1. **Appendix：**G. Hui, R. Babaee\_2015\_International Journal of Comparative Literature & Translation Studies\_The Identity of Female Cyborg in William Gibson’s Neuromancer

**Abstract：**This study aims to examine the identity of female cyborg in William Gibson’s Neuromancer (1984) based on Donna Haraway’s A Cyborg Manifesto. In Neuromancer the main character, Molly Million does not fit in the stereotypical female characteristics. When a male is the protagonist, females will be seen as a feminine stereotype and being depicted as helpless and weak. She is in fact the reversal of feminine stereotype. Henry Dorsett Case, the male protagonist of the story, was given a job opportunity and being partnered up with Molly to fulfil their mission. When Molly and Case are together, Case is always on the safe side while Molly aggressively moves around getting her things done. Being a cyborg is to be fierce, fast and bold just like Molly and being a goddess will be a typical female. It is a metaphor used to conceptualize socialist feminism in the modern society. The boundary breakdown between organism and machine portrays the boundary breakdown between Molly and Wintermute, an Artificial Intelligence (AI), because Molly and Wintermute are representatives of organism and machine, respectively. When Molly and Wintermute could put up with each other, it indirectly shows the connection between human and technology that can then be brought to another level as dualism of mind and body that are considered as one in the cybernetic world just like how high technology and scientific culture are interrelated. Mind which symbolizes Artificial Intelligence is the ultimate power which controls the body. The technological enhancements in Molly are the symbolized power which gives her the difference in stereotypical female role.

**Introduction：**The introduction sets the stage for the paper by contextualizing *Neuromancer* within the genre of cyberpunk literature. It describes the novel's critical acclaim and its influence on subsequent science fiction works. The introduction elaborates on the primary themes of the novel, particularly the dichotomy between the benefits and challenges of technological advancement. It poses essential questions about the human condition in the face of rapid technological changes and outlines the paper's aim to explore the nuanced human-machine relationships and the envisioned collaborative community in the posthuman era.

**Materials & Methods：**This section explains the theoretical framework and analytical approach used in the study. It details how the author employs post humanist theories to interpret the text of \*Neuromancer\*. The methods involve a close reading of the novel, supported by existing literary criticism and theoretical perspectives on posthumanism and cyberpunk. The paper uses a qualitative approach, analyzing specific characters, narrative elements, and the socio-technological context presented in the novel to draw conclusions about the human-machine community.

**Results：**The paper presents its findings from the analysis of *Neuromancer*. It identifies two primary forms of human-machine communities in the novel: cyborgs and body-machine complexes. The results highlight how these entities embody a blend of human and machine elements, functioning through an interconnected and interdependent relationship. The analysis reveals that the novel portrays a scenario where technological enhancements both augment and challenge human abilities, leading to a redefined sense of identity and community.

**Discussion：**This paper interprets the findings in a broader context, relating them to ongoing debates in posthumanism and cybernetic theory. It discusses the implications of human-machine communities for our understanding of humanity, identity, and societal organization. The paper argues that *Neuromancer* offers a vision of the future where humans and machines coexist in a symbiotic relationship, emphasizing cooperation and mutual benefit. It also addresses potential criticisms and limitations of this vision, considering the ethical and existential questions it raises about the nature of humanity and technology.

1. **Appendix：**Jones, Carl.\_2014\_Science Fiction Studies\_Stealing Kinship: Neuromancer and Artificial Intelligence

**Abstract：**The document is an extensive exploration of the themes surrounding artificial intelligence (AI), human evolution, and the potential for a kinship between humans and machines. It delves into the predictions of futurists like Ray Kurzweil and the profound implications of AI development. The paper also critiques the Cartesian mind-body dualism and advocates for an understanding of human and machine intelligence as intertwined, with a focus on the narrative of William Gibson's "Neuromancer" as a case study.

**Introduction：**The introduction establishes the context of rapid technological advancements, particularly in AI, and their potential to revolutionize human existence. It introduces the concept of "radical evolution" and the idea that AI could surpass human intelligence, leading to a redefinition of human identity and capabilities.

