

APPENDIX

APPENDIX I

Hampton Fancher was born on July 18, 1938, in East Los Angeles, California. He began his artistic career in his youth, initially pursuing flamenco dancing in Spain under the stage name Mario Montejo. In the 1950s and 1960s, he transitioned to acting, appearing in various Western television shows and films such as *The Rebel*, *Bonanza*, and *Rome Adventure*. However, his most influential contribution came through screenwriting. In the late 1970s, Fancher secured the rights to Philip K. Dick's novel *Do Androids Dream of Electric Sheep?* and developed its adaptation into the science fiction film *Blade Runner* (1982). Although the screenplay was later revised by David Peoples, Fancher's emotional and introspective tone shaped the film's core narrative. He returned decades later to co-write *Blade Runner 2049* (2017), where his storytelling focused on identity, memory, and human longing. In addition to screenwriting, he directed *The Minus Man* (1999) and authored a short story collection, showcasing his continued engagement with psychological and philosophical themes.

Michael Green, born on February 18, 1973, in New York, is a modern American screenwriter and producer. His early writing career developed in television, where he contributed to popular series including *Everwood*, *Smallville*, *Jack and Bobby*, and *Heroes*. He gained further recognition as the co-creator of *Kings* and as a producer and writer for the adaptation of Neil Gaiman's *American Gods*. In film, Green established a strong presence with a series of notable screenplays. In 2017 alone, he co-wrote *Logan*, *Alien: Covenant*, *Murder on the Orient Express*, and *Blade Runner 2049*. His writing blends emotional character development with science fiction and action, making his work resonate both narratively and thematically. In *Blade Runner 2049*, his collaboration with Hampton Fancher extended the legacy of the original film by exploring themes such as identity, artificial emotion, and existential uncertainty.

APPENDIX II

This thesis explores the melancholic feeling experienced by the character K in *Blade Runner 2049*, using a qualitative descriptive method and drawing exclusively on the film's script as the data source. The central objective of the research is to analyze how K's melancholia is portrayed, to identify the causes of that emotional condition, to examine its psychological effects, and to understand how he deals with it. The analysis is grounded in Sigmund Freud's theory of melancholia, supported by relevant perspectives on character development and emotional narrative in literary texts.

Through the study, it is revealed that K's melancholia is the result of multiple interconnected emotional and existential burdens. These include systemic dehumanization, the longing for affection, the trauma of fabricated memories, identity disintegration, social isolation, existential doubt, and the lack of validation or recognition. These elements contribute to his internal collapse, where K no longer sees himself as a meaningful subject. The melancholic symptoms described by Freud such as self-devaluation, emotional withdrawal, and psychic inhibition—are all reflected in K's character arc, as shown in the script through his limited dialogue, silences, and passive responses.

Rather than healing or resisting these feelings, K internalizes them. He handles his melancholia through various quiet, self-negating actions: suppressing his emotions, clinging to artificial relationships, continuing to obey without hope, and ultimately, erasing himself from the narrative. His final act sacrificing himself to allow Deckard to reunite with his daughter represents a form of sublimation, where suffering is transformed into a meaningful gesture for others. K does not find resolution for himself, but his final action gives a sense of closure to the larger emotional arc of the story.

This thesis concludes that *Blade Runner 2049* uses science fiction not merely as a futuristic backdrop, but as an emotional and philosophical space. Through the character of K, the script explores how melancholia functions in silence, absence, and the quiet refusal of identity. The research offers a close reading of how such emotional depth is conveyed through text alone, without relying on visual or auditory elements of the film, and ultimately affirms the value of literary analysis in understanding psychological complexity in speculative fiction.



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