

Replicants, Replication, and the Cyborg Inside

Several authors and auteurs have used the theme of humanoid replication to examine the human relationship to forces beyond individual control. From early serial *The Trail of the Octopus* to the Divisionists of William S. Burroughs' *Naked Lunch* through to the identical Agents Smith of the *Matrix* movies, replication stands for the greatest fears and the most daunting self-doubts.

In 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century', Dr. Donna Haraway posits that 'Pre-cybernetic machines could be haunted; there was always the spectre of the ghost in the machine...basically machines were not self-moving, self-designing, autonomous. They could not achieve man's dream, only mock it. They were not man, an author to himself, but only a caricature of that masculinist reproductive dream.'¹ (Kindle location 3114)

In modern popular culture, cybernetic machines, or cyborgs, represent man's reproductive nightmare.

Disease as the essence of modern fear

As western medicine discovered cures for the ancient epidemics and even cancer treatments became more effective, in 20th century fiction, disease - slow, painful death - remains the greatest fear. Despite advances in the treatments of the most feared diseases (cancer, HIV, etc.), disease maintains its place along with nuclear war as the essence of modern fear. To this point, William S. Burroughs, in his treatment *Blade Runner: A Movie*² states that 'the essence of cancer is repetition'. (Burroughs 1979. 76) While one could argue that the essence of cancer is divided between repetition, replication, and mutation, the heart of our fear lies in the uncontrolled repetition, even within our own bodies.

Modern science fiction utilises this repetition to exacerbate the readers' and viewers' fear and plays into deeply held worry about our places in the modern world. Surrealist Andre Breton recounts an episode from the 1919 serial *The Grip of the Octopus* (*The Trail of the Octopus* in the US) in his memoir *Nadja*, 'in which a Chinese who had found some way to multiply himself invaded New York by means of several million self-reproductions. He entered President Wilson's office followed by himself, and by himself, and by himself, and by himself'³ (36-37).

Breton uses this sequence as a prism through which to refract the creativity of those in his circle (including the titular *Nadja* and poet Robert Desnos) on the one hand, and his experience of regular attendance at the theatre despite the 'ridiculous acting of the performers' and audience which often consisted of 'fifteen people at most' (38). The fictional replication grabs his attention and holds in his memory in a way his friends' achievements and live performance do not.

For experiencers of more recent works of adventure/speculative fiction, this repetition refracts our fears into impossible replications. Perhaps such replication

approaches the possible, the more we experience the future that is here, although not evenly distributed, as William Gibson has noted.⁴

Burroughs examines the idea of self-replication in *Naked Lunch*. In the chapter 'Islam Incorporated and the Parties of the Interzone,' he introduces the Divisionists:

The Divisionists occupy a mid-way position, could in fact be termed moderates....They cut off tiny bits of their flesh and grow exact replicas of themselves in embryo jelly. It seems probable, unless the process of division is halted, that eventually there will be only one replica of one sex on the planet: that is one person in the world with millions of separate bodies...Replicas must periodically recharge with the Mother Cell. This is an article of faith with the Divisionists, who live in fear of a replica revolution.... Some Divisionists think that the process can be halted short of the eventual monopoly of one replica. They say: "Just let me plant a few more replicas all over so I won't be lonely when I travel."⁵ (133).

The Divisionists reproduce in such a way as to be a cancer. Burroughs also plays on the fears of the other propagated in mass media: 'Every replica but your own is eventually an "Undesirable."' The idea of multiple undesirable replicas seems to reflect the fears fomented by such generic terms as 'thug', 'Moslem', or 'illegal alien'. Caid, a Divisionist, is '[a] cretinous albino, product of a long line of recessive genes (tiny toothless mouth lined with black hairs, body of a huge crab, claws instead of arms, yes projected on stalks)' (ibid).

