

# World Weavers

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Globalization, Science Fiction, and  
the Cybernetic Revolution

*edited by*

Wong Kin Yuen, Gary Westfahl and Amy Kit-size Chan



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The image shows the Chinese characters for '香港大學' (Hong Kong University) rendered in a square word calligraphy style. Each character is contained within a square frame, and the overall composition is a vertical column of four squares. The characters are '香', '港', '大', and '學' from top to bottom.

Hong Kong University Press is honoured that Xu Bing, whose art explores the complex themes of language across cultures, has written the Press's name in his Square Word Calligraphy. This signals our commitment to cross-cultural thinking and the distinctive nature of our English-language books published in China.

"At first glance, Square Word Calligraphy appears to be nothing more unusual than Chinese characters, but in fact it is a new way of rendering English words in the format of a square so they resemble Chinese characters. Chinese viewers expect to be able to read Square Word Calligraphy but cannot. Western viewers, however are surprised to find they can read it. Delight erupts when meaning is unexpectedly revealed."

— Britta Erickson, *The Art of Xu Bing*

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# Contents

Contributors	ix
Introduction	
From Semaphors and Steamships to Servers and Spaceships: The Saga of Globalization, Science Fiction, and the Cybernetic Revolution <i>Gary Westfahl</i>	1
<b>Part I Global Perspectives</b>	5
1. Going Mobile: Tradition, Technology, and the Cultural Monad <i>George Slusser</i>	7
2. <i>Urbe et Orbe</i> : A Prehistory of the Postmodern World City <i>Howard V. Hendrix</i>	25
3. 2001, or A Cyberpalace Odyssey: Toward the Ideographic Imagination <i>Takayuki Tatsumi</i>	41
4. The Genealogy of the Cyborg in Japanese Popular Culture <i>Sharalyn Orbaugh</i>	55
5. Hermeneutics and Taiwan Science Fiction <i>Wong Kin Yuen</i>	73

6.	Is Utopia Obsolete? Imploding Boundaries in Neal Stephenson's <i>The Diamond Age</i> <i>N. Katherine Hayles</i>	95
<b>Part II: History Lessons</b>		111
7.	Tales of Futures Passed: The Kipling Continuum and Other Lost Worlds of Science Fiction <i>Andy Sawyer</i>	113
8.	Globalization in Japanese Science Fiction, 1900 and 1963: <i>The Seabed Warship</i> and Its Re-Interpretation <i>Thomas Schnellbacher</i>	135
9.	The Limits of "Humanity" in Comparative Perspective: Cordwainer Smith and the <i>Soushenji</i> <i>Lisa Raphals</i>	143
10.	The Idea of the Asian in Philip K. Dick's <i>The Man in the High Castle</i> <i>Jake Jakaitis</i>	157
11.	Godzilla's Travels: The Evolution of a Globalized Gargantuan <i>Gary Westfahl</i>	167
<b>Part III: Contemporary Case Studies</b>		189
12.	Black Secret Technology: African Technological Subjects <i>Gerald Gaylard</i>	191
13.	The Teeth of the New Cockatoo: Mutation and Trauma in Greg Egan's <i>Teranesia</i> <i>Chris Palmer</i>	205
14.	When Cyberfeminism Meets Chinese Philosophy: Computer, Weaving and Women <i>Amy Kit-sze Chan</i>	215
15.	Hollywood Enters the Dragon <i>Véronique Flambard-Weisbart</i>	233

<b>16. <i>Romeo Must Die</i>: Action and Agency in Hollywood and Hong Kong Action Films</b> <i>Susanne Rieser and Susanne Lummerding</i>	245
<b>Afterword</b> <i>Wong Kin Yuen and Amy Kit-sze Chan</i>	255
<b>Notes</b>	259
<b>Bibliography of Works Related to Globalization, Science Fiction, and the Cybernetic Revolution</b>	287
<b>Index</b>	301

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# Introduction

## From Semaphores and Steamships to Servers and Spaceships: The Saga of Globalization, Science Fiction, and the Cybernetic Revolution

Gary Westfahl

In January 2001, a scholarly conference was held at the Chinese University of Hong Kong. It was a genuinely global gathering, attracting speakers and guests from five continents and twelve countries. As is usually the case nowadays, virtually all of the arrangements for the conference — including the submission of paper proposals, acceptance letters, planning, scheduling, and hotel reservations — were handled over the Internet. What the speakers generally focused on in their presentations was science fiction — the science fiction of the past and the present, the science fiction of literature and film, the science fiction of America, Europe, Africa, Asia, and Australia. By its very nature, this conference — formally entitled the Hong Kong 2001 Conference: Technology, Identity, and Futurity, East and West, in the Emerging Global Village — embodied the interrelationship of globalization, science fiction, and the cybernetic revolution that functions as the foundation of the argument of this volume.

We have all heard the story, encapsulated in the title of Arthur C. Clarke's non-fictional survey, of *How the World Was One* by means of various advances in transportation and communication throughout the nineteenth and twentieth centuries. But those scientific breakthroughs alone did not forge a global village. In the language of the police procedural, new technologies can provide the *means* for people to establish new connections with distant lands, but they do not provide the *motive*. Before they make an international phone call or board a

transoceanic jet, people must have some reason to do so. There has always been, of course, the desire to obtain exotic goods from foreigners and to profit by selling them one's own goods, but such exchanges of products — which date to ancient times — do not necessarily lead to exchanges of ideas. Indian spices were for centuries part of European life, but Europeans knew nothing about Indian culture.

This volume provisionally suggests, pending further research into the history of globalization, that our world has grown more and more interconnected due not simply to technological advances but to a shared interest in those advances, and to a shared interest in what those advances might lead to in the future. Scientific innovations provide citizens of different nations with a unique common ground. In the early twentieth century, for example, a person from China and a person from America might have found it difficult to talk about politics or philosophy, given the disparate traditions and expectations of their cultures; yet they could readily talk about the telephone, a recent innovation to both cultures, and they could readily join in speculating about possible improvements in long-distance communication that might come in the future. Then, having established a rapport through such a conversation, they might be able to tackle subjects like politics or philosophy.

In fact, during the nineteenth century, it was often the emerging literature of science fiction that was most successful in garnering readers from all over the world and contributing in that way to the gradual formation of an international community. More so than stories about drawing rooms or city streets, expansive technophilic adventures like the novels of Jules Verne could transcend cultural barriers to become enormously popular and influential in places ranging from Great Britain and America to Australia and Japan. While the xenophobia of Earth's disunited past lingered on in fearful stories of Asian hordes invading Western nations, the literature of science fiction more generally took on an international aura, routinely positing the future emergence of a world government and implicitly celebrating the oneness of humanity in sagas that took humans to other worlds where they could observe the Earth from a distance and recognize their commonalities while encountering alien civilizations. Soon after science fiction assumed its generic identity in the American pulp magazines of the twentieth century, such tropes penetrated to every corner of the globe, and the subculture associated with that literature, science fiction fandom, assumed a global character from its very beginnings. Thus, in 1939, New York City played host not only to the celebrated New York World's Fair but also to the first of many World Science Fiction Conventions.

Given that science fiction was for so long both literally and metaphorically linked to the emerging global village, it is not surprising that science fiction readers like Clifford Stoll were among the first and most enthusiastic users of the Internet, the technological innovation that quickened the pace of globalization to an unprecedented extent. Having previously probed into facets of globalization such as urbanization, colonialism, and militarism, science fiction now took on the task of exploring how the cybernetic revolution might transform the world, writers always managing — despite ever-accelerating developments — to stay one step ahead of events.

In sum, one might posit, science fiction has not only served as one engine of globalization, but it has also provided a mirror for human responses to globalization and a means for contemplating its possible future effects; its extravagant dreams have helped to weave the world together and can help us to better understand why the weaving has occurred and how it might affect our lives in the coming millennium. Without discounting the value of other approaches to the study of cyberspace and the globalized world of the twenty-first century, the contributors to this volume collectively demonstrate that there is much to learn from the international genre, the wired genre, of science fiction.

The first section of this volume, "Global Perspectives," presents examinations of these issues that are unusually provocative and wide-ranging in their scope: George Slusser links American science fiction to Hong Kong action cinema and Jamaican reggae music, Howard V. Hendrix explores the global trend toward urbanization as it has manifested itself in science fiction, Takayuki Tatsumi reinterprets *2001: A Space Odyssey* in the context of contemporary cyberculture, Sharalyn Orbaugh contrasts the cyborgs of American and Japanese culture, Wong Kin Yuen draws upon Martin Heidegger to examine Taiwanese science fiction, and N. Katherine Hayles discerns a new form of utopia for our interconnected society in the works of Neal Stephenson.

The second section, "History Lessons," considers science fiction texts from the distant past to the 1960s that contributed to and explicated the trend toward globalization: Andy Sawyer studies the influential past futures of science fiction, Thomas Schnellbacher discovers a militaristic Japanese science fiction novel recast in film as a fable of globalization, Lisa Raphals compares classical Chinese literature to the science fiction of Cordwainer Smith, Jake Jakaitis probes Asian influences in the novels of Philip K. Dick, and I informally explore the burgeoning complexity of the international adventures of Godzilla.

The third section, "Contemporary Case Studies," explores the current status of globalization and cyberculture as observed in today's literature and film: Gerald Gaylard studies attitudes toward technology in African science fiction, Chris Palmer ponders the global tradition of island literature as observed in a Greg Egan novel, Amy Kit-sze Chan relates concepts in ancient Chinese philosophy to cyberfeminism, Véronique Flambard-Weisbart celebrates the international success of Asian cinema, and Susanne Rieser and Susanne Lummerding theorize about American and Hong Kong action cinema.

While this volume will convincingly show just how fertile these grounds of globalization, science fiction, and the cybernetic revolution are for scholars in all fields, more work clearly needs to be done to bring to light the full dimensions of the past, present, and future interface of literature, culture, and cybertechnology. For that reason, the volume concludes first with an afterword by Wong Kin Yuen and Amy Kit-sze Chan, which sums up the volume from another perspective and suggests that contemporary critical theory, particularly its concept of virtuality, can provide a stimulating foundation for further explorations of the issues these contributors have raised. This is followed by a selective bibliography of resources to assist those scholars who seek to follow in the footsteps of the contributors assembled here. As residents of a world that is undeniably globalized, science fictional, and virtual, it is incumbent upon us to fully understand just how we came to live in such a world and just where this world may be heading next. This volume represents one small but significant step toward achieving such knowledge.

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# Notes

## CHAPTER 1

1. Ralph Waldo Emerson, "Self-Reliance," in Sculley Bradley, Richmond Croom Beatty, and E. Hudson Long, editors, *The American Tradition in Literature*, Third Edition, Volume 1 (New York: W. W. Norton, 1967), 1136.
2. Ralph Waldo Emerson, "Nature," in Bradley, Beatty, and Long, editors, *The American Tradition in Literature*, 1066–7.
3. Emerson, "Self-Reliance," 1140.
4. Eusi Kwayana, Preface to *Rasta and Resistance*, by Horace Campbell (Trenton, NJ: Africa World Press, 1987), xii.
5. Horace Campbell, *Rasta and Resistance* (Trenton, NJ: Africa World Press, 1987), 145.
6. Ted Chiang, "Story of Your Life" (New York: TOR, 2002), 327. Later parenthetical page references in the text are to this edition.
7. Robert Silverberg, *Up the Line* (New York: Ballantine Books, 1969), 38.
8. Robert A. Heinlein, "All You Zombies —," in Heinlein, *6 x H: Six Stories by Robert A. Heinlein* (original title *The Unpleasant Profession of Jonathan Hoag*) (1959; New York: Pyramid Books, 1961), 136. Story first published in 1959.