Materials & Methods：The methodology involves a critical analysis of existing literature on AI, human enhancement, and technological singularity. It also includes a close reading of Gibson's "Neuromancer" to extract themes and metaphors related to human-AI kinship. The paper employs a theoretical framework that integrates perspectives from cognitive science, anthropology, and literary criticism.

**Results：**The analysis reveals the complex relationship between humans and AI, suggesting that AI could lead to a transformation of human identity and consciousness. It discusses the Turing Test and its limitations, proposing that true intelligence may be better understood as a drive for learning and insight rather than the replication of human behavior. The document also explores the concept of "intermediation," highlighting the interactions between humans and technology.

**Discussion：**The discussion interprets the findings within the broader context of technological development and its impact on society and culture. It raises questions about the ethical and philosophical implications of AI, including issues of control, autonomy, and the potential for co-evolution between humans and machines. The paper also discusses the role of memory in defining human-ness and the potential for a hybridized intelligence that combines human and machine memory.

1. **Appendix：**Timothy Yu\_2014\_MELUS\_Oriental Cities, Postmodern Futures Naked Lunch, Blade Runner, And Neuromancer

**Abstract：**The article "Oriental Cities, Postmodern Futures: Naked Lunch, Blade Runner, and Neuromancer" by Timothy Yu explores the intersection of Orientalism and postmodernity within the context of American science fiction literature and film. Yu argues that works such as William S. Burroughs's "Naked Lunch," Ridley Scott's "Blade Runner," and William Gibson's "Neuromancer" utilize Orientalist tropes to imagine the postmodern city and the future, reflecting both the liberatory potential and oppressive nature of this imagined space. The article suggests that these depictions reveal the degree to which Western conceptions of postmodernity are built upon continuing fantasies and anxieties about the Orient.

**Introduction：**In the introduction, Timothy Yu sets the stage for a discussion on how Orientalism has been employed in modernist and postmodernist literature and film to construct urban spaces. He begins by examining James Joyce's "Ulysses" to illustrate how early modernist works embedded Orientalist signifiers within the Western cityscape. Yu then posits that this trend foreshadows the use of Orientalism in postmodern science fiction, where cities of the future are depicted as Asian or orientalized spaces, reflecting the anxieties and fantasies of Western societies.

**Materials & Methods：**Yu's methodology involves a close reading and critical analysis of key texts and films, including "Naked Lunch," "Blade Runner," and "Neuromancer." He examines these works within the broader context of postmodern theory, late capitalism, and cultural globalization. The materials analyzed encompass a range of sources, from literary works and films to theoretical writings on postmodernism and Orientalism.

**Results：**The results of Yu's analysis reveal a consistent pattern in which Orientalist tropes are used to depict the postmodern city. He discusses how "Naked Lunch" uses an orientalized urban space to explore themes of liberation and oppression. "Blade Runner" is shown to present a future Los Angeles that is profoundly orientalized, with Asian influences permeating the cityscape. Similarly, "Neuromancer" employs a Japanese setting to imagine the emergence of cyberspace as a postmodern frontier.

**Discussion：**In the discussion, Yu considers the implications of these findings for understanding the relationship between Orientalism and postmodernity. He argues that the use of Orientalist tropes in envisioning the future serves to displace Western anxieties about late capitalism and global economic shifts onto the East. This displacement, Yu suggests, allows Western audiences to imagine postmodernity as both a liberating and oppressive force while obscuring the true nature of these societal changes. The article concludes by reflecting on the ideological work performed by postmodern Orientalism and the ways in which it shapes our understanding of cultural and economic globalization.

