *android*
- *asks a series of questions to identify which of two subjects is human, and which is a computer. \*
- *the humans act more as robot, showing no feelings or remorse towards the replicants*
- *replicants feel more emotions and understand everyone, fellow replicants and humans*


2. The tests for humanity in both Blade Runner: VOIGHT-KAMPFF TEST (Blade Runner)
  - a. Watch the following clip demonstrating the Voight-Kampff test in Blade Runner 1, using the following link:
    - i. <https://www.youtube.com/watch?v=nItDJslm3lE>
3. Think about the following passage (from “The Postmodern Prometheus: Sheep? In Scott’s Blade Runner” by Andrew Howard):
  - i. *“Do Androids Dream of Electric Sheep? Explores the way in which humans and their constructs interact on a moral level. By delving into the minds of his characters, Philip K. Dick’s use of narrative presents glimpses into the workings of one of the novel’s central moral dilemmas—how supposedly empathetic humans can justify killing what is essentially human. There are no easy criteria that define authentic humans in the novel, aside from the test that measures levels of empathy in response to certain stimuli. However, the test, if it does in fact work, only separates supposedly normal humans from androids and humans with certain kinds of psychopathic characteristics that exclude empathy. The test was inspired by the 1950 Turing test, a thought experiment in which the examiner asks a series of*


questions to identify which of two subjects is human, and which is a computer. The Turing test relies on different criterion than the Voight-Kampff empathy test used in Androids. Rather than determining humanity based on empathy, the Turing test aimed to determine “whether (a) machine is capable of making a human being BELIEVE that it thinks as he does.” The test would then seem to determine humanity through the lens of Descartes famous “I think, therefore I am (human)” maxim (which Pris quotes in Blade Runner), whereas Dick’s version would seem to better reflect, “we feel for each other, therefore we are (human).” However, the possession or absence of empathy doesn’t necessarily designate humanity in Dick’s world, which suggests that the Voight-Kampff test echoes the distance between humans—I cannot trust you are what you say you are **without the empirical evidence of this test**. Emmanuel Carrere’s biography of Philip K. Dick tells of the Turing’s test’s influence over the author. What appealed to Dick was the fact that Turing had given so much thought to “thinking machines, which were one of Phil’s obsessions.” There is much similarity in how Turing alights thought with consciousness and Dick, in Androids, aligns the ability to feel empathy with humanity, or personhood. As Carrere summarizes Turing’s points, echoes of Androids appear:


*The phenomena of consciousness can only be observed from the inside. I know that I have a consciousness, and indeed it is because of it that I know this, but as to whether you have one or not, nothing can prove to me that you do. What I can say, however, is that you emit signals, gestural and verbal, for the most part, from which, by analogy with those I emit, I can deduce that you think and feel just as I do. Sooner or later, Turing argues, it will be possible to program a machine to respond to all stimuli with signals as convincing as those emitted by a human being. By what rights, then, can we reject its bona fides as a thinker?” (p. 110-111)*


**Q: RESPOND TO THE IDEAS ABOUT TESTING HUMANITY DESCRIBED IN THE PASSAGES ABOVE.** Are they good tests, or arbitrary/faulty ones? Why? What aspects of humanity are being tested by these tests? Comment on the way the Voight-Kampff test is presented/dramatized in Blade Runner. How do the Replicants face these tests, when they have to? Think about ambiguous decision, on the part of their designers, to make the Replicants more human (by giving them memory implants, for example). If it is important to tell a human being apart from a Replicant, then why does technology create them as more and more human?


So based on the paragraph above where there are test to define who is a human android and a real human based on “Blade Runner”, the test is not definite since it take at least 25 to 30

questions to determine whether or not the person being interrogated  is a human however it is proven that this is not relative since it varies on each replicants like Rachel who

took at least 100 questions for her to be determined as a replicants. This test  is quite faulty since there is no relative data value on how many questions it can determine the human android which is why it is harder to determine the truth or not. This test is to determine if the human can overpower the android by making a wise decision to lure out the replicants to exposing themselves and as so real humans can kill them without feeling any empathy towards

the “person” . Humanity is quite absent when it comes to making a decision to who they

throw off the bus . Replicants have different reactions towards this test; some take it more calmly; some take it more seriously: it actually depends whether or not that the replicants is affected by the questions being asked. If they are not affected by it, they are least likely going to react and give out any hints to the interviewer. Since the replicants think they are also real in “Blade Runner”, this is due to the replicants having a memory implanted of someone else that sometimes they think they are dreaming, or it actually happened. It is important for them to distinguish those who are the real human and the android human so that real human will not be threatened to an android on whom human beings think that the android human will take over their space. Usually it’s distinguishable who is human and who is an android since we envisioned that android are supposedly made out of metal and steel, so we assume to see a metallic