## CHAPTER 2

1. A well-known remark attributed to Ralph Waldo Emerson.
2. Joseph Campbell, "The Hieratic City State," *Parabola: The Magazine of Myth and Tradition*, volume number (Winter, 1993), 41. This is an excerpt from Campbell, *The Flight of the Wild Gander: Explorations in the Mythological Dimension* (New York: HarperCollins, 1990). Later page references in the text are to the magazine excerpt.
3. Le Corbusier, *The City of Tomorrow and its Planning* (1924; London: The

- Architectural Press, 1987), 22–4. Translated from the eighth French edition of *Urbanisme*. Later page references in the text are to the Architectural Press edition.
4. See Jean Gottman and Robert A. Harper, *Since Megalopolis: The Urban Writings of Jean Gottman* (Baltimore, MD: Johns Hopkins University Press, 1990), and the United Nations, *World Urbanization Prospects: The 1994 Revision* (New York: United Nations, 1995).
  5. Peter Hall, *The World Cities*, Third Edition (London: Weidenfeld and Nicholson, 1984).
  6. Saskia Sassen, *Cities in a World Economy* (Thousand Oaks, CA: Pine Forge Press, 1994), 1.
  7. I am indebted to intellectual historian Bradford Lyau for pointing out this characteristic of the ancient Mediterranean world to me.
  8. Sassen, 194.
  9. Here I am sounding like a biologist talking of city planning — but so I should, for both I once was. In 1979–80, I was biologist manager of the Newtown Fish Hatchery in Newtown, Ohio. In the summer of 1982, as one of my many graduate school jobs, I interned in the Planning Department of the City of Palm Springs, writing and editing the Energy Element of the City General Plan as well as several disaster preparedness documents. Because Palm Springs is in the middle of a desert and imports nearly all its energy, food, and water from outside city limits — because Palm Springs is, in other words, like every other city, only more so — the artificiality and unnaturalness of the city was brought powerfully home to me.
  10. Arthur C. Clarke, *The City and the Stars* (1953; New York: Harcourt, Brace and Company, 1956), 1. Later page references in the text are to this edition.
  11. See “The Sixth Tale,” Clifford D. Simak, *City* (New York: Gnome Press, 1952). Later page references in the text are to this edition.
  12. Ursula K. Le Guin, *City of Illusions* (1967; New York: Harper and Row, 1978), 189. Later page references in the text are to this edition.
  13. Allen Ginsberg, Interview, 16th Annual Writers Week, University of California, Riverside, February 1983.
  14. This “soft landing” path is not how the cities are emptied in my novel *Empty Cities of the Full Moon*, though I wish it were. Forgive me if I remain pessimistic in my fiction. I do so only out of an optimism that the facts may turn out better than I have any right to expect.
  15. Donna J. Haraway, “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century,” in *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991), 181.
  16. My thanks to philosopher David Bruce Albert for sharing with me his responses to Haraway’s “Cyborg Manifesto.”

## CHAPTER 3

1. The earliest version of the paper was delivered at a special symposium, "Happy Birthday, HAL 9000," held at ARK Hills in Tokyo on 12 January 1992, the very day that this super-computer was born in the movie version of *2001*. Later, I discussed my ideas with my friends Larry McCaffery and Kathryn Cramer and incorporated the argument into my talk in a panel on cinematic representations (held at Rikkyo University in Tokyo on June 18, 1993, with Fredric Jameson and Peter Fitting as co-panelists. Their invaluable comments and advice encouraged me to complete the article. The organizers of the conference, "Hong Kong 2001: Technology, Identity, Futurity, East and West, in the Emerging Global Village," held at the Chinese University of Hong Kong, 4–6 January 2001, especially Wong Kin Yuen, Gary Westfahl, and Zhong Longxi, gave me a chance to further develop my interpretation of *2001* in a keynote address delivered on 6 January, when I received a variety of insightful questions and comments, especially from Christopher Bolton. I also feel obliged to acknowledge two more debts. One is to Doug Rice, who generously printed one of the earlier drafts in the first issue of the "avant-pop" magazine he edits, *Nobodaddies* (Spring/Summer 1994). The other debt is to Hiroaki Sakashita, the editor of Heibonsha Publishers, who encouraged me to expand the idea of the paper into my book *Rereading 2001: A Space Odyssey* (Tokyo: Heibonsha Publishers, 2001).
2. Norman Kagan, *The Cinema of Stanley Kubrick* (1972; New York: Continuum, 1989), 161.
3. Shoshana Felman, *The Literary Speech Act* (1980; Ithaca: Cornell University Press, 1983), 15.
4. Felman, 148.
5. Raymond Federman, "Self-Reflexive Fiction or How to Get Rid of It." *Critifiction: Postmodern Essays* (Albany: State University of New York Press, 1988): 17–34.
6. Arthur C. Clarke, *2001: A Space Odyssey* (New York: Signet Books, 1968), 25.
7. Arthur C. Clarke, *2010: Odyssey Two* (London: Grafton, 1982), 254. Later page references in the text are to this edition.
8. Arthur C. Clarke, *2061: Odyssey Three* (New York: Del Rey, 1987), 263.
9. Arthur C. Clarke, *3001: The Final Odyssey* (New York: Ballantine, 1997), 189.
10. Fredric Jameson, "Historicism in *The Shining*," in Jameson, *Signatures of the Visible* (New York: Routledge, 1990), 86.
11. Matteo Ricci, cited in Jonathan Spence, *The Memory Palace of Matteo Ricci* (1983; New York: Penguin, 1984), 135, 139.
12. Arthur C. Clarke, *Profiles of the Future: Millennium Edition* (1999; London: Indigo, 2000), 1; italics added.

13. Ted Chiang, "Seventy-Two Letters," in Chiang, *Stories of Your Life and Others* (New York: Tor, 2002), 238. Story first published in 2000.

## CHAPTER 4

1. Chris Hables Gray, *Cyborg Citizen* (New York and London: Routledge, 2001), 165, 191.
2. N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Infomatics* (Chicago: University of Chicago Press, 1999).
3. Chris Hables Gray, Heidi J. Figueroa-Sarriera, and Steven Mentor, "Cyborgology: Constructing the Knowledge of Cybernetic Organisms," in Gray, editor, *The Cyborg Handbook* (London: Routledge, 1995), 2.
4. This is an expansion of the list of cyborgian features in Gray, Figueroa-Sarriera, and Mentor, "Cyborgology: Constructing the Knowledge of Cybernetic Organisms," in Gray, editor, *The Cyborg Handbook*, 2.
5. Here and throughout I follow Japanese name order for Japanese names: family name first.
6. Frederick Schodt, *Inside the Robot Kingdom: Japan, Mechatronics, and the Coming Robotopia* (Tokyo: Kodansha International, 1980).
7. Ueno Toshiya, "Japanimation and Techno-Orientalism," in Bruce Grenville, editor, *The Uncanny: Experiments in Cyborg Culture* (catalogue for show at the VAG) (Vancouver: Arsenal Pulp Press, 2001), 228.
8. For example, Fritz Lang's film *Metropolis*, cited in the VAG show as an important moment in the history of the cyborg, inspired Japanese cultural icon, *manga* artist Tezuka Osamu to issue a 160-page comic book version of *Metropolis* between 1947 and 1949. (Tezuka claims that he had only heard about, but never seen, the film.) This popular *manga* story helped cement Tezuka's reputation in Japan. He went on to write dozens of enormously popular works featuring robots, androids, and cyborgs. *Tezuka Osamu's Metropolis* has been made into an *anime* movie by director Rintaro, and released widely across North America. Another example is the *Futurist Manifesto* and its influence on Japanese Futurism, discussed later in this essay.
9. Michel Foucault, "Nietzsche, Genealogy, History," in Foucault, *Language, Counter-Memory, Practice: Selected Essays and Interviews*, edited by Donald Bouchard (Ithaca, NY: Cornell University Press, 1977), 148.
10. I am indebted to Komatsu Sakyō's study of early SF for the analogy between the submarine's hull and the contemporary mecha-suit; see Komatsu, *Komatsu Sakyō no SF Seminaa* (Komatsu Sakyō's SF Seminar) (Tokyo: Shueisha, 1982), 95. Much of the information about the adventure novels and stories here comes from Komatsu (93–101), who unfortunately does not give exact publication dates for many of the literary works he discusses.



11. The dates I list here mark the beginning of publication of a serial *manga* or the beginning of an *anime* TV series. Most of these narratives have been remade and expanded upon several times, in several media: *manga*, TV animation, direct-to video animation (very popular and widely accessed in Japan), and animated movies released to theaters. The basic narrative and characters of *Gundam*, for example, have been made into fourteen TV series and at least two full-length feature films.
12. Among the many instances of cross-fertilization I cannot pursue here is the large-scale Japanese production and export of tin toys of robots and spacemen in the 1940s and 1950s and American pulp fiction about space exploration and alien invasions that both drew inspiration from these toys and in turn influenced their design. See Teruhisa Kitahara, *Kitahara Teruhisa no hako-zukan* (Kitahara Teruhisa's Toy and Toybox Collection) (Tokyo: Jitsugyo no nihonsha, 1999), 72–109.
13. Anno Hideki and Komatsu Sakyo, "Conversation: 'Sedai o koete kyoyu suru SF seishin'" (A Shared Spirit of Science Fiction That Transcends the Generations), in Ono Shuichi, editor, *Roman: Album: SF Japan: Millennium: 00* (Tokyo: Tokkan shoten, 2000), 25.
14. Donna Haraway, "A Manifesto for Cyborgs: Science, Technology, and Socialist-Feminism in the 1980s," in Linda Nicholson, editor, *Feminism/Postmodernism* (New York: Routledge, 1990), 192.
15. Mary Shelley, *Frankenstein, or, The Modern Prometheus* (1818; Poole, Dorset: New Orchard, 1986), 121–4.
16. Besides the examples from Gray in the epigraph, see Bruce Grenville, "The Uncanny: Experiments in Cyborg Culture," in Grenville, editor, *The Uncanny: Experiments in Cyborg Culture* (Catalogue for show at the VAG) (Vancouver: Arsenal Pulp Press, 2001, 38–48, and Ueno Toshiya, 223 ff.
17. See, for example, Gray, Figueroa-Sarriera, and Mentor, "Cyborgology," 5–6; Hugh Gusterson, "Short Circuit: Watching Television with a Nuclear-Weapons Scientist," in Gray, editor, *The Cyborg Handbook*, 109; Haraway, in the epigraph to this section; and Nina Lykke, "Between Monsters, Goddesses and Cyborgs: Feminist Confrontations with Science," in Gill Kirkup, Linda Janes, Kath Woodward, and Fiona Hovenden, editors, *The Gendered Cyborg: A Reader* (London and New York: Routledge, 2000), 75–6). Noda Masahiro, *Zusetsu robotto: Noda SF korekushon* (A Pictorial History of American SF Magazines) (Tokyo: Kawade shobo, 2000), 8–10, makes a similar argument about the monster's connection with our feelings toward artificial life forms, both Japanese and Western.
18. Rey Chow, "Violence in the Other Country: China as Crisis, Spectacle, and Woman," in Chandra Mohanty, Ann Russo and Lourdes Torres, editors, *Third World Women and the Politics of Feminism* (Bloomington: Indiana University Press, 1991), 84.
19. Chow is taking her model from the 1933 film *King Kong*, but my references to *Frankenstein* are to Mary Shelley's 1818 book rather than to any of the filmed versions of the narrative.

20. John W. Dower, *War Without Mercy: Race and Power in the Pacific War* (New York: Pantheon, 1986), 204.
21. See Sharalyn Orbaugh, "Sex and the Single Cyborg: Japanese Popular Culture Experiments in Subjectivity," *Science Fiction Studies* (November, 2002), 436–52.
22. The term "science fiction," usually expressed in Japanese with the letters "sf," came into the language only in the 1950s. Until that time, most of what we would now classify as science fiction fell into the *kagaku shosetsu* category.
23. Fujio Ishihara, *SF Robottogaku nyumon* (An Introduction to SF Robotology) (Tokyo: Hayakawa, 1981), 34–5.
24. For a fuller description of some of these stories, see Robert Matthew, *Japanese Science Fiction: A View of a Changing Society* (London: Routledge, 1989), 13–38.
25. Susan Napier, *Anime: From Akira to Princess Mononoke* (London: Palgrave, 2001), 197.
26. Sometimes female cyborgs appeared in movie or television sequels to the original narrative corpus, such as Seven of Nine in *Star Trek: Voyager*. Most often they seem to be afterthoughts. The replicants Pris and Rachael in *Blade Runner* are the unusual exceptions to this rule.
27. The vast majority of science fiction pulp magazine covers from the 1920s through 1940s in the US featured robots or extraterrestrial machine-beings hurting or threatening humans. It is not until the 1950s that humans in space suits and other "benevolent" cyborgs begin to appear in cover art. (The magazines examined include *Amazing Stories*, *Wonder Stories*, *Weird Tales*, *Science Fiction*, *Fantastic Adventures*, and *The Magazine of Fantasy and Science Fiction*.) See Noda Masahiro, *passim*.
28. See Samantha Holland, "Descartes Goes to Hollywood: Mind, Body and Gender in Contemporary Cyborg Cinema," in Mike Featherstone and Roger Burrows, editors, *Cyberspace, Cyberbodies, Cyberpunk: Cultures of Technological Embodiment* (London: Sage Publications, 1995), 157–74.
29. Orbaugh, "Sex and the Single Cyborg."
30. In "Sex and the Single Cyborg" I explore at greater length *Evangelion's* representation of "intercorporation" and its implications for sex/gender theory.
31. Female bodies are perceived as permeable also through the "leakage" of menstruation and the violent breaching of body boundaries during childbirth.
32. But, as theorists such as Judith Butler have made clear, that does not mean that one is free to reject the gender roles of one's time and place and create a new gender identity. Each of us is born into a society already structured by these roles, and our only choice is to take up one of the available positions.