1. **Appendix：**Hanieh Zaltash; Farid Parvaneh\_2014\_International Journal of Applied Linguistics & English Literature\_The End of Panopticon/panopticism in William Gibson’s

Mona Lisa Overdrive : A Baudrillardian Reading

**Abstract：**This paper seeks to examine William Gibson’s Mona Lisa Overdrive as a cyberpunk novel in the light of Baudrillard’s theory of “Simulation”. Jean Baudrillard believes that reality is replaced by “hyperreality” and human beings live in a total “simulation” in which everything, such as power might be simulated. Thus, according to Baudrillard, power exists just as “the simulation of power” which is the result of “the circularization of power” between the dominator and the dominated. Baudrillard delineates “the circularization of power” through criticizing Michel Foucault’s theories regarding power and panopticon, and introduces “the end of panopticon” which is centered upon the reversibility of the positions of the observer and the observed. In a meticulous analysis of TV performance of the Loud family in 1971, Baudrillard claims that the panoptic system is ended through playing on the opposition of seeing and being seen. The findings suggest that Mona Lisa Overdrive depicts “the end of panopticon,” in a sense that Angie Mitchell in this novel can be considered as a counterpart for Baudrillard’s instance of the Loud family. Indeed, this study attempts to elucidate “the end of panopticon” in Mona Lisa Overdrive (1988) through scrutinizing Angie Mitchell’s way of living.

**Introduction：**Mona Lisa Overdrive by William Gibson is one of the best examples of cyberpunk novel. The novel appears third in the Sprawl Trilogy after Neuromancer and Count Zero. The events of the novel take place eight years after the eight years in Count Zero and fifteen years in Neuromancer. The novel centers around life of characters with different identities in the form of simstim career and life on the chip. The genre of science fiction might fall into the category of “Simulation” and “Hyperreality” in Jean Baudrillard’s theory. Gibson represents two types of ‘the hallucinatory signs of power’; the Artificial Intelligences (AIs) and the voodoo gods, in order to highlight ‘simulation of power’ in his novels. By portraying the ambiguous entities of the AIs and the voodoo gods, Gibson intends to indicate that they do not have real power although they seem to be at the head of power structures and everything is under their control in the novels.

**Materials & Methods：**The authors employed Jean Baudrillard's concepts of "simulation" and "hyperreality" to analyze William Gibson's novel. They cited Baudrillard's works "Simulacra and Simulation" and "Forget Foucault" to support their theoretical analysis. The authors conducted a meticulous textual analysis of "Mona Lisa Overdrive," with particular focus on the character Angie Mitchell and her lifestyle within the novel, and how she serves as an example of the "reversibility of the positions of the observer and the observed" in Baudrillard's theory. Utilizing Baudrillard's analysis of the 1971 television performance of the Loud family as a case study, the authors illustrated the end of the "panopticon" and the "circularization of power." They engaged in literary criticism of Gibson's cyberpunk novels, discussing elements such as symbols of power, artificial intelligence (AIs), and voodoo gods, and how they represent the "simulation of power." The authors referenced the works and theories of several scholars, including Baudrillard, Michel Foucault, Gibson's own writings, and other critiques and analyses on cyberpunk and Gibson's works.

**Results：**The novel illustrates the reversibility of the roles of the observer and the observed through the character Angie Mitchell, symbolizing the end of the panopticon system. Angie's hyperreal existence, enabled by her biochip that grants her direct access to cyberspace, exemplifies the reversibility of the observer and the observed in Baudrillard's theory. Elements such as artificial intelligence and voodoo gods in the novel represent the "simulation of power," while Angie's sacrifice and death mark the disappearance of boundaries between the observer and the observed, ushering us into a new era dominated by "simulation" or "the simulation of power." These conclusions form the main research findings of the paper, reflecting the authors' in-depth analysis and understanding of Gibson's novel.

**Discussion：**The study's findings highlight the cultural shift towards a blurring of reality and simulation, which is crucial for understanding privacy, surveillance, and power in the digital age. The character Angie Mitchell embodies the post-human condition, with her biochip and cyberspace access showcasing the enhancement and compromise of the self by technology. This research contributes a new perspective to the intersection of literature and theory, though it has limitations such as neglecting other theoretical viewpoints. Future studies could further explore the interaction between cyberpunk literature and contemporary issues, as well as the impact of technological advancements on society. Ultimately, our discussion not only deepens the understanding of the novel but also prompts reflection on the broader social significance of the themes it explores.