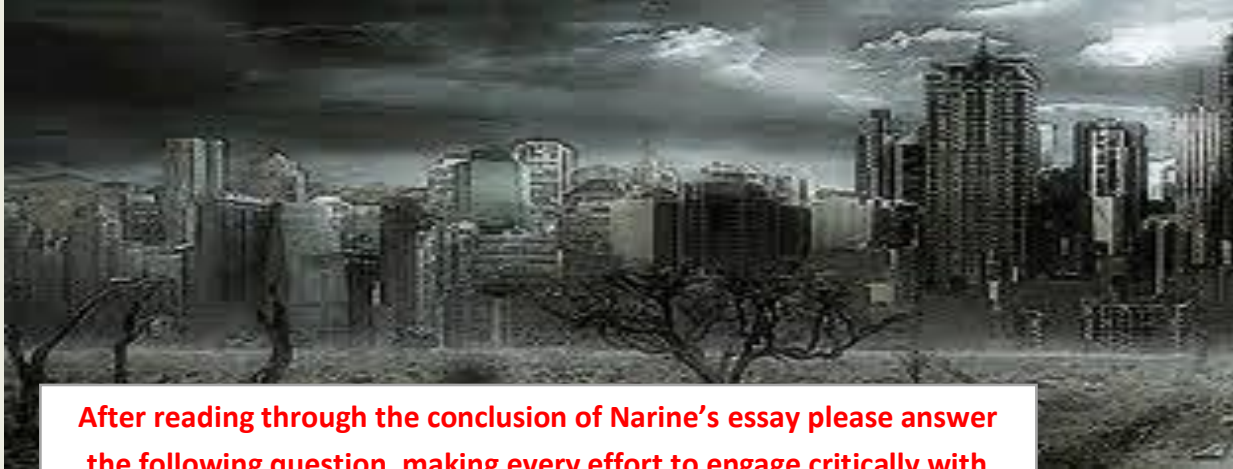
humanoid and not a real skin human : it would usually freak out the human to see something so alike to them. In “Bicentennial Man”, Andrew who has a humanoid body but he wishes the ability to die just like humans do and wanted to have some human features, in the “Blade Runner”, the replicants wishes they would live longer than their “expiration date”. In “Bicentennial Man” and “Blade Runner”, the androids show more empathy towards one another and other real human beings, unlike as I said before the humans who are not afraid to throw their replicants away after they had used them as slave in “Blade Runner”. It is quite ironic since robots are programmed to not feel any emotions and quite neutral in any circumstances, however they are featured as very emotional and quite understanding and expressing their emotions more freely, then the real humans were quite cold and show zero remorse to the robots.



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*CITY AS DYSTOPIA: Response to Anil Narine's "Policing Traumatized Boundaries of Self and Nation: Undocumented Labour in Blade Runner":*

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**After reading through the conclusion of Narine's essay please answer the following question, making every effort to engage critically with this writer's ideas about the movie BLADE RUNNER:**



**Q: Is the postmodern representation of a city in Blade Runner a futuristic extension of what we already have OR a nightmarish picture of migrant workers taking over a city? Think about this specific idea: "Global capitalism will lead not to a classless utopia, but to a deprived monoclass. Its distinct cultures will blend together like a 'mish mash' of languages that comprise a 'city speak' in which they do business, and worse, it will remain dominated by a miniscule elite." Does the film illustrate the situation that the essay describes? Think also about other possible interpretations of the movie that Narine's essay misses, like Ridley Scott's (director's) focus on the status of artificial intelligence, the truth value of memories, and the line between human and non-human. Why have these more obvious themes not been addressed in Narine's essay (...or have they)? Do you think Narine misses the point of the film, thematically speaking, or is does his analysis provide an important real-life context for the story that is told, in your opinion?**

I do not think that Narine's essay misses the point of the film since the status of the artificial intelligence in the movie "Blade Runner": called replicants; they are called slave. In the

movie it is hard to tell who is the real human being since every replicants is made with a fabricated memory to have some emotional stability which in fact shows in the beginning of the movie where Leon and Holden are talking in an interrogation manner whether to detect if Leon is a replicant; it shows that the replicants are being hunted and they have no choice but to run away and to infiltrate Tyrell corporation to ask their “father” the one who built them to make their life spans much longer. In the movie: the main protagonist Deckard who is enforce to hunt the replicants never had the choice whether or not he want to hunt them down: Deckard status is mainly to follow orders when told just like the replicants; he never had the choice to do what he wanted to do. In the movie, it was never addressed that the main theme of this movie is was the social status of the artificial intelligence and the human, but we can justify that there is a hierarchical status where the replicants are the lowest in the pyramid since they described them as slave, they don’t have any particular liberty and if the humans wants to get rid of them, they ask the special police task force to hunt them down and kill them so the replicants live the rest of their lives in constant hiding and on the run just to be able to survive and ask their creator to extend their life and people like Tyrell loom around freely without feeling any sense of danger behind their back.