The other as disease

The news reporters in such works as Robert Heinlein's *Stranger in a Strange Land* (1961) and Ray Bradbury's *Fahrenheit 451* (1953) seem to be parodies of those reporting on enemies of the state at the time. Philip K. Dick, in his 1968 novel *Do Androids Dream of Electric Sheep?*, uses a television host named Buster Friendly to attack Mercerism, the religion practiced by most left on earth after a nuclear war. While Friendly is considered 'Earth's most knee-slapping TV comic'⁶ (52), he's also the only program on television 23 hours a day, and has a small rotation of the same entertainers as guests. In the course of the novel's two or three days, Friendly makes several pitches for a big announcement to come. When it finally comes, it's an attack on Mercer as a fraud, formulated as 'a carefully documented sensational exposé' (154) in which the actor who plays Mercer in recordings is called 'an old man who even in his prime never amounted to anything.'

In this way, the media write off the human empathic experience and focus the attentions of the viewers on a fabricated enemy. The irony of this diversion – getting people to ask the wrong questions so they don't turn their attention to the powers behind the curtain as Thomas Pynchon puts it in *Gravity's Rainbow*, is that its propagators are themselves androids, the antagonists of the novel who are distinguished from humans only in their lack of empathy and very short life-spans. At the heart of both the novel and its film adaptation, *Blade Runner*

(1982) is a hunt to destroy these others. In the novel, followers of Mercer use 'empathy boxes' to commune with Mercer and other followers. Mercerism isn't represented in the film version, however humans' own possession of, and relationship to, empathy is generally in doubt. We doubt to the extent that we don't know whether Deckard, a detective/bounty hunter who 'retires' replicants, is himself a replicant. This protagonist may be both disease and cure.

In this context, Friendly's jibe about 'amount[ing] to something' is a cliché, but it suggests that Friendly and other replicants, by sheer numbers, are amounting to more than individual puppets. It also seems like an attack made on someone who has - akin to 'That Dr. King - he'll never amount to much' - amounted to quite a lot.

In *The Matrix* (2001), the character of Agent Smith describes humanity as the disease in words that equate humans with this feared replication:

Every mammal on this planet instinctively develops a natural equilibrium with its surrounding environment, but you humans do not. You move to an area and you multiply and multiply until every natural resource is consumed. The only way you can survive is to spread to another area. There is another organism on this planet that follows the same pattern...a virus. Human beings are a disease, a cancer of this planet. You are a plague. And we are the cure.⁷

In the third Matrix film, *The Matrix Revolutions*, Smith famously replicates into all the Matrix's inhabitants, an enactment of Burroughs' suggestion 'that eventually there will be only one replica of one sex on the planet: that is one person in the world with millions of separate bodies.'

The matrix populated by the characters in the *Matrix* movies is a term coined in William Gibson's *Neuromancer*, in which a children's show voiceover explains, 'The matrix has its roots in primitive arcade games...early graphics programs and military experimentation with cranial jacks...Cyberspace. A consensual hallucination experienced daily by billions of legitimate operators in every nation...a graphic representation of data abstracted from the banks of every computer in the human system.'¹⁸ (67)

Replication and consent

I'm fascinated by the idea of a 'consensual hallucination' - an experience derived not only from a grant of consent, but from a mingling of the senses. 'Consensual hallucination' is also as accurate a definition of the experience of Mercerism as one is likely to find. In *Do Androids Dream*, followers of Mercer grip the handles of an 'empathy box' which is attached to a cathode ray tube. John Isidore's experiences with the empathy box follow a pattern in which '[t]he visual image congealed; he saw at once a famous landscape, the old, brown, barren ascent, with tufts of...weeds poking slantedly into a dim and sunless sky.' Eventually the user follows Mercer up a mountain and is aware of all others gripping the handles at the same time doing the same.

The dilapidated furniture and walls ebbed out and he ceased to experience them at all. He found himself, instead, as always before, entering into the landscape of drab hill, drab sky. And at the same time he no longer witnessed the climb of the elderly man. His own feet now scraped, sought purchase, among the familiar loose stones; he felt the same old painful irregular roughness beneath his feet and once again smelled the acrid haze of the sky - not Earth's sky but that of some place alien, distant, and yet, by means of the empathy box, instantly available (21).

Whether or not Mercer is himself a fraud, the experience of his followers at their empathy boxes is real enough in that context. Gibson's version of the hallucination is rather more multifaceted.