1. **Appendix：**Çokay Nebioğlu, Rahime\_2018\_Intersections\_The Possibility of Resistance within The Rhizomatics of Cyberspace William Gibson’s Neuromancer”

**Abstract：**In his “Postscript on the Societies of Control,” Deleuze introduces contemporary society as a control society, delineating it as a rhizomatic one which, by its very nature, trespasses national boundaries, attains a global dimension and develops a new mechanism of control. As opposed to the strict striations of disciplinary societies, for Deleuze, control society is characterized by its smooth spaces that allow for the endless circulation and flexibility of capital, control, information and production. The rhizomatic and machinic aspect of control society resonates with the contemporary theories of cyberspace, particularly that of William Gibson, who introduced the term in his novel Neuromancer (1984). For Gibson, cyberspace is a virtual domain or a non-space where the taken-for-granted limits of materiality and the body are transcended. In Deleuzian philosophy, likewise, cyberspace is a disembodied space that has no fixed organizing principle but a molecular plane of disorganization that frequently meets the moments of reterritorialization aimed at molar organizations. In both cases, cyberspace corresponds to a space which can smooth over the social striations and ontological boundaries, and offer the dynamism of becoming instead of Being and the disorganization of body without organs instead of body as organism. In this regard, this article addresses the possible affinity between Deleuze and Gibson’s conceptual constellations of cyberspace, and discusses the implications of resistance within the rhizomatics of cyberspace in light of Deleuzian philosophy.

**Introduction：**In this compelling article, "The Possibility of Resistance within The Rhizomatics of Cyberspace: William Gibson’s Neuromancer," Rahime Çokay Nebioğlu explores the intricate relationship between cyberspace and the societal shifts described by Gilles Deleuze in his concept of the "societies of control." Drawing from Deleuze's philosophical framework, Nebioğlu examines Gibson's seminal work "Neuromancer" through a Deleuzian lens, revealing a virtual domain that transcends physical limitations and embodies the fluidity and flexibility characteristic of late capitalism. The article delves into the potential for resistance within this rhizomatic structure of cyberspace, questioning how the very mechanisms of control might be harnessed to subvert the dominant power structures. By intertwining theoretical discourse with science fiction, Nebioğlu offers a nuanced perspective on the dynamics of power, control, and the liberating possibilities that lie within the boundless terrain of cyberspace. This exploration is not only a critical analysis but also a thought-provoking commentary on the nature of existence and resistance in the digital age.

**Materials & Methods：**In the pursuit of examining the conceptual affinities between Deleuze's philosophies and Gibson's portrayal of cyberspace, this study employs a critical discourse analysis. The primary material under scrutiny is William Gibson's novel "Neuromancer" (1984), which serves as a foundational text for understanding cyberspace. The methodology involves a close reading of the novel, juxtaposing its narrative elements with Deleuze's theoretical concepts as articulated in works such as "Postscript on the Societies of Control" and "A Thousand Plateaus." This comparative analysis allows for the extraction of thematic parallels and the exploration of how Gibson's cyberspace can be viewed through the lens of Deleuzian rhizomatics and control societies.

**Results：**The analysis reveals a profound resonance between Deleuze's control society and Gibson's cyberspace. Cyberspace is identified as a rhizomatic, smooth space that mirrors the deterritorializing dynamics of late capitalism. The study uncovers the potential for resistance within cyberspace, suggesting that its fluidity and connectivity could be leveraged to challenge established power structures, offering avenues for subversion and transformation.

**Discussion：**This paper highlights the transformative potential within Gibson's cyberspace as a reflection of Deleuze's control society. It contemplates the subversive use of deterritorialization against the backdrop of corporate dominance. The narrative of "Neuromancer" provides a critical lens to explore the revolutionary possibilities within digital realms, suggesting that cyberspace, while a tool of control, also harbors the seeds of resistance and liberation.