33. Not all of these narratives can be seen as “progressive,” by any means. Often they are heteronormative or misogynist. For the people drawing the *manga* or creating the *anime*, the decision to feature a voluptuous female body even for a warrior protagonist may simply be a matter of providing eye-candy for the audience. Nonetheless, these depictions raise interesting and important questions, even when not explicitly meant to be progressive.
34. Several critics — from Sandra M. Gilbert and Susan Gubar, *Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven, CT: Yale University Press, 1979), especially 213–47, to Peter Brooks, *Body Work: Objects of Desire in Modern Narrative* (Cambridge: Harvard University Press, 1993), 199–220 — have concluded that the monster is gendered feminine because he is not acknowledged as a legitimate son by his creator-father, he has no female counterpart with whom to form the heterosexual dyad, and he has difficulty in entering into language and the symbolic, among other reasons.
35. MacArthur was heir to a long tradition of viewing the Japanese (and other “Orientals”) as children. Dower discusses the analysis by wartime psychoanalysts of the Japanese “collectively blocked at the anal or phallic stage” (302–3); see also 118–46.
36. The word “yaoi” is an acronym meaning “no highs, no lows, no meaning,” suggesting the undramatic and repetitive nature of these boy-boy romances. Nonetheless, some are far from undramatic, including graphic rape scenes, murder, and the like. See Sharalyn Orbaugh, “Busty Battlin’ Babes: The Evolution of the Shojo in 1990s Visual Culture,” in Joshua S. Mostow, Norman Bryson and Maribeth Graybill, editors, *Gender and Power in the Japanese Visual Field* (Honolulu: Hawaii University Press, 2003).

## CHAPTER 5

1. Wong Kin Yuen, “Urbanity, Cyberpunk and the Posthuman: Taiwan Science Fiction from the 60s to 90s,” *Tamkang Review*, Vol. XXXI, No. 3 (Winter 2000), 71–102.
2. Harding, Sandra. *The Science Question in Feminism*. (Milton Keynes: Open University Press, 1986).
3. John D. Caputo, *More Radical Hermeneutics: On Not Knowing Who We Are* (Bloomington and Indianapolis: Indiana University Press, 2000), 42.
4. Chang Hsi-kuo, “The Ultimate Song of Translation,” in Chang, *The Star Cloud Suite* (Taipei: Hung fan, 1980), 111; my translation. Later page references in the text are to this edition.
5. Steven Mailloux, *Rhetorical Power* (Ithaca, NY: Cornell University Press, 1989), 134.
6. I quote from Suan Handelman’s “Parodic Play and Prophetic Reason” in Paul Hernadi, editor, *The Rhetoric of Interpretation and the Interpretation of Rhetoric*. (Durham, NC: Duke University Press, 1989, 143–71), where

- the author presents Levinas's hermeneutics, which takes language to be the single major key for the subject to answer the "call of the other." It is "a gift, an offering and welcome of the other" (155).
7. Calvin O. Schrag, *Communicative Praxis and the Space of Subjectivity* (Bloomington and Indianapolis: Indiana University Press, 1986), 136. Later page references in the text are to this edition.
  8. Han-Georg Gadamer, *Truth and Method* (London: Sheed and Ward, 1975), 432. Later page references in the text are to this edition.
  9. David Couzens Hoy, *The Critical Circle: Literature and History in Contemporary Hermeneutics* (Berkeley: University of California Press, 1978), 98. Later page references in the text are to this edition.
  10. Hayden White, "The Rhetoric of Interpretation," in Paul Hernadi, editor, *The Rhetoric of Interpretation and the Interpretation of Rhetoric* (Durham, NC: Duke University Press, 1989), 2.
  11. Jürgen Habermas, "A Review of Gadamer's *Truth and Method*," in Brice R. Wachtehauser, editor, *Hermeneutics and Modern Philosophy* (Albany: New York State University Press, 1986), 243.
  12. James Risser, *Hermeneutics and the Voice of the Other: Re-reading Gadamer's Philosophical Hermeneutic* (Albany: State University of New York, 1997), 132. Later page references in the text are to this edition.
  13. G. B. Madison, *The Hermeneutics of Postmodernity* (Bloomington: Indiana University Press, 1988), 96.
  14. Paul Ricoeur, "Metaphor and the Central Problems of Hermeneutics," in Ricoeur, *Paul Ricoeur: Hermeneutics and the Human Sciences*, translated and edited by John B. Thompson (London: Cambridge University Press, 1981), 94.
  15. See Mary Snell-Hornby, "Linguistic Transcoding of Cultural Transfer? A Critique of Translation Theory in Bermann," in Susan Bassnett and André Lefere, editors, *Translation, History and Culture* (London: Pinter, 1990).
  16. In discussing the younger generation of Taiwan SF, I primarily draw upon stories appearing in the March 1994 issue of *Youth Literary*, No. 483. All stories appearing in this issue had been given awards by the magazine.
  17. Tim Jordan, *Cyberpower: The Culture and Politics of Cyberspace and the Internet* (London and New York: Routledge, 1999), 179 (Jordan 1999, 20).
  18. Chi Tawei, "A Rose Grows Out of His Eye and Your Palm," *Youth Literary*, No. 403 (March, 1994), 104; my translation. Later page references in the text are to this edition.
  19. Jeffrey Jerome Cohen, *Monster Theory: Reading Culture*. (Minneapolis: University of Minnesota Press, 1996).
  20. Judith Halberstam's *Skin Shows, Gothic Horror and the Technology of Monsters* (Durham, NC: Duke University Press, 1995) theorizes that what monsters are to "normal" people is parallel to what Gothic novels are to mainstream novels.
  21. See Donna Haraway, *Simians, Cyborgs, and Women: The Reinvention of*

*Nature* (New York: Routledge, 1991). Later page references in the text are to this edition.

22. Keith Ansell Pearson, "Viroid Life: On Machines, Technics and Evolution," in Pearson, editor, *Deleuze and Philosophy: The Difference Engineer* (London: Routledge, 1997), 181. Later page references in the text are to this edition.
23. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, translated by Brian Massumi (London: The Athlone Press, 1988), 69. All later page references to Deleuze and Guattari in the text, except in one paragraph noted below, are to this work and to this edition.
24. Michel Foucault, "The Subject and Power," in Foucault, *Michel Foucault: Beyond Structuralism and Hermeneutics*, edited by Hubert Dryfus and Paul Rabinow, 2nd Edition (Chicago: University of Chicago Press, 1983), 213.
25. By expanded, I am following Don Ihde's book *Expanding Hermeneutics: Visualism in Science* (Evanston, IL: Northwestern University Press, 1998). Together with his *Technology and the Lifeworld: From Garden to Earth* (Bloomington and Indianapolis: Indiana University Press, 1990), Ihde has done much to promulgate a hermeneutics of science and technology, as later discussed.
26. Paul Patton, *Deleuze and the Political* (London: Routledge, 2000), 78.
27. The relationship between feminisms and the Deleuzian project is well established nowadays, as demonstrated by works like Tasmin Lorraine's *Irigaray and Deleuze: Experiments in Visceral Philosophy* (New York: Cornell University Press, 1999) and Elizabeth Grosz's anthology *Becomings: Explorations in Time, Memory, and Futures* (Ithaca and London: Cornell University Press, 1999).
28. Gilles Deleuze and Felix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, translated by Robert Harley, Mark Seem, and Helen R. Lane (Minneapolis: University of Minnesota Press, 1983), 2, 8. All page references in this paragraph are to this text and to this edition.
29. Dorothea Olkowski, "Flows of Desire and the Body-Becoming," in Elizabeth Grosz, editor, *Becomings: Explorations in Time, Memory, and Futures* (Ithaca and London: Cornell University Press, 1999), 107. See also Deleuze and Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, 70, 82.
30. Lynette Hunter, *Critique of Knowing: Situated Textualities in Science, Computing and the Arts* (London: Routledge, 1999), 103. Later page references in the text are to this edition.
31. Tasmin Lorraine, *Irigaray and Deleuze: Experiments in Visceral Philosophy*, 126.
32. For a delineation of Chinese hermeneutics, see my "Metaphoricity in Classical Chinese Criticism: Toward a Chinese Hermeneutics," in Han-liang Chang, editor, *Concepts of Literary Theory East and West* (Taipei: Bookman, 1993), 245–63.
33. Henri Bergson, *Matter and Memory*, translated by N. M. Paul and W. S. Palmer (New York: Zone Books, 1988), 38.

34. N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (Chicago: University of Chicago Press, 1999), 29, 2. Later page references in the text are to this edition.
35. Tim Jordan, *Cyberpower*, 20.
36. Margaret Morse, *Virtualities: Television, Media Art and Cyberculture* (Bloomington: Indiana University Press, 1998), 180.
37. Wei Ke-fung, "Inane," *Youth Literary*, No. 403 (March, 1994), 65. Later page references in the text are to this edition.
38. Lynette Hunter, *Critique of Knowing*, 188.
39. Veronica Hollinger has noted a relationship between studies on science and technology and SF, in her discussion of new friends in SF criticism: "SF is increasingly featured in the expanding areas of cyberculture studies (see Dery's *Escape Velocity*, for example) and cultural studies of science and technology (such as Balsamo's *Technologies of the Gendered Body*)." "Contemporary Trends in Science Fiction Criticism, 1980–1999," *Science-Fiction Studies*, 26 (July, 1999), 261.
40. Chang Kuo-li, "The Man on the Bicycle," *Youth Literary*, No. 403 (March, 1994), 48, my translation. Later page references in the text are to this edition.
41. J. MacGregor Wise, *Exploring Technology and Social Space* (London: Sage, 1997), 59.
42. Martin Heidegger, *Being and Time*, translated by John MacQuarrie and Edward Robinson (New York: Harper and Row), 1962, 408. Later page references in the text are to this edition.
43. Carl Freedman, *Critical Theory and Science Fiction* (Middletown, CT: Wesleyan University Press, 2000), 110.
44. I can anticipate a possible objection by readers that the later Heidegger, in *The Question Concerning Technology and Other Essays*, translated by William Lovitt (New York: Harper and Row, 1977), turns around and condemns technology as concealing what could be revealed by an obliteration of distance between humans and objects. However, I agree with Caputo that Heidegger succumbed to a "massive essentialism" about science and technology after *Being and Time* and seemingly forgot his earlier account of a "hermeneutic version of science" which was "refreshingly non-essentialist, projection" (Caputo 169–70).
45. Don Ihde, *Technology and the Lifeworld*, 44, 48.
46. Don Ihde, *Expanding Hermeneutics*, 161, 162.
47. Whereas I cannot do justice to the concept of the Chinese sublime here, both poets and landscape painters in the Classical Chinese tradition informed by Taoist aesthetics upheld the kind of virtuality Bergson and Deleuze talk about. What Elizabeth Grosz is interested in about "duration or temporal flow" and how this duration brings "to the world the possibility of an unfolding, a narrative, a hesitation" (in her essay in *Becomings*, 215, 225) certainly finds a counterpart in the hermeneutic praxis of the Chinese landscape painting and poetry. There, spatial experience is "temporalized,"

turned into multiplicities of viewpoints, broken streams being “narrativized,” gaps and openings thematized. Deleuze and Guattari themselves have paid tribute to the Chinese poets by noting the latter’s not pursuing resemblance: “They retain, extract only the essential lines and movements of nature; they proceed only by continued or superposed traits, or strokes. It is in this sense that becoming-everybody/everything, making the world a becoming” (Deleuze and Guattari, 280). Needless to say, the line of blank or emptiness so characteristic of classical Chinese landscape painting (which usually takes up a middle position in the painting as a line of mist or cloud) is a “line of becoming which has only a middle” (Deleuze and Guattari, 293). Bergson’s concept of perception is relevant here, since as Pearson explains in “Pure Reserve: Deleuze, Philosophy and Immanence,” in *Deleuze and Religion*, edited by Mary Bryden (London: Routledge, 2001), it “concerns the vital adaptive interests of the body, and these interests are what guide action and instruct its relation with the virtual” (144). The whole issue of the openedness of virtuality will eventually be traced to Deleuze’s concept of movement-image and his adopting Bergson’s “sensory-motor schema” in his two books on cinema. Describing how Deleuze understands sensation and how it moves thought, Gregory Flaxman in his “Introduction” to Flaxman, editor, *The Brain Is the Screen: Deleuze and The Philosophy of Cinema* (Minneapolis: University of Minnesota, 2000), likens it to the Kantian sublime, which is a “confrontation with chaos” and a “vibration” between imagination and thought (13). I would, however, argue that the Bergsonian and Deleuzian ideas of montage, the percept and affect of an acentered and non-human eye which is beyond the human condition, are better compared to the Chinese sublime than to the Kantian one. But this is beyond the scope of this chapter.