In *Neuromancer*, Gibson posits a number of conflicts between the cybernetic and the human. Early on, Case, the novel's protagonist, distinguishes between those who interface with the matrix and those who don't as well as between the time spent in cyberspace and time spent interacting with people. 'With his deck, (Case) could reach the Freeside banks as easily as he could reach Atlanta. Travel was a meat thing' (97). The human interface is called meat and physical reality referred to as 'meat space'. In order to pay for her own cybernetic enhancements, Molly, Case's bodyguard/colleague/lover, previously worked as a 'meat puppet', a prostitute who works under sedation, under the guarantee that she wouldn't experience or remember the work. She describes it as, 'Wake up sore, sometimes, but that's it. Renting the goods is all. You aren't in when it's happening. House has software for whatever the customer wants to pay for' (177).

The idea of this makes me shudder in horror, and more so when she explains that a surgeon performing her modifications 'must have disturbed the cut-out chip' and she came up during a routine with a male customer and a girl, and 'We were both covered with blood. We weren't alone. She was all...dead' (178).

Neuromancer is a combination of noir detective story and quest. Case is a former 'console cowboy,' an expert at navigating the paths and pitfalls of cyberspace to perform questionably legal work for people who paid him well for his services. When he stole from one, the retaliation was a poison that destroyed his ability to enter the matrix. Down on his luck, he's roped into a nearly impossible task by an entity called Wintermute. (Like the old pulp serials, the thing the hero wants or is hired to collect is almost incidental to the adventure itself.) Wintermute has the resource to engage surgeons to reverse the effects of the poison (including organ and blood transplants) among other things. The quest takes place both in cyberspace and meat space. Much of Wintermute's communication takes place via constructs, digital replicants if you will, of people Case has known.

Case's first plot coupon⁹ is the server containing a construct of McCoy "Dixie Flatline" Pauley who in life had been Case's mentor. As a representation of Case's fear, we can note that when activated Pauley only remembers what is embedded in the server - his memory isn't persistent, in the computer science sense of the word¹⁰. We do learn that the reward he wants is to be erased.

Case also distinguishes the console he uses to enter the matrix from 'simstim' (simulated stimulation), a tool for experiencing meat space through another person's senses. 'He knew that the trodes he used and the little plastic tiara dangling from a simstim deck were basically the same, and that the cyberspace matrix was basically a drastic simplification of the human sensorium, at least in terms of presentation, but the simstim itself struck him as a gratuitous multiplication of flesh input' (71), rather than a stripping away of the flesh experience as when he entered the matrix.

So Case engages meat space via simstim – he experiences what Molly senses both through the flesh and through her cybernetic enhancements. A third character, Riviera, can engage those around him in non-consensual hallucination. Through his own enhancements he projects illusions to distract those around him. A fence called The Finn (whose form Wintermute occasionally replicates to communicate with Case) tells Case, 'I seen the schematics on the guy's silicon. Very flash. What he imagines, you see. I figure he could narrow it to a pulse and fry a retina over easy' (111).

After Case sees Riviera shot, 'The back of the fallen man's jacket heaved and burst, blood splashing the wall and doorway. A pair of impossibly long rope-tendoned arms flexed grayish-pink in the glare. the thing seemed to pull itself up out of the pavement, through the inert bloody ruin that had been Riviera. It was two metres tall, stood on two legs, and seemed to be headless. Then it swung slowly to face them, and Case saw that it had a head, but no neck. It was eyeless, thee skin gleaming a wet intestinal pink. The mouth, if it was a mouth, was circular, conical, shallow, and lined with a seething growth of hairs or bristles' (114). Another character rushes this illusion only to be shot himself from the shadows by Riviera.

Gibson seems to have lifted this description from that of the Divisionist Caid in *Naked Lunch*.¹¹

These hallucinations, in their ways, replicate the reality with which the reader is familiar with varying degrees of accuracy. Via simstim, Case even experiences the fracture of Molly's leg, '(He) hit the simstim switch. And flipped into the agony of broken bone. Molly was braced against the blank grey wall of a long corridor, her breath coming ragged and uneven. Case was back in the matrix instantly, a white-hot line of pain fading in his left thigh' (82).