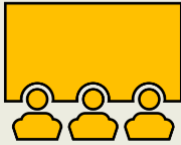
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*MONTREAL during Covid: A Slightly More Totalitarian Society???*

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**Montreal: Lockdown**



1984 is one of those books that people seem to always find relatable to what is going on in the world. For example, during the Snowden controversy, when it was discovered that the NSA (National Security Agency in the USA) was gathering intelligence & spying on normal American citizens in the name of national security, everyone was talking about how Orwell's telescreens had made their way into our homes—and were watching us (...and still are!). Do you feel, since Covid started, that we live in a more 1984-style dystopian reality, with slightly more totalitarian elements integrated into our social structures?

I feel like ever since Covid started since March, our lives have greatly changed and that we made some big changes after it hit us. I think that even before Covid came around, we were already getting spied at. Now, we greatly adjusted with our lives and are very dependent on the “Zoom” app for all our meetings for educational and business purposes. Since we use “Zoom” as a meeting place to talk and meet up; our microphone is constantly on and sometimes it is required to turn on our camera. As we turn on our microphone and open the camera, we allow people to spy on us and get additional information directly from all the devices being used. This method was done way before COVID-19, but now it intensified since we do not really have any choice. In 1984, Orwell stated that the telescreens are there to spy on the people of Oceania, and now we are experiencing the same thing with our phones, computers and even televisions, anything that include the use of Internet can be easily be hacked and used to spy on us. In 1984, the police patrol who surveyed the people of Oceania from roof to roof of the house, meaning that no one can escape since the eye of the government is everywhere. Today with Covid-19, the government required the citizens to download an app to detect if the person is infected of the virus via their cellular phone that contains each person personal and health information. This



method can also tracked people since as previously mentioned it can detect the person if they have some symptoms or infected, meaning the government can probably detect the person's movement and who they came in contact with. If we compare this to Orwell's 1984, this can be considered as the Thought Police who plugged in on any individual wire in order to watch everybody all the time. The only difference between the dystopian situation between Montreal and the Covid-19 and 1984 is that we have more liberty in our actions, we are free to decide whether we want to download the Covid app and with our cameras, we can put on stickers in front of the camera. However, in 1984, the telescreens are constantly on and they can't turn if off but they can just dim the volume. The Thought Police is unavoidable since everyone can be a member of the Thought Police and doing spy work as an undercover normal citizen.

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## THE GLASS PAPERWEIGHT IMAGE IN THE NOVEL

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**Symbol**



Trace the symbolic associations with the glass paperweight through all the passages below, as they are read out in class. Free-write for a fixed period of time on each passage; push yourself to keep writing/exploring no matter what. How does the symbol evolve & pick up meaning as it emerges through each instance in which it appears in the novel? Try to study how the symbol picks up density and meaning.

The old glass paperweight sold to Winston by Mr. Charrington represents the past. The coral paperweight is something that required a high level of craftsmanship that is no longer available ever since the Party came in power, meaning it is something old belonging to a past time. The Party abolished anything that represented beauty and the profession of artistry. Though this past is what Winston craves. The glass paperweight also symbolizes the hopes and dreams of Winston with Julia. Since Winston and Julia have this sexual affair or romantic relationship, they often meet in a room where they thought of it as their paradise or oasis away from the Thought Police, Big Brother and the Party. Winston described the glass paperweight in his words as “very old” and “very beautiful”. He thought and felt that if the world did not have the Party, the life would be much better and beautiful and where he sees a chance to be together with Julia without any fear that they would get separated. However, that happiness shattered when the Thought Police barged into the room and invaded their “paradise”; the beautiful and old glass paperweight was smashed into multiple pieces as Julia and Winston got separated from each other. Winston’s world symbolically crushed as he sees his hopes and dreams together with Julia in the future is gone. He felt that he had lost everything as he cannot be with Julia any longer and gives up.