48. Margaret C. Jacob, “Science Studies after Social Construction: The Turn toward the Comparative and the Global,” in Victoria E. Bonnell and Lynn Hunt, editors, *Beyond The Cultural Turn: New Direction in the Study of Society and Culture* (Berkeley: University of California Press, 1999), 97.
49. Andrew Feenberg, *Questioning Technology* (London: Routledge, 1999), 83, 85. Later page references in the text are to this edition.
50. Trevor Pinch and Wiebe Bijker, “The Social Construction of Facts and Artefacts,” in Bijker, T. Huges, and Pinch, editors, *The Social Construction of Technological Systems* (Cambridge: MIT Press, 1987), 42.
51. Thomas C. Shevory, *Body/Politics: Studies in Reproductions, Productions, and (Re)Construction* (London: Praeger, 2000), 43.
52. Stuart Moulthrop, “Rhizome and Resistance: Hypertext and the Dreams of a New Culture,” in George P. Landow, editor, *Hypertext/Text/Theory* (London: Johns Hopkins University Press, 1994), 304.
53. Jeff Malpas, “Uncovering the Space of Disclosedness: Heidegger, Technology, and the Problem of Spatiality in *Being and Time*,” in Mark Wrathall and Malpas, editors, *Heidegger, Authenticity, and Modernity: Essays in Honor of Hubert L. Dreyfus*, Volume 1, Cambridge: MIT Press, 2000), 220.

54. Arie Rip and R. Kemp, "Towards a Theory of Social-Technical Change," in S. Rayner and E. L. Malone, editors, *Human Choice and Climate Change*, Volume II (Columbus, OH: Battelle Press, 1998), 340.
55. Stelarc, "From Psycho-Body to Cyber-Systems: Images as Post-human Entities," in Joan Broadhurst Dison and Eric J. Cassidy, editors, *Virtual Futures: Cyberotics, Technology and Post-human Pragmatism* (London: Routledge, 1998, 116).
56. Manuel De Landa, "Deleuze, Diagrams, and the Open-Ended Becoming of the World," in Grosz, editor, *Becomings: Explorations in Time, Memory, and Future*, 41.

## CHAPTER 6

1. A shorter version of this essay appeared without scholarly apparatus in *Peace Review*, 14:2 (2002), 133–9.
2. Richard Rorty, *Achieving Our Country: Leftist Thought in Twentieth-Century America* (Cambridge, MA: Harvard University Press, 1999).
3. Neal Stephenson, *The Diamond Age: or, A Young Lady's Illustrated Primer* (New York: Bantam Books, 1996). Later parenthetical page references in the text are to this edition.
4. Istvan Csicsery-Ronay, Jr. "Notes on Mutopia," *Postmodern Culture*, 8:1 (September, 1997). Text available at <http://jefferson.village.virginia.edu/pmc/contents.all.html>.
5. Louis Marin, *Utopics: A Spatial Play*, translated by Robert A. Vollrath (Atlantic Highlands, NJ: Humanities Press, 1984); Marin, "Frontiers of Utopia: Past and Present," *Critical Inquiry*, 19 (Winter, 1993): 403–11.
6. Marin, "Frontiers," 403–4.
7. This point is made by Shawn Rosenheim in *The Cryptographic Imagination: Secret Writing from Edgar Poe to the Internet* (Baltimore, MD: Parallax, 1997).
8. Certeau, "Scriptural Economy," in Certeau, *The Certeau Reader*, edited by Graham Ward (London: Blackwell, 1999).
9. On the erosion of utopian thought in postmodern culture, see Fredric Jameson, "Secondary Elaborations (Conclusion)," in Jameson, *Postmodernism, or the Cultural Logic of Late Capitalism* (Ithaca, NY: Cornell University Press, 1991), 297–408, especially 334–40 and 401–6.

## CHAPTER 7

1. A version of this chapter was first presented as a paper at the Hong Kong 2001 Conference; I gratefully acknowledge the support of the conference, the Faculty of Arts and Department of English Language and Literature, the University of Liverpool, and the British Academy for an Overseas Conference grant.



2. *Room 101* was a series on British TV where celebrities consign to oblivion things that irritate or annoy them. *Big Brother* was an immensely popular American program in which a group of young people living together in a house were filmed and subject to regular audience votes that decided who would remain.
3. William Wordsworth, "Preface," in Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads: The Text of the 1798 Edition with the Additional 1800 Poems and the Prefaces*, edited by R. L. Brett and A. R. Jones (London: Methuen, 1963), 254.
4. Alfred Lord Tennyson, "Locksley Hall," in Tennyson, *The Poems of Tennyson*, edited by Christopher Ricks (London: Longman, 1969), 695.
5. William Wilson, *A Little Earnest Book upon a Great Old Subject*, cited in *Foundation: The Review of Science Fiction*, No. 10 (June 1976), 6–12. Wilson speaks of "The Poetry of Science," and Stableford quotes further: "the Natural and mechanical Sciences are alike loaded with rich and wonderful Poetry."
6. Hugo Gernsback, "A New Sort of Magazine," *Amazing Stories*, 1 (April, 1926), 3. For more on Gernsback and his importance to the definition of science fiction, see Gary Westfahl, *The Mechanics of Wonder: The Creation of the Idea of Science Fiction* (Liverpool: Liverpool University Press, 1998).
7. For acknowledgments of Kipling, Fred Lerner summarizes some SF writers' comments on Kipling in "A Master of Our Art: Rudyard Kipling and Modern Science Fiction" (posted at the Kipling Society website, [http://www.kipling.org.uk/kip\\_fra.htm](http://www.kipling.org.uk/kip_fra.htm)). See also John R. Pfeiffer, "Brunner's Novels: A Posterity for Kipling," in Joseph de Bolt, editor, *The Happening Worlds of John Brunner* (Port Washington, NY: Kennikat Press, 1975), and Brunner's own comments in the Kipling anthology he edited, *Kipling's Science Fiction* (New York: Tor Books, 1982). For exceptional examinations of Kipling's science fiction, see Donald S. Lopez's article on "With the Night Mail," "The Dominion of the Unstable Air," in *The Kipling Journal*, No. 22 (March, 1982), 10–8, and Stephen R. L. Clark, "Alien Dreams: Kipling," in David Seed, editor, *Anticipations: Essays on Early Science Fiction and its Precursors* (New York: Syracuse University Press, 1995).
8. The story actually appeared in 1905, in the US and Great Britain respectively, in *McClure's Magazine* (November) and *Windsor Magazine* (December). A separate version illustrated by Frank X. Leyendecker and H. Reuterdaahl (who illustrated the *McClure's* version) was issued by Doubleday in 1909.
9. For examples of illustrations by Robida and his contemporaries, see Andres Watt, with Yasuo Nagayama, *Karere ga Yume-Mita 2000-Nen (The Year 2000 They Dreamed of)* (Tokyo: Shinchosha, 1999).
10. In *Futuredays*, text by Isaac Asimov (New York: Henry Holt & Co., 1986).
11. Jean-Claude Viche, of the Association des Amis d'Albert Robida, in a personal letter to me (27 September 1999) is careful to distinguish the French

- "anticipation" from SF: "it means extrapolation to a [near] future, 50 to 100 years, which is different from 'science fiction,' which has no or little connection with present reality."
12. Rudyard Kipling, "With the Night Mail," in *Actions and Reactions*, (London: Macmillan, 1951) 135. Later page references in the text are to this edition. The phrase "of both sexes" is absent from the slightly different version of this passage that appeared in "As Easy as A.B.C."
  13. Charles Carrington, *Rudyard Kipling: His Life and Work* (London: MacMillan, 1955), 374.
  14. The earlier magazine versions of the story are slightly different. First and foremost, they do not appear to be followed by the twenty-four pages of "apparatus" which are included in the book versions. The book versions are subtitled "A Story of 2000 A.D." In each magazine version the story is noted as appearing from a future version of the magazine: *McClure's* is dated June 2025 A.D. *The Windsor* is dated October 2147. Comparison of the two versions shows minor variance in the first sentence:
 

*McClure's*: At 21 o'clock of a gusty winter night I stood on the lower stages of the G. P. O. Outward mail tower.

*Windsor*: At 9.30 p.m. of a windy winter's night I stood on the lower stages of the G. P. O. Outward Mail Tower.

*Actions and Reactions*: At nine o'clock of a gusty winter night I stood on the lower stages of one of the G. P. O. outward mail towers.
- There are also frequent if minor changes to punctuation. I assume that most if not all of these changes are editorial amendments and take the *Actions and Reactions* text as the preferred text.
15. Brunner does not use it (for reasons of space) in *Kipling's Science Fiction*.
  16. See <http://www.cccfsc.org/annualreport/annualdinner.asp>.
  17. Cited in Roger Lancelyn Green, editor, *Kipling, the Critical Heritage* (London: Routledge & Kegan Paul, 1971) 189.
  18. Brunner, *Kipling's Science Fiction*, 66. The word "colloid" is often used to refer to jelly-like substances: the *O.E.D.* gives as one definition "colourless or yellowish transparent jelly-like substance," and cites as a quotation "jelly-like though stony substance."
  19. A "drogher" is a vessel from the Indian Ocean, characterized by a triangular sail.
  20. Allen Steele, "Hard Again," *The New York Review of Science Fiction* (June, 1992), 4.
  21. Gary Westfahl, *Cosmic Engineers: A Study of Hard Science Fiction* (Westport, CT: Greenwood Press, 1996), 113. Interestingly, and very much in the spirit of this "game," Brunner points out that Kipling probably meant "Parallel" when he described the Trans-Asiatic Direct airships "soberly ringing the world round the Fiftieth Meridian" (140). Kipling is thus, in Brunner's eyes, writing a kind of "hard SF of history more usually found in alternate history or time-travel stories."

22. See C. S. Lewis, "On Science Fiction." in Lewis, *Of Other Worlds: Essays and Stories*, edited by Walter Hooper (London, Geoffrey Bles, 1966), 59–73.
23. Arthur C. Clarke, *2001: A Space Odyssey* (London: Arrow, 1968), 50–1. Later page references in the text are to this edition.
24. Actually, Clarke's ending is profoundly ambiguous and made even more so by the way he rewrites it for the beginning of the sequel, *2010: Odyssey Two*; but that is another story.
25. See Olaf Stapledon's *Last and First Men* and Robert A. Heinlein's time chart (in *The Past Through Tomorrow* but originally published in the May 1941 issue of *Astounding Science-Fiction*) designed to bring together his linked short stories into a "future history."
26. K. W. Jeter, Letter, *Locus*, 20 (April, 1987), page number to be supplied by author.
27. William Gibson, "The Gernsback Continuum," in Gibson, *Burning Chrome* (London: Gollancz, 1986), 46–7.
28. John Clute, *Look at the Evidence* (Liverpool: Liverpool University Press, 1995), 235.
29. Steffen Hantke, "Difference Engines and Other Infernal Devices: History According to Steampunk," *Extrapolation*, 40 (Fall, 1999), 244–54.
30. Bryan Talbot, personal communication, 2000.
31. Elaine Showalter, "Saturday Review: Books: Eternal Triangles," *The Guardian* (2 September 2000), 9.