Unlike Molly and Riviera, Case has no modifications. Are mods also a 'meat thing'?

Replication in *Neuromancer* takes place within some of these hallucinatory landscapes where Case meets, among others, a construct of his deceased lover, Linda Lee, and in the denouement, sees a similar replication of himself with her. And it is within the matrix that the Pauley construct guides Case through the intrusions countermeasure electronics (ice) that guard Case's target, the server housing Wintermute. Within the matrix, these constructs are supposed to convince Case of the cause, and its continuation, but this tends to backfire as

Case isn't necessarily interested, except insofar as the reward for the work is maintenance of the cure Wintermute has provided him.

Two characters don't self-replicate, don't create versions of themselves to present to the outside world: Armitage and Pauley. Because Pauley is a ROM (read-only memory) construct, he doesn't have a way of retaining new, persistent, memories of his interactions. While the human on whom the construct is based is dead, the construct itself is keen only for its own destruction. It is unclear to the reader what fear Case has of this kind of eternal stagnation, but he agrees to the construct's terms.

Armitage is a more difficult source of fear. He does nothing until called to forward Wintermute's objective. 'The guy doesn't have any life going in private...You see a guy like that, you figure there's something he does when he's alone. But not Armitage. Sits and stares at the wall, man. Then something clicks and he goes into high gear for Wintermute' (117). While neither Case nor Molly betrays a fear of Armitage or his fate, the effect on the reader is one of profound emptiness. Case and Pauley access records associated with Armitage and learn that in an earlier life, he was Colonel Corto, a leader of a failed military raid. He needed 'eyes, legs, and extensive cosmetic work... [and] new plumbing' before he could testify to Congress (103). Found in Paris, much later, and diagnosed as schizophrenic, he was cured 'through the application of cybernetic models'.

The heroes, alive to the possibilities of replication in both thought and action, retain the life that is available only through the interactions of meat space and the human sensorium. Wintermute's replicas of people Case knows such as Chiba City pimp Lonny Zone engender in Case rage and denial. Wintermute tries to get under Case's skin, 'I know your Linda, man. I know all the Lindas. Lindas are a generic product in my line of work' (172).

To analyse Case's fears, we'd have to have a better sense of his history, but like Deckard, the protagonist of *Blade Runner*, and to a lesser extent Neo in the *Matrix* films, he has the ahistoricity of a noir hero, a lack of progenitor. That is to say, his history has no bearing on the author's expression of the story. Childhood experience takes a back seat to the damage the hero has inflicted on himself as an adult, and the hardness of regret and remorse. (The protagonists of the stories I'm discussing here are male, and noir heroes in general tend to be male. This is not to argue that there are no female protagonists in the genre, or to deny readings in which Rachael or Molly are the heroes of these stories, not Deckard and Case.)

Audio-visual repetition and the inheritance of fear

In *Blade Runner*, visual and auditory repetition augment the effect of the terror the hunt for replicants instils in Deckard. The film's plot coupons come in the form of five replicants – four who, having committed crimes on off-world colonies, have returned to Earth, and a fifth, Rachael, who is a representative of the Tyrell Corporation, the replicants' manufacturer. Roy Batty leads the criminals, Pris Stratton, Zhora, and Leon Kowalski.

Haraway offers, 'The key operation is determining the rates, directions, and probabilities of flow of a quantity called information. The world is subdivided by boundaries differentially permeable to information.' On a certain level, this is a variation on Gibson's claim about the future not being evenly distributed, but she continues, 'Information is just that kind of quantifiable element (unit, basis of unity) which allows universal translation and so unhindered instrumental power (called effective communication)...In modern biologies, the translation of the world into a problem in coding can be illustrated by molecular genetics, ecology, sociobiological evolutionary theory and immunobiology. The organism has been translated into problems of genetic coding and read-out.' (Haraway location 3350).

