A Comparative Study of Spatial Narratives in Eastern and Western Cyberpunk Films

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Abstract

This study takes representative cyberpunk films from the East and the West as the research object, compares them from the perspective of spatial narration, and reveals the similarities and differences in their narrative styles and cultural expressions. In terms of physical space, narrative space, psychological space, auditory space, and virtual space, it explores the complex relationship between technology and humanity, society and individual, and its multidimensional expression in cyberpunk films from the East and the West. This study emphasizes the central role of spatial narratives in Eastern and Western Cyberpunk Films and provides theoretical support for an in-depth study of the global influence of cyberpunk culture and its narrative strategies.

Keywords: cyberpunk, Eastern and Western Cyberpunk Films, spatial