## CHAPTER 8

1. All Japanese names are cited in the Japanese order, the family name first.
2. *Kaitō bōken kitan: Kaitei gunkan* (*The Seabed Warship: An Island Adventure Romance*) (Tōkyō: Bunbudō, November 1900), no prior serialization, cited in *Shōnen shōsetsu taikei* (*Oshikawa Shunrō shū*), Vol. 2 (Tōkyō: San'ichi Shobō, 1987), 11–96. Page references in the text are to the 1987 edition.
3. According to the biographical table in *Oshikawa Shunrō shū*, these were: *Eiyū shōsetsu: Bukyō no Nippon* (*Chivalrous Japan: A Heroic Novel*) (Tōkyō: Bunbudō, December 1902); *Kaikoku bōken kitan: Shinzō gunkan* (*The New Warship: A Romance of a Marine Nation*) (Tōkyō: Bunbudō, January, 1904); *Senji eiyū shōsetsu: Bukyō kantai* (*The Chivalrous Fleet: A Novel of Wartime Heroism*) (Tōkyō: Bunbudō, September, 1904); *Eiyū shōsetsu: Shin Nippon-tō* (*New Japan: A Heroic Novel*) (Tōkyō: Bunbudō, June, 1906); and *Eiyū shōsetsu: Tōyō bukyōdan* (*The Orient Chivalry Force: A Heroic novel*) (Tōkyō: Bunbudō, December, 1909).
4. Première December 23, 1963; director, Honda Ishirō; producer, Tanaka Tomoyuki; screenplay, Sekizawa Shin'ichi; camera, Koizumi Hajime; music, Ifukube Akira; special effects, Tsuburaya Eiji; actors include Fujiki Yū, Uehara Ken, and Fujiyama Yōko. Overseas première: Festival Internazionale

- del Film di Fantascienza, Trieste, July 1964. US premiere: Los Angeles, March 1965.
5. The term translated as “Orient” is the Japanese word *Tōkyō*, which is still in use today. It is written with the Chinese characters meaning “Eastern Sea,” associating it with the Pacific. In Chinese, the term originally referred to Japan.
  6. This continent was postulated by the American amateur archaeologist Colonel James Churchward (1852–1936) in *The Lost Continent of Mu* (1926). Churchward’s claim was partly based on the theory of a lost continent or land bridge called Lemuria, put forward to explain the existence of lemurs (the small primates, not the spirits of the dead) on both sides of the Pacific, which had at least some currency in the scientific community until it was discredited by the theory of continental drift. The theory of Mu was taken even less seriously by scientists but still has many enthusiastic adherents worldwide (mainly fantasy fans, New Age adherents, ufologists, or amateur archaeologists). Mu is generally associated with Lemuria, sometimes even identified with it. In Japan, Mu became popular as a topos of fantasy literature, performing a similar function to that of Atlantis in Western (transatlantic) fantasy. There is an intriguing parallel to this Japanese imaginary in one developed by Tamil intellectuals, symbolizing a “geography of loss,” in which the scientific theory of the lost continent mingles with Tamil legends. This tradition is described in Sumathi Ramaswamy: “History at Land’s End: Lemuria in Tamil Spatial Fables,” in *The Journal of Asian Studies*, Vol. 59 (August 2000), 575–602. As these examples illustrate, Lemuria and Mu have also been used to set up the idea of an anti-Atlantis, an Eastern Lost Continent to rival the Western one.
  7. My analysis is based on the German version of the film, entitled *U 2000: Tauchfahrt des Schreckens*, released in 1965. All quotations are therefore translated from the German translation of the original Japanese.

## CHAPTER 9

1. He also wrote under the name Felix C. Forrest, a pseudonym derived from his Chinese name Lin Bah-loh. The case of James Tiptree, a.k.a. Alice Sheldon, another US government employee who wrote under and maintained, a male identity, presents an intriguing counterpoint.
2. Smith did not leave notebooks, but the collection’s editor, J. J. Pierce, compiled the timeline from the publication order of the stories and from internal evidence.
3. This theme is a staple of much Chinese literature, both poetry and prose. See Eric Henry, “The Motif of Recognition in Early China,” *Harvard Journal of Asiatic Studies* 47, No. 1 (1987): 1–30, and Lisa Raphals, *Knowing Words: Wisdom and Cunning in the Classical Traditions of China and Greece* (Ithaca, NY: Cornell University Press, 1992), *passim*.

4. "Alpha Ralpa Boulevard" (1961), 287.
5. Johan Heje, "On the Genesis of Norstrilia," *Extrapolation* 30 (Summer 1989):152.
6. Norstrilia, 237
7. This account of *zhiguai* is based on Robert Ford Campany, *Strange Writing: Anomaly Accounts in Early Medieval China* (Albany: SUNY Press, 1996): 21–7. For genre see M. M. Bakhtin, *Speech Genres and Other Late Essays*, ed. Caryl Emerson and Michael Holquist, trans. Vern W. McGee, University of Texas Press Slavic Series, 8 (Austin: University of Texas Press, 1986) and Pierre Bourdieu, *Outline of a Theory of Practice*, trans. Richard Nice (Cambridge: Cambridge University Press, 1977).
8. Campany, 52–79, especially 52, 58–9 and 79.
9. Gan Bao 干寶 (335–49). *Soushenji* 搜神記 (henceforward SSJ), *Congshu jicheng*, vols. 2692–4), excerpts translated in Kenneth J. DeWoskin and J. I. Crump, Jr., *In Search of the Supernatural: The Written Record* (Stanford, CA: Stanford University Press, 1996).
10. Other examples of the genre include: the *Bowuzhi* 博物志 [Treatise on Curiosities] of Zhang Hua 張華 (232–300), 39 sections, four on animal anomalies [Marvelous Beasts 異獸, Birds 異鳥, Insects 異蟲 and Fish 異魚, the *Soushen houji* 搜神後記 [Further Records of an Inquest into the Spirit Realm], problematically attributed to Tao Qian 陶潛 (Tao Yuanming 陶淵明, 365–427 CE, *Congshu jicheng* ed., vol. 2695) and the *Yiyuan* 異苑 [Garden of Marvels] of Liu Jingshu 劉敬叔 (fl. early 5c), a "garden" of anomalies whose title alludes to Liu Xiang's 劉向 *Shuoyuan* 說苑 or *Garden of Sayings*.
11. Campany, 247–53.
12. Elms (1990) 170–2, *Weird Tales*, reprinted in *The Best of Edmond Hamilton*, ed. Leigh Brackett, 1977.

## CHAPTER 10

1. According to Gregg Rickman's *To the High Castle: Philip K. Dick: A Life, 1928–1962* (Long Beach, CA: Fragments West, 1989), *The Cosmic Puppets* was written in 1953 before being published in 1956 in magazine form as "A Glass of Darkness" and in book form in 1957.
2. "Remembering Philip K. Dick's *The Cosmic Puppets*" was presented on 24 March 2000 at the 21st International Conference on the Fantastic in the Arts in Fort Lauderdale, Florida. "Two Cases of Conscience: Loyalty and Race in *The Crack in Space* (1966) and *Counter-Clock World* (1967)" appears in *Philip K. Dick: Contemporary Critical Interpretations*, ed. Samuel J. Umland (Westport, CT: Greenwood Press, 1995), 169–95. Jameson's discussion of symbolic resolution through strategies of containment appears in his *The Political Unconscious* (Ithaca: Cornell University Press, 1981), 74–102.

3. Jianjiong Zhu, "Reality, Fiction, and Wu in *The Man in the High Castle*," in Nicholas Ruddick, editor, *State of the Fantastic: Studies in the Theory and Practice of Fantastic Literature and Film: Selected Essays from the Eleventh International Conference on the Fantastic in the Arts, 1990* (Westport, CT: Greenwood Press, 1992), 107.
4. Philip K. Dick, *The Man in the High Castle* (1962; New York: Vintage Books, 1992), Chapter 11: 176. Later chapter and page references are to this edition.
5. Patricia Warrick, "The Encounter of Taoism and Fascism in Philip K. Dick's *The Man in the High Castle*," *Science-Fiction Studies*, 7 (July, 1980), 174–90.
6. See Rickman, *To the High Castle*, Lawrence Sutin, *Divine Invasions: A Life of Philip K. Dick* (New York: Harmony Books, 1989), and Paul Williams, *Only Apparently Real* (New York: Arbor House, 1986).
7. See Anne J. Dick, *The Search for Philip K. Dick, 1928–1982* (Lewiston, NY: Edwin Mellen Press, 1995).
8. Carl Freedman, *Critical Theory and Science Fiction* (Hanover, NH: Wesleyan University Press, 2000), 170. Later page references are to this edition.
9. Philip K. Dick, "Schizophrenia and the Book of Changes," *Philip K. Dick Society (PKDS) Newsletter*, ed. Paul Williams, 14 (June 1987): 6. Later page references are to this edition.
10. Dwight Brown, "Afterword," in Philip K. Dick, *Gather Yourselves Together* (Herndon, VA: WCS Books, 1994), 290–91. Later page references to the Dick novel are to this edition.
11. N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (Chicago, IL: Chicago University Press, 1999).

## CHAPTER 11

1. H. Bruce Franklin, *Robert A. Heinlein: America as Science Fiction* (Oxford: Oxford University Press, 1980), 76.
2. John Baxter, *Science Fiction in the Cinema* (New York: Paperback Library, 1950), 102; Phil Hardy, *The Encyclopedia of Science Fiction Movies* (1984; Minneapolis, MN: Woodbury Press, 1986), 125.
3. *The Beast from 20,000 Fathoms* (Warner Brothers, 1953).
4. *Godzilla, King of the Monsters* (Toho Studios, 1954); English-language version with added scenes released in the US by Embassy Pictures in 1956.
5. J. D. Lees and Marc Cerasini, *The Official Godzilla Compendium* (New York: Random House, 1998), 12.
6. *Alien* (Twentieth-Century Fox, 1979).
7. *Godzilla vs. King Ghidorah* (Toho Studios, 1991).
8. *Godzilla* (Centropolis Films, 1998).

## CHAPTER 12

1. Title taken from A Guy Called Gerald, *Black Secret Technology* (London: Juice Box: 1996) (soundtrack).
2. Salman Rushdie, *The Moor's Last Sigh* (London: Vintage, 1994), 145.
3. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in Benjamin, *Illuminations*, translated by Harry Zohn (London: Fontana, 1973), 235.
4. Gabriel Garcia Marquez, *Love in the Time of Cholera* (1985; London: Penguin, 1998), 292–3.
5. See various commentaries posted at Ron Eglash's homepage, <http://www.rpi.edu/~eglash/eglash.htm>.
6. Ayi Kwei Armah, *The Beautyful Ones Are Not Yet Born* (1968; London: Heinemann, 1969), 12.
7. Ishmael Reed, "Future Christmas," in Sheree Thomas, editor, *Dark Matter: A Century of Speculative Fiction from the African Diaspora* (New York: Warner, 2000), 287.
8. David Hecht and Maliqalim Simone, *Invisible Governance: The Art of African Micropolitics* (New York: Autonomedia, 1994), 47. *Sapeur* comes from "SAPE," the "Société des Ambianceurs et des Personnes Eligantes." Later page references in the text are to this edition.
9. Dambudzo Marechera, *The Black Insider* (Harare: Baobab Books, 1990), 52. Later page references in the text are to this edition.
10. Gayatri Chakravorty Spivak says that "those 'collectivities' or 'individuals' who were made to cathect the space of an 'other' that would consolidate the hegemonic self, relate to the [Western/postmodern] critique of the sovereign subject *obliquely*." Cited in Angela McRobbie, *Postmodernism and Popular Culture* (London: Routledge, 1994), 25.
11. Salman Rushdie, *Shame* (London: Picador, 1983), 29.
12. Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968; London: Millennium, 1999), 130.
13. Kojo Laing, *Major Gentl and the Achimota Wars* (London: Heinemann, 1992). Later page references in the text are to this edition.
14. Paul Virilio, *The Art of the Motor*, translated by Julie Rose (Minneapolis: University of Minnesota Press, 1995), 9.
15. Derek Wright, "Postmodernism as Realism: Magic History in Recent West African Fiction," in Wright, editor, *Contemporary African Fiction* (Bayreuth: Bayreuth African Studies, 1997), 203.
16. This analysis is not as generalized as it may seem. Torro is an analogue for the Ghanaian leader Rawlings, and the constant references to fruit in the novel are evocative of Ghana's uniquely non-pastoralist fructarian economy. Laing therefore allegorizes specific Ghanaian socio-economic histories.
17. Jamal Mahjoub, *Navigation of a Rainmaker* (London: Heinemann, 1989), 69.