From a human perspective, we'd like to believe that many of the problems humans have created are soluble with sufficient will at the level of genetic engineering. Haraway recognises that possible future (or present). At the level of will, however, we are still beaten. In an echo of Burroughs' maxim that 'the Word is a virus,'¹² Dr Tyrell explains to Roy that everything his corporation has tried in order to increase replicant life has resulted in mutations and viruses:

To make an alteration in the evolvment of an organic life system is fatal. A coding sequence cannot be revised once it's been established...By the second day of incubation, any cells that have undergone reversion mutation give rise to revertant colonies...Ethyl, methane, sulfinate as an alkylating agent and potent mutagen; it created a virus so lethal the subject was dead before it even left the table.

That use of the neuter pronoun to distinguish replicants from humans buffers us from the fear of the other. Early in the film, having identified Rachael as a replicant, Deckard asks Tyrell, 'How can it not know what it is?' As long as we can keep 'it' *other*, the job of retiring is separate from life.

When Deckard chases down Zhora, street level address systems comment on the action. As he nears her, a traffic light speaker blares 'Cross now, cross now, cross now', and as he retires her, 'Don't walk, don't walk, don't walk.' Finally, as he confirms her death, we hear a recording from a police van repeating 'Move on, move on, move on'. These momentary repetitions contrast with the pervasive advertisements we see, including the multi-story face of a geisha taking a bite of something, and those we hear for 'life in the off-world colonies'.

A science fiction blog post on filmed versions of Philip K. Dick stories offers, 'What better way to create an air of pervasive menace than to create a whole set of 'others' within society that the media assure you are having a much better time than you'.¹³ The repeated command to move on strikes the viewer in different ways. While Deckard is unable to have even a moment's peace, much less a good time, until his targets are destroyed, moving on is also an action out of his reach. And moving on from a psychological perspective is seemingly impossible.

Other auditory repetitions include Leon's utterance, as he nearly kills Deckard, 'Wake up! Time to die.' At the close of the film, Roy echoes, 'Time to die'. The fear associated with each instance is different. In the first, Leroy is very close to killing Deckard with his bare hands; in the second, Roy very literally has Deckard's life in his hands – but the repetition inherent in the context of cyborg replication strikes an additional fear in the viewer. This might be akin to when Neo experiences *déjà vu* in *The Matrix*. 'A *déjà vu*,' Trinity tells him, 'is usually a glitch in the Matrix. It happens when (the agents) change something'. In that context, it's simply a signifier of trouble. For the viewers of *Blade Runner*, it signifies an essential connection between mortal and machine.

The geneticist Hannibal Chew tells Roy, 'I design[ed] your eyes', to which Batty replies, 'If you could see what I've seen with your eyes,' and thus raises the question about the replicants and their experiences which is central to the film's themes: What is *my* memory and what is instilled in me by an outside force? At his demise, when he says, 'I've seen things you people wouldn't believe,' we know that he believes he has seen these things, in the same way Rachael knows stories of a long-ago childhood even though her incept date was only two years before. He calls the whole nature of experience into question. We can only believe that he believes it.

Rachael's stories include one in which she watches a spider spin a web and lay an egg, and watches egg hatch, '...and a hundred baby spiders came out... and they ate her.' Much could be said about how this reflects the nature of replication and meeting one's maker.

It's interesting to compare Roy Batty to McCoy Pauley. While Pauley's construct has no persistent memory, and what physicality he/it has is electronic,¹⁴ what memories it does have derive from personal experience (Gibson and Case would have us believe). In contrast Roy's memories and experiences, whatever their source, persist for him, though they won't outlive him as Pauley's have done. Defending himself to J.F. Sebastian, Roy insists, 'We're not computers, we're physical,' by which he tries to embody the Tyrell Corporation's motto, More human than human, to one of its own employees.

In the context of what persists and what doesn't, the replicants all possess 'precious pictures' to prove the history behind their implanted memories. Deckard, too, has a history in his photos, but they present two issues: The photos are not necessarily his (one reading of the film's final image is that Deckard is a replicant himself), and regardless, the pictures provide no characterisation. This whiff of a suggestion of a thoroughly unreliable history provides a *reductio* of the pulp/noir hero's ahistoricity.