18. Jamal Mahjoub, *Wings of Dust* (London: Heinemann, 1994), 121. Later page references in the text are to this edition.
19. Abdulrazak Gurnah, *Admiring Silence* (London: Hamish Hamilton, 1996), 192.
20. Calixthe Beyala, *The Sun Hath Looked Upon Me*, translated by Marjolijn de Jager (Oxford: Heinemann, 1996), 94. Later page references in the text are to this edition.
21. Fredric Jameson, "Postmodernism, or, the Cultural Logic of Late Capitalism," *New Left Review*, 146 (1984), 53–93.
22. Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences," in David Lodge, editor, *Modern Criticism and Theory: A Reader* (London: Longman, 1988), 115.
23. Hecht and Simone, 35.
24. M. Keith Booker, "African Literature and the World System: Dystopian Fiction, Collective Experience, and the Postcolonial Condition," *Research in African Literature*, 26 (Winter 1995), 58, 59.
25. Scott Bukatman, *Terminal Identity: The Virtual Subject in Postmodern Science Fiction* (Durham, NC: Duke University Press, 1993), 18.
26. Paul Virilio, *Speed and Politics: An Essay on Dromology*, translated by Mark Polizzoti (New York: Semiotext(e), 1986), 139.

## CHAPTER 13

1. Greg Egan, *Teranesia* (London: Gollancz, 1999), 223. Later page references in the text are to this edition.
2. Ross Farnell's excellent article on *Permutation City* — "Attempting Immortality: AI, A-Life and the Posthuman in Greg Egan's *Permutation City*," *Science Fiction Studies*, 27 (March 2000), 69–91 — reads it as an exploration of the "posthuman"; this might seem a very long way from the Cartesian, but in fact the two positions are paradoxically compatible.
3. In her *Island Dystopia* (Thesis, La Trobe University, 2000), Tania Donald identifies a fictional genre in which older men mould, make, and initiate others, often boys, in pursuit of an extreme and violent "masculinity." She discusses Daniel Defoe's *Robinson Crusoe*, Robert Louis Stevenson's *Treasure Island*, Wells's *The Island of Dr Moreau*, William Golding's *Lord of the Flies*, Conrad's *Victory*, Iain Banks's *The Wasp Factory*, Collodi's *Pinocchio*, and Alex Garland's *The Beach* as exemplifying or critiquing the assumptions of the genre. *Teranesia* could be read in connection with this genre, in its treatment of the naming and renaming of the island and its subdivision and the scarring of the main character, and read in contrast to it, in its treatment of the virus (if this represents nature), women, and Prabir's conflicted masculinity.
4. In Patrick O'Brian's *The Thirteen-Gun Salute* (New York: Norton, 1989), the island actually figures as an episode (217–31) of peaceful innocence in



nature in an adventure novel. It is worth mentioning because its setting is Indonesian and, like Egan, O'Brian, is inspired by the tales of nineteenth-century naturalists and their encounters with orangutans, birds of paradise, giant orchids and so on.

5. For examples along these lines, consider the film *Outbreak* (1995), Richard Preston's *The Hot Zone* (1994), Patrick Lynch's *Carriers* (1996), and Richard Rhodes's *Deadly Feasts* (revised edition, 1998). The threat comes out of Africa in the first two cases, Sumatra and New Guinea in Lynch's thriller and Rhodes's journalistic account, though this contemporary narrative form is not simply Orientalist — there's usually both an exotic, tropical origin and skullduggery resulting from Western overrationalism or unnaturalness. The blurb for *Carriers*, about a virus in Sumatra and the American army medical team investigating it, says, "In the dark heart of the rainforest something deadly is stirring. Older than life, it feeds on the living, a blind primal force."

In the revisions of the island novel that have proliferated since the 1950s, we observe, among other things, a tendency to bring the island home (in *The Wasp Factory* the island is a muddy patch near the coast of Scotland; in J. G. Ballard's *Concrete Island* [1974] it is an enclave among dangerous, traffic-choked freeways); to make the condition of being castaway something willed by the castaway (*Concrete Island* again; Ballard's "The Terminal Beach" [1966]) or delusory (Golding's *Pincher Martin*, 1960). In virtually all these stories, if there is any violence it is in the "civilized" character (vivid in the relations of Maitland and Proctor in *Concrete Island* since the latter is a revision of Caliban and the former a revision of Crusoe). There are also recent versions of the island narrative that are successful works of art and are not revisions: the opening episode in Gregory Benford's *In The Ocean of Night* and the film *Cast Away*.

6. Compare chapter 20 of Ballard's *Concrete Island* (New York: Farrar, Straus and Giroux, 1974), and Golding's *Pincher Martin* (London: Faber, 1960), 86 (both cited by Donald, 75).
7. Examples: Orpheus rescuing Eurydice, Isis recovering the dismembered Osiris, Alcestis sacrificing herself for Admetus with some help from Heracles, Demeter rescuing Persephone; and, in Jeff Noon's *Vurt* (1993) a recent SF version, Scribble exchanging himself for his sister and lover Desdemona. We may also mention Odysseus's return to Penelope and rescue of her from the suitors, the culmination of another tale of islands and monsters. Here the secret place at the heart of the island is the marital bed, made from a living tree.
8. In Janine Chasseguet-Smirgel, "The Archaic Matrix of the Oedipus Complex in Utopia," in her *Sexuality and Mind* (London: Maresfield Library, 1986), 92–108, the author associates islands, utopias, and the desire for a pure, simple union with the mother. With Prabir and his sister, Egan does suggest how rational, scientific explanation can itself express a similar desire for

the pure, controlled, and transparent as Chasseguet-Smirgel detects in utopias. At first reading, one might feel that the children are too rational and intelligent to be plausible as children, but Egan, who sometimes dramatizes a kind of autism in his intelligent main characters, is pursuing a subtler insight, and Chasseguet-Smirgel's essay helps to define this insight. Donald also discusses the relations of island protagonists (for instance, Crusoe) with their fathers and "sons," and with a detached, dominating rationality seen as part of Western science (for instance, Moreau, and Angus Cauldhame in Banks's *The Wasp Factory*).

## CHAPTER 14

1. In 1842, an Italian military engineer Louis Menabrea wrote the *Sketch of the Analytical Engine Invented by Charles Babbage* and deposited it in the Library of the Geneva University. Shortly after, Lovelace translated the book into English and being encouraged by Babbage, she added her own notes to the translation which are three times as long as Menabrea's original work.
2. Sadie Plant, "The future looms: weaving women and cybernetics." *Body and Society* 1 (3–4), 45–64. 63.
3. Timothy Kaufman-Osborn. *Creatures of Prometheus: Gender and the Politics of Technology*. (Lanham & New York: Rowman & Littlefield Publishers, 1997). 101.
4. Sadie Plant. *Zeros + Ones: Digital Women + The New Technoculture*. (London: Fourth State, 1997), 24.
5. Deleuze, Gilles & Guattari, Felix. *A Thousand Plateaus: Capitalism and Schizophrenia*. Trans. Brian Massumi. (Minneapolis & London: University of Minnesota Press, 1987), 32.
6. Louis F. Menabrea, *Sketch of the Analytical Engine Invented by Charles Babbage: With Notes upon the Memoir by the Ada Augusta, Countess of Lovelace*, <<http://www.fourmilab.to/babbage/sketch.html>>.
7. Bob Metcalfe, "Do Computational Fabrics Hold the Key to the Future of the Internet's Web?," <<http://www2.infoworld.com/articles/op>>.
8. Ibid.
9. Plant, *Zeroes + Ones*, 54.
10. Plant, *Zeroes + Ones*, 55.
11. Sadie Plant, "On the Matrix: Cyberfeminist Simulations," in *The Gendered Cyborg: A Reader*, edited by Gill Kirkup et al. (London and New York: Routledge, 1999), 265–75, 272.
12. All translations are the author's unless stated otherwise.
13. The translation is quoted from Allan Watts, *Tao: The Watercourse Way* (New York: Pantheon Books, 1975), 40–1.

14. Leow, Weiger, *Chinese Characters: Their Origin, History, Classification, and Signification*, translated by L. Davrout, 2nd edn. (New York: Dover Publications, 1965), 326.
15. Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991), 177.
16. Cited in Tamsin Lorraine, *Irigaray and Deleuze: Experiments in Visceral Philosophy* (Ithaca and London: Cornell University Press, 1999), 22.
17. Cited in Lorraine, 21.
18. Luce Irigaray, *To Be Two*, translated by Monique M. Rhodes (London and New York: Routledge, 2001), 57.
19. Luce Irigaray, "This Sex Which Is Not One," in Irigaray, *This Sex Which Is Not One*, translated by Catherine Porter (Ithaca and New York: Cornell University Press, 1985), 26.
20. Luce Irigaray, "When Our Lips Speak Together," in Irigaray, *This Sex which Is Not One*, 207.
21. Chela Sandoval, "'New Sciences: Cyborg Feminism and the Methodology of the Oppresser,'" in Gray, editor, *The Cyborg Handbook*, 416.
22. Sandoval, "New Sciences," 418–9.
23. Gilles Deleuze, *Difference and Repetition*, translated by Paul Patton (New York: Columbia University Press, 1994), 222.
24. Translated by Edward L. Shaughnessy, *I Ching: The Classic of Changes* (New York: Ballantine Books, 1996), 189.
25. Translated by Shaughnessy, 193.
26. Shaughnessy's translates great extreme as "great constancy" because the Chinese version he uses reads *da heng* instead of *da ji*. But he puts in a note stating that both readings are possible. I prefer *da ji*, "great extreme," here.
27. Translated by Shaughnessy, 199.
28. Plant, "On the Matrix," 265.
29. Plant.
30. Rosi Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994), 110.
31. Braidotti, 4.
32. Braidotti, 5.
33. Rosi Braidotti, *Metamorphoses: Towards a Materialist Theory of Becoming* (Cambridge: Polity Press, 2002), 69.
34. By saying that Chinese culture has something to contribute to the study of technoscience, I am not creating another binary system here, Western/Chinese cultures. Even the Chinese texts I have selected for discussion here do not represent "Chinese culture" as such; they are only representatives of one school of thought in Chinese philosophy. Moreover, there are other

- modes of thought in other civilizations that coincide with our discussion of zero. The most important is Indian mathematics. A famous Indian mathematician, Bhaskara II (1114–85), describes the rules dealing with calculations of zero in his book *Siddhanta Siromani*. The Indian word, śūnya, stands for zero, but it isn't vacancy or emptiness; rather, it is receptivity and swelling. (For details, see Robert Kaplan's *The Nothing that Is*.) It is obvious that the digit zero in Indian mathematics was much informed by the concept of emptiness in Buddhism. I am certain that this mode of thinking in Indian culture also has a lot to contribute to the study of technoscience, but this is beyond our scope of discussion in this paper.
35. Timothy Kaufman-Osborn, *Creatures of Prometheus: Gender and the Politics of Technology*.

## CHAPTER 15

1. Jim Hillier, ed., *Cahiers du Cinéma. The 1950s: Neo-Realism, Hollywood, New Wave* (Cambridge, MA: Harvard University Press, 1985), 6.
2. Maurice Blanchot, *Le Livre à Venir* (Paris: Gallimard, 1959).
3. See Daniel Bermond, "La Littérature est Menacée" (interview with Paul Virlio), *Lire* (March, 1999), 46–7.
4. See Michel Foucault, *Surveiller et punir* (Paris: Gallimard, 1975).
5. See Gilles Deleuze and Félix Guattari, *Capitalisme et Schizophrénie 2. Mille Plateaux* (Paris: Editions de Minuit, 1972).
6. Joseph Sartelle, "Dreams and Nightmares in the Hollywood Blockbuster," in *The Oxford History of World Cinema* (London: Oxford University Press, 1997), 523. A later page reference in the text is to this edition.
7. Sartelle, 524.
8. See Roland Barthes, *Le degré zéro de l'écriture* (Paris: Points, 1972).
9. Patrick Goldstein, "The Dragon Is Hidden No Longer," *Los Angeles Times*, 16 October 2001, F1, F4–F5.
10. Henry Chu. "'Crouching Tiger' Can't Hide from Bad Reviews in China," *Los Angeles Times*, January 2001, A1 & A10.
11. Lorenza Muñoz, "Crouching Tiger Burning Bright at the Box Office," *Los Angeles Times*, Thursday, 21 December 2000, A1, A26.
12. Sorina Diaconescu, "Riding the 'tiger,'" *Los Angeles Times*, Saturday, 9 June 2001, F1 & F18.
13. James Shamus, cited in Kenneth Turan, "What Women Flip Over," *Los Angeles Times*, 15 December 2000, F1, F16.
14. Christophe Gans, cited in Richard Natale, "Springing to Action," *Los Angeles Times*, 8 January 2002, F1, F7–F8.
15. Walter Dignolo, *Local History/Global Designs. Coloniality, Subaltern Knowledges, and Border Thinking*. Princeton, NJ: Princeton University Press, 2000.

## CHAPTER 16

1. David Bordwell, Janet Staiger, and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (New York: Columbia University Press, 1985), 111.
2. See Wheeler Winston Dixon, *Disaster and Memory: Celebrity Culture and the Crisis of Hollywood Cinema* (New York: Columbia University Press, 1999).
3. See Rick Altman, *Film/Genre* (London: BFI Publishing, 1999).
4. See Susanne Rieser, "Absolut Action," *Film und Kritik*, 4 (October, 1999), 5–20.
5. See Yvonne Tasker, *Spectacular Bodies: Gender, Genre and the Action Film* (London and New York: Routledge, 1993).
6. See Kaja Silverman (1988) "Masochism and Male Subjectivity," *Camera Obscura. A Journal of Feminism and Film Theory*, 17 (1988), 31–6.
7. See Mark Gallagher, "Masculinity in Translation: Jackie Chan's Transcultural Star Text," *The Velvet Light Trap*, 39 (Spring, 1997), 23–42.
8. See Sam Ho, "Licensed to Kick Men: The Jane Bond Films," in Stephen Teo, *The Restless Breed: Cantonese Stars of the Sixties*, The 20th Hong Kong International Film Festival Guide (Hong Kong: Urban Council Press, 1996), 40–53.
9. Richard Dyer, "Action!" *Sight and Sound*, 4 (October, 1994), 8.
10. See Jennifer DeVere Brody, "The Returns of *Cleopatra Jones*," *Signs: The Journal of Women in Culture and Society*, 25 (1999), 91–122.
11. Michael P. Rogin, "'Make My Day!': Spectacle as Amnesia in Imperial Politics," in Amy Kaplan and Donald Pease, editors, *Cultures of United States Imperialism* (Durham and London: Duke University Press, 1993), 505.
12. See Susanne Rieser, "Los Angeles, Epicenter of the Cinematic Spectacle," in William Boelhower and John R. Leo, editors, *Working Sites: Texts, Territories, and Cultural Capital in American Cultures* (Amsterdam: University of Amsterdam Press, forthcoming).
13. Rogin, 507.
14. See Christine Buci-Glucksmann, *Baroque Reason: The Aesthetics of Modernity* (London: Sage, 1994).
15. Jean Baudrillard, *Symbolic Exchange and Death* (1976; London: Sage, 1993), 18.
16. Cited in Josh Cohen, *Spectacular Allegories: Postmodern American Writing and the Politics of Seeing* (London: Pluto Press, 1998), 152.
17. See Ernesto Laclau, *New Reflections on the Revolution of Our Time* (London: Verso, 1990), and author/interviewer, "Theory, Democracy, and the Left: An Interview with Ernesto Laclau, Carlos Pessoa, Marta Hernández, Seoungwon Lee, Lasse Thomassen," *UmbrA: A Journal of the Unconscious*, volume number (2001), 7–28.

18. See Jacques Lacan, "Les Quatre Concepts Fondamentaux de la Psychanalyse, in Lacan, *Le Séminaire: Livre XI* (1964, Paris: Seuil, 1973), and Jacques Lacan, "Encore," in Lacan, *Le Séminaire: Livre XX* (1972–73; Paris: Seuil, 1975).
19. See Susanne Lummerding, "Weibliche" Ästhetik? Möglichkeiten und Grenzen einer Subversion von Codes (Vienna: Passagen Verlag, 1994), and Susanne Lummerding, *Agency?: Cyberspace, Subjektkonstituierung und die Funktion des Politischen* (Vienna, Cologne, and New York: Böhlau, forthcoming).
20. See Susanne Lummerding, "Cyberspace — Konvergenz von Phantasma und Symptom," in Peter Mörtenböck and Helge Mooshammer, editors, *Visuelle Kultur: Körper-Räume-Medien* (Vienna, Cologne, and New York: Böhlau, forthcoming); and Lummerding, *Agency?*
21. See Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London and New York: Routledge, 1990), and Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"* (New York, London: Routledge, 1993).
22. See Teresa de Lauretis, *Alice Doesn't: Feminism, Semiotics, Cinema* (Bloomington: Indiana University Press, 1984).
23. See Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen*, 16 (1975); republished in Brian Wallis and Marcia Tucker, editors, *Art after Modernism. Rethinking Representation* (Boston and New York: The New Museum of Contemporary Art/Godine, 1986), 361–74.
24. On this premise the notion of "sovereign" spectatorship as such came to be challenged. While in film theory debates around the issue of the cinematic production of reality and identity (or meaning) were long centered around the assumption of a congruency between the eye of the spectator and the camera as well as the attendant privileged position of visual perception and thus an ideal spectator, film theorists like Teresa de Lauretis and Kaja Silverman — referring to Lacan's distinction between the gaze (the camera) and the eye (of the spectator — radically questioned the assumption of an "exemplary" viewer enjoying an authoritarian, sovereign position.

#### AFTERWORD

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# Index

- 2001: *Space Odyssey* (the movie) 3,  
25, 41, 42–48, 50–54
- Achebe, Chinua 194
- actor-network 88–89, 257
- African Americans 192–193, 196, 248
- Akira* 66
- Alien* 79, 177–179, 183
- Amazing Stories* 116, 125
- android 56, 63, 65, 66, 68, 69, 196
- anime* 56, 58, 60, 63, 66, 69, 70, 133,  
134
- Armah, Ayi Kwei 194  
*The Healers* 192
- artificial intelligence 43–44, 80, 122,  
146–147, 154, 197, 217, 240–241
- Asian philosophy 157–160, 166
- Asimov, Issac 20, 143
- Astounding Science Fiction* 120, 122
- Astro Boy* 60, 66
- Babbage, Charles 130, 215–217  
the Difference Engine 130, 215–  
216
- Ballantyne, R. M.  
*The Coral Island* 209–210
- Banks, Iain 127, 210  
*The Wasp Factory* 210
- Barthes, Roland 241
- Baudrillard, Jean 203, 249
- Baxter, Stephen 127, 129, 132, 133  
*The Time Ship* 129
- Bear, Greg 50  
*Blood Music* 214
- becomings 74, 79, 82–84, 90, 93, 221,  
225
- biogenetics 209
- bisexuality 247
- Blade Runner* 31, 79, 157, 164, 240
- Blanchot, Maurice 235
- Blaylock, James 128
- Bowen, Keith  
*Pontifex* 200
- Bradbury, Ray  
“The Foghorn” 168, 170, 176, 182
- Braidotti, Rosi 229–230  
*Metamorphosis* 230
- bricoleur 105, 201–202
- Brunner, John 120–121, 197
- Bukatman, Scott 203–204
- Byatt, A.S.  
*Possession* 129
- Cadigan, Pat 79, 128
- Campbell, Joseph 26, 33
- Campbell, Joseph W. 34
- Campbell, Joseph W. Jr. 47



- Capek, Karel  
*R.U.R.* 65  
*War With the Newts* 152
- capitalism 130, 237–238  
 late 29, 195, 201, 203–204
- Carroll, Lewis 115
- Chan, Jackie 247
- chaos 84, 86–87, 108, 222
- Chow, Rey 61  
 “King Kong Syndrome” 61  
*Chungking Express* 245
- Clarke, Arthur C. 1, 31–35, 37, 41,  
 43, 44–54, 122–127, 129, 132  
*2001: The Space Odyssey* 43, 122  
*How the World Was One* 1  
*The City and the Stars* 31–32, 34–  
 37, 51, 127
- collective memory 235, 240
- colonialism  
 neocolonialism 195, 198
- Conrad, Joseph  
*Victory* 208
- cosmopolitanism 137, 199
- Crash* 79, 95
- Crouching Tiger, Hidden Dragon* 10,  
 239, 242–243, 247
- Csiscery–Ronay, Istvan Jr. 95, 96
- cultural studies 37, 250, 258
- cybercracy 198
- cyberfeminism 4, 215–216, 225, 228–  
 229, 231–232, 256
- cybernetic 1, 3–4, 48, 55, 73, 85, 90,  
 92, 94, 217, 256
- cyberontology 257
- cyberpunk 9, 79, 80, 86, 93, 128, 129,  
 133
- cyberspace 3, 9, 17, 39, 47–53, 80, 81,  
 85, 86, 93, 204, 217, 226, 229, 233,  
 257
- cyborg 3, 38, 39, 55–71, 73, 80, 81,  
 82, 88, 96, 182, 198, 204, 216, 224,  
 225, 228–230
- cyborgian 38, 56, 57, 61
- cyborgism 38
- cyborgist 38
- cyborgization 55, 63, 64
- cyborgologist 56
- Daoism (Taoism) 157–159, 166, 211
- Darwinism, social Darwinism of  
 craniology and phrenology 191
- De Landa, Manuel 258
- de Lauretis, Teresa 252
- Delany, Samuel R. 8, 79  
*Nova* 20
- Deleuze, Gilles 82–84, 93, 218, 223,  
 226–227, 229–230, 238
- Destination Moon* 168–170, 174, 186
- detritorialize 221
- diaspora 8, 11, 51, 80
- Dick, Philip K. 3, 127, 157–166, 196  
*Counter–Clock World* 157  
*Do Androids Dream of Electric  
 Sheep?* 196  
*Gather Yourself Together* 157  
*The Cosmic Puppets* 157  
*The Crack in Space* 157  
*The Man in the High Castle* 157
- Difference and Repetition* 226
- dislocation 16, 113, 125–126, 250–  
 251, 253
- dislocation (of identity) 245, 249
- Disneyland 57
- Dixon, Wheeler Winston  
*Disaster and Memory* 246
- Doyle, Arthur Conan 168  
*The Lost World* 168
- Duchamp, Marcel 57
- ecologies 116
- Egan, Greg 4, 50, 127, 205–214  
*Diaspora* 208  
*Distress* 210  
*Premutation City* 50, 208  
*Teranesia* 205–211
- embodied 58, 87, 116, 215, 220, 227  
 disembodied 85, 86, 87, 93, 208
- embodiment 58, 64, 65, 66, 71, 73,  
 89, 92, 183, 185

- disembodiment 85, 93, 208  
 Emerson, Ralph Waldo 7, 25, 21, 25, 31, 39  
 Emersonian 8, 9, 19, 20, 21, 24, 36  
 Eurocentric 194  
  
 feedback loop 73, 85, 88, 90, 96, 97, 99, 100, 103, 105, 106, 107, 256  
 feminist film theory 252  
 Forster, E. M.  
     "The Machine Stops" 127  
 Foucault, Michel 58, 236  
 Frankenstein 61–62  
 Frankenstein Syndrome 61–62, 69  
 Freud, Sigmund 218, 220  
  
*Galaxy Science Fiction* 144, 146  
 Gee, Maggie  
     *The Ice People* 128  
 Gernsback, Hugo 26, 28, 31, 116, 125–129, 131–134  
*Ghost in the Shell* 67  
 Gibson, William 9, 17, 31, 39, 50, 52, 80, 85, 125, 126, 128, 129, 132, 203  
     *Count Zero* 9, 17  
     "Johnny Mnemonic" 52  
     "The Gernsback Continuum" 125  
     *Neuromancer* 31, 85, 203  
*Gladiator* 245  
 global village 1, 3, 52, 198, 233, 238–239  
 globalism 80, 255  
 globalization 1–4, 135, 167, 194, 198, 200, 233–236, 238, 239, 255, 256  
 Godzilla 3, 31, 65, 141, 167–168, 171–188, 255  
*Godzilla* (movie) 136, 168, 170–176, 178–188  
     *Gigantis the Fire Monster* 173  
     *Godzilla* (1998) 168, 184  
     *Godzilla Millennium* 187–188  
     *Godzilla Raids Again* 173  
     *Godzilla vs. Biollante* 179–180, 182–183  
     *Godzilla vs. Destroyah* 183  
     *Godzilla vs. King Ghidorah* 180–183, 185–186  
     *Godzilla vs. Mechagodzilla* 176  
     *Godzilla vs. Monster Zero* 174–176, 178, 180, 186  
     *Godzilla vs. the Smog Monster* 176  
     *Godzilla vs. the Thing* 173  
     *Godzilla, King of the Monsters* 170–173, 175, 178, 180, 185  
     *King Kong vs. Godzilla* 173  
 Golding, William  
     *Lord of the Flies* 210  
 Gray, Chris Hables 55–57, 61  
     *Cyborg Citizen* 56  
 Greenland, Colin 127  
 Guattari, Felix 82–84, 218, 223, 238  
*Gundam* 60  
*Gunnm* 68  
*Guyver* 63  
  