Reproduction and replication

To address the masculine dream of reproduction, when Roy and Tyrell meet, Roy says, 'It's not an easy thing to meet your maker.' After a short exchange, Roy tells him, 'I want more life, fucker,' or possibly, 'I want more life, father.' The ever-reliable IMDB trivia section for *Blade Runner* offers, 'Roy Batty (Rutger

Hauer)'s odd meld of "father" and "fucker" after he says to Tyrell, "I want more life" is deliberate. Hauer was instructed to pronounce it in such a way that it could be both; "fucker" was to be used in the theatrical cut, "father" in all versions of the film for TV.¹⁵ This suggests that the pronunciation is not melded, but that there are two separate recordings, dubbed in as appropriate. In the Director's Cut, the word 'fucker' is very clear. In the so-called Final Cut (2007), 'father' is the clear utterance.

While 'fucker' is more in keeping with Roy's character, in extremis as he is, Father could equally be an expletive in context. Tyrell tries to comfort Roy with platitudes of 'how you've burned so very brightly, Roy. Look at you: You're the Prodigal Son.' Roy, however, doesn't buy it. This shared essential fatherlessness joins Roy, Deckard, and Case. It is, as Haraway notes, the nature of the replicant to mock reproduction. On a certain level, the Neuromancer AI mocks Case with a reproduction of him as well.

Fear is a man's best friend

Moments in fear, these works suggest, are the only moments a human feels alive. In the moment he's almost killed by Leroy, and when Roy saves his life, are possibly the times in which Deckard ever feels the most alive. Interestingly, we see no humans killed in *Blade Runner*, only replicants retired. Tyrell's death we hear. We learn of JF's death from the police dispatch directing Deckard to JF's apartment. Chew's we can only assume – an interesting editorial choice.¹⁶

Both Dick and Gibson place their heroes in the gravest danger – in the best pulp tradition, to be certain,¹⁷ but in the context of a kind of available immortality. Case flatlines multiple times in the course of his quest's climactic sequence. In cyberspace, he's in as much danger of being killed by ice as Molly is of being killed by Riviera and the denizens of Villa Straylight.

The fear Case and Deckard share is of being or becoming a cyborg. In Deckard's case, the replicant other is as keen to retire him as the other way around. On the other hand, death provides Case little to fear. When Case refuses to take Armitage's offer, Armitage replies, 'Our profile says you're trying to con the street into killing you when you're not looking. Our model gives you a month at the outside' (40). Life is fearsome enough without looking beyond. Note that Case is only 24.

By the end, Gibson offers a variety of immortalities, none of which are any more attractive than death by street. Brilliant Pauley who cannot change – without persistence, he has no meaning, certainly not to himself. The Tessier-Ashpool clan, who live extremely long lives mostly in suspended animation, 'a series of warm blinks strung along a chain of winter' (315). They also clone themselves – Lady 3Jane, the current representative of the family in meat space is the third clone of the clan's original matriarch. The combined Wintermute/Neuromancer AI who in the denouement 'talk[s] to [its] own kind (from Centauri system)...Series of transmissions recorded over a period of eight years in the nineteen-seventies. 'Til there was me, natch, there was nobody to know, nobody to answer' (316).

The association for the reader is perhaps more of revulsion. Lord Ashpool waking up once in a century to rape and murder some girl before returning to hibernation. Pauley who was brilliant but unable to store a new experience has not enough meat left to exist for Case's comfort. A limited glimpse of both eternity and infinity may be sufficient to give him desire for life.

What I'm trying to pull together here is that in their examination of replication and repetition, these works unfold what we fear most. Out of our control, the replication of self-motivated, autonomous, and only tangentially antagonistic creations produces anxiety and fear that what should be in our grasp simply isn't.

¹ Haraway, Donna. *Simians, Cyborgs, and Women: The Reinvention of Nature*. Taylor and Francis, 1991. Ebook. Print Digital edition 2010.