 Haggard, Rider  
     *King Solomon's Mines* 194  
 Hantke, Stephen 129, 130  
 Haraway, Donna 38, 61, 82, 88, 92, 215, 224, 225, 228–230  
     "A Cyborg Manifesto" 38, 216, 224  
 hard science fiction 47, 122, 127, 144  
 Hayles, N. Katherine 3, 55, 73, 74, 85–90, 92–94, 95, 164  
     *How We Became Posthuman* 164  
 hegemony 13, 52, 62, 139, 142, 233–234, 236, 238  
 Heinlein, Robert A. 8, 9, 20–23, 120, 168, 169, 183  
     "By His Bootstraps" 20, 21  
     "The Man Who Sold the Moon" 8  
     "The Moon is a Hard Mistress" 20  
     *Rocket Ship Galileo* 168  
 hermaphroditism 71, 247  
 hermeneutical circle 255  
*Heroic Trio* 245, 247

- Hollywood 66, 167, 168, 233, 234–240, 242–243, 245, 247, 248, 250, 252, 256
- Hong Kong 1, 3, 4, 8, 10, 14, 15, 17, 113, 114, 133, 134, 237, 240, 242, 243, 245, 247–250, 252, 255–257,
- humanism 81, 82, 85, 86, 98  
liberal 98
- humanity 2, 18, 21, 22, 31–33, 35–37, 54, 63, 66, 104, 140–141, 143, 145, 147, 149, 151–156, 173, 176, 186, 194, 201, 243, 256
- Huxley, Aldous  
*Island* 209
- hybridism 199
- hybridity 58, 63–64, 71, 73, 77, 80–81, 198–199
- idios kosmos* 161, 163–164
- imperialism 141  
French 184  
techno- 50  
technocratic 191
- informatics 85
- information 9, 10, 13, 20, 29, 30, 57, 67, 85, 86, 87, 90, 104, 106, 107, 109, 110, 119, 122, 123, 124, 129, 147, 182, 219, 233, 236, 241, 250, 257  
highway 7  
Revolution 30, 130  
superhighway 85
- intercultural studies 258
- Internet 1, 3, 7, 39, 42, 53, 104, 107, 192, 193, 207, 219, 229, 242, 257
- Irigaray, Luce 220, 224–225, 249
- Iyayi, Festus 194
- Jacquard, Joseph-Marie 217, 219
- Jameson, Fredric 29, 51, 80, 157, 204, 257
- Jeter, K. W.  
Morlock Night 126
- Jung, Carl 159–161
- Jurassic Park* 171, 183, 185
- Kaufman-Osborn, Timothy 232
- King Kong* 168
- Kipling, Rudyard 113, 117–134
- Kubrick, Stanley 41, 43–48, 51–52, 122–124
- kung fu 10, 11, 12, 13, 18, 19, 237, 241, 242, 243, 256
- La Femme Nikita* 11
- Laing, Kojo 197–198, 200–201, 203  
*Major Gentl and the Achimota Wars* 197, 201
- Lang, Fritz  
*Metropolis* 28, 29, 31, 57, 113, 152, 170, 179, 198
- Latour, Bruno 88–89, 94, 256–257
- Le Corbusier 27–28, 30, 38  
*The City of Tomorrow* 27
- Le Guin, Ursula K. 31–35, 37, 39, 143  
*City of Illusions* 31, 33, 37, 39
- Lee, Ang 10, 239, 242–243
- Lee, Bruce 8, 10–16, 237  
*Fists of Fury* 11, 14, 15  
*Enter the Dragon* 14–15, 23, 237  
*Return of the Dragon* 12  
*The Chinese Connection* 12–14, 15, 16  
*The Game of Death* 11
- Lévi-Strauss, Claude 201–202
- lines of flight 223–225, 230
- Lovelace, Ada 215–217, 219
- Lucas, George 132, 239  
*The Star Wars* 132, 180, 186, 239
- Luddism 195, 200
- Luddite 39, 194
- Macross* 60
- manga* 56, 60, 66, 68–70, 133
- Marechera, Dambudzo 195–197, 202–203

- The Black Insider* 196, 203  
 Marley, Bob 8, 10, 17, 19  
 Marlowe, Christopher  
     *Dr. Faustus* 10  
 Marquez, Gabriel Garcia  
     *Love in the Time of Cholera* 192  
 Massumi, Brian 258  
 Metcalfe, Bob 219  
*Mission Impossible* 10  
*Mission Impossible 2* 10  
 modernity 62, 64, 135, 192, 194–196  
     counter- 136  
 modernization 58, 61, 69, 71, 135–  
     136, 192–193  
 monad 7–11, 14–15, 17, 19–21, 23–  
     24, 26  
 Moorcock, Michael 126, 129  
     *The Warlord of the Air* 126  
 Moore, Alan  
     “The League of Extraordinary  
     Gentlemen” 130  
 More, Thomas  
     *Utopia* 209  
 multiplicity 77, 197, 220–222, 224–  
     226, 228  
 mutation 82, 96, 100, 106, 205, 206,  
     208, 210–213, 256  
*Naked Lunch* 51, 79  
 nanocomputing 99  
 nanoengineering 97, 101  
 nanomachines 104  
 nanoscale 98  
 nanosites 98–100, 105, 108, 109  
 nanospaciality 109  
 nanotechnology 95, 98  
 Needham, Joseph  
     *Science and Civilization in China*  
     231  
*Neon Genesis Evangelion* 58, 60, 63,  
     64, 67, 68, 71  
 network 7, 9, 38, 39, 45, 88, 89, 91,  
     92, 94, 101, 107, 108, 110, 113, 118,  
     203, 219, 226, 229, 237, 256, 257  
 Nintendo 57  
 O’Brian, Patrick  
     *The Thirteen–Gun Salute* 209–210  
 occidentalism 199  
 Okri, Ben  
     *Astonishing the Gods* 204  
 Orphanogenesis 208  
 Orwell, George  
     *Nineteen Eighty Four* 114, 238  
 otherness 73, 75–77, 79, 81, 84, 89,  
     235  
*Patlabor* 60  
 Picasso, Pablo 57  
 Plant, Sadie 215–217, 219–221, 224–  
     225, 228–229  
 popular culture 8, 55–56, 71, 125,  
     188, 237, 245  
 postcolonial 173, 195  
 posthuman 54, 56, 57, 63, 71, 74, 85–  
     87, 93–94, 95–96, 196, 214, 229,  
 posthumanism 79, 82,  
 posthumanity 219, 256  
 postmodern 8, 25, 49, 51, 55, 95, 205,  
     209, 211, 230, 249  
 postmodernism 79, 203  
 postmodernity 203  
 Powers, Tim 128, 129  
 Priest, Christopher 127  
     *The Space Machine* 129  
*Ralph 124C 41+* 125, 127, 131  
 recursive loop 96, 98, 99, 103–105,  
     109, 110  
 rhizome 92, 223–225, 229–230  
 Robinson, Kim Stanley 127  
*Robocop* 57, 63, 66  
 robot 35, 55–58, 60, 65, 66, 71, 85,  
     87, 125, 146, 176, 177, 183  
 robotopia 56  
 Rorty, Richard 95  
     *Achieving Our Country* 95  
 Rushdie, Salman  
     *Shame* 196  
     *The Moor’s Last Sigh* 191

- Saigyo 65
- Sandoval, Chela 225, 228
- satellite 7, 8, 10, 14, 16, 20, 44, 53, 122, 169
- schizophrenia 158, 160–161, 165
- Schuyler, George  
*Black-No-More* 192
- Schwarzenegger, Arnold 247
- Shakespeare, William 9, 16, 202  
*The Tempest* 9
- Shanghai Noon 245, 247
- Shelley, Mary 69  
*Frankenstein, or, The Modern Prometheus* 61–62, 82, 115, 255
- Silko, Leslie Marmon  
*Almanac of the Dead* 95
- Silverberg, Robert 22
- Simak, Clifford D. 31–35, 37  
*City* 31, 33, 34
- simulation 80, 99, 103, 104, 106, 213, 217
- Spielberg, Steven 183, 185  
*Close Encounters of the Third Kind* 183  
*E.T.* 183
- Spivak, Gayatri Chakravorty 196
- Stableford, Brian 115, 129
- Stapledon, Olaf  
*Last and First Men* 114  
*Sirius* 152
- Star Trek* 60, 63, 121, 132
- steampunk 126, 128–130  
 post- 129  
 proto- 129
- Stelarc 57
- Stephenson, Neal 3, 95, 103, 110  
*Diamond Age* 95  
*Snow Crash* 95
- Sterling, Bruce 8, 9, 16, 80, 126, 128, 129  
*Islands in the Net* 8
- subjectivity 55, 56, 58, 63, 64, 67, 69, 71, 82, 86, 93, 195, 196, 197, 199, 203, 204, 224, 225, 229, 230, 231, 247, 252
- cyborg 55, 56, 63, 64, 71  
 human 56, 58  
 posthuman 71  
 intersubjectivity 77
- Surrealism 195
- sybiosis 47, 204, 256
- Tagomi, Nobosuke 159, 161–162, 165–166
- Talbot, Bryan 126, 130  
 “Heart of Empire” 130  
 “Luther Arkwright” 130
- Tao* 27, 159, 216, 220–223, 227
- Taoism (Daoism) 157–159, 166, 211
- Taoist 158, 159, 160, 225, 239
- technological sublime 87, 93, 193, 204
- terminal identity 203
- territorialize 223–224
- Tetsuwan Atumo [Astro Boy] 57, 60, 66, 70
- The Beast from 20,000 Fathoms* 168–172, 175, 178, 184
- The Difference Engine* 126, 129
- the Difference Engine 130, 215, 216
- The Fifth Element* 31
- The Green Snake* 245
- The Kiss of the Dragon* 11
- The Matrix* 51, 63, 240–241
- The Net* 79, 229
- The Six Million Dollar Man* 183
- The Terminator* 51, 68, 79, 183, 245
- Thiong’o, Ngugi Wa 194
- Third World 8, 61, 196–197, 204
- Third World Feminism 228
- time traveler 22
- transvestism 247
- Turing 103–104
- Twister 245, 249
- Underpeople 144, 146–148, 151–156
- urbanism 26, 29, 37

- Early 26, 29, 30  
 Middle 29, 30  
 disurbanism 37  
 Late 29, 30, 31  
 post- 37  
 urbanscape 257  
 utopia 3, 30, 95, 96–107, 109–110,  
 127, 155, 204, 209  
   distopian 155  
   mutopia 95–98, 102, 106–107,  
     109–100  
   mutopian 96, 110  
   utopian 8, 56, 95, 96–107, 109–  
     110, 114, 131, 194, 204  
   utopianism 204  
 Vader, Darth 66  
 Verne, Jules 2, 58–59, 116, 143  
   *Around the World in Eighty Days*  
     58  
   *Twenty Thousand Leagues*  
     *Under the Sea* 58–59  
 Virilio, Paul 204, 235–236, 241–243  
 virtual reality 34, 51, 80, 82, 84, 86,  
 127, 198, 235, 236, 241  
 virtuality 4, 84, 86, 89, 93, 193, 196–  
 197, 199, 203, 222, 224–226, 228,  
 256–257  
 Volcano 245, 249  
 wabi 160  
 Warrick, Patricia 157–160  
 web 7, 53, 107, 132, 200, 219, 233  
 Wells, H. G. 22, 114, 116, 117, 120,  
 128, 129, 143, 153, 208, 255  
   *Invisible Man* 10  
   *The Time Machine* 22, 128, 152  
   *The War of the Worlds* 10  
   *The Island of Dr. Moreau* 152,  
     208, 210  
   *The Scientific Romances of*  
     *H. G. Wells* 114  
 Whitman, Walt 39  
 Woo, John 10, 247  
 Woolf, Virginia 230  
 Wordsworth, William 114, 116, 120  
   *Lyrical Ballads* 114  
*Yellow Emperor's Classic of*  
   *Internal Medicine (Huangdi*  
   *Nei Jing)* 231  
*Yiching (I Ching or Book of*  
   *Change)* 158–162, 165, 215, 227–  
     228  
   synchronicity 160–161  
 yin yang 228  
 Zen Buddhism 95, 158–159  
 Zhu, Jianjiong 157–160  
 Zoroastrianism 157