² Burroughs, William S. *Blade Runner: A Movie*. Berkeley: Blue Wind Press, 2010. Print. (c) 1979 *Blade Runner: A Movie*, is Burroughs' 1979 film treatment of Alan Nourse's 1974 novel *The Bladerunner*. Neither bear any resemblance to Ridley Scott's 1982 film *Blade Runner* or Philip K. Dick's 1968 novel *Do Androids Dream of Electric Sheep?* on which Scott's film was based. Scott preferred Nourse's/Burroughs' title and the producers obtained the rights to it. (http://en.m.wikipedia.org/wiki/Blade_Runner. Retrieved 31 May, 2015)

³ Breton, Andre. *Nadja*. London: Penguin Books, 1999. Print. (c) 1928 Librairie Gaillimard. Richard Howard's translation (c) 1960, Grove Press.

⁴ 'The Future Has Arrived — It's Just Not Evenly Distributed Yet.' Gibson has made this remark on numerous occasions. The original source seems lost, and isn't precisely his. According to Quote Investigator (<http://quoteinvestigator.com/2012/01/24/future-has-arrived/>, recovered 8 June 2015), both Alvin Toffler and Marshall MacLuhan proffered similar sentiments.

⁵ Burroughs, William S. *Naked Lunch*. Flamingo, 1993. Print. (c) 1959 Grove Press, Paris.

⁶ Dick, Philip K. *Do Androids Dream of Electric Sheep?* London: HarperCollins, 1993. Print. (c) 1968

⁷ *The Matrix*. Warner Bros. Pictures, 1999. Film.

⁸ Gibson, William. *Neuromancer*. London: Voyager, 1995. (c) 1984 Victor Gollancz.

⁹ In 'The Well-Tempered Plot Device', Nick Lowe describes a tool of inferior authors to 'write into the scenario one or more Plot Coupons which happen to be "supernaturally" linked to the outcome of the larger action; and then all your character(s) have to do is save up the tokens till it's time to cash them in.' My use of this term is massively unfair to Gibson, who weaves a very tight and believable (within its setting) novel. However, the gathering of Case's surgery, Pauley's server, and Riviera places *Neuromancer* in a literary tradition that includes quests such as *The Wizard of Oz*, and the serial adventures that inspired the Indiana Jones movies. (<http://news.ansible.uk/plotdev.html>. Retrieved 8 June, 2015)

¹⁰ Persistence refers to the characteristic of state that outlives the process that created it. ([http://en.wikipedia.org/wiki/Persistence_\(computer_science\)](http://en.wikipedia.org/wiki/Persistence_(computer_science)) , retrieved 10 June, 2015.) One relevant example of persistence is that of video games that take many days to play. The state of play at the end of a session is retained by the gaming device when the player leaves the game, and is retrieved when the player enters again.

¹¹ Also nicked from *Naked Lunch* is this reference to the Interzone, 'He knew this kind of room, this kind of building; the tenants would operate in the interzone where art wasn't quite crime, crime not quite art. He was home' (58)

¹² Or as he phrased it elsewhere, 'Language is a virus from outer space.' Burroughs, William S. 'Ten Years and a Billion Dollars' collected in *The Adding Machine*. New York: Seaver Books, 1986.

¹³ '21st Century Pulp - Real or Recall?' <http://www.bewarethespaceman.com/review/1670-21st-century-pulp-real-or-recall>, retrieved 9 June, 2015.

¹⁴ Pauley was male, but the ROM that Molly nicks from Sense/Net containing his personality, we might agree, is gender-free.

¹⁵ <http://www.imdb.com/title/tt0083658/trivia> (retrieved June 14, 2015)

¹⁶ With the variety of releases, this becomes a difficult argument to support. In the Director's Cut, we hear Tyrell die; in the so-called Final Cut, Tyrell's death is on-screen, explicit and bloody.

¹⁷ Many writers have presented the rudiments of the pulp tradition, including Stephen King in *On Writing*. That said, Lester Dent, the creator of Doc Savage, spelled it out in a guide for writing a story guaranteed to sell. Dent, Lester. 'The Lester Dent Pulp Paper Master Fiction Plot' <http://www.paper-dragon.com/1939/dent.html>, retrieved 18 June, 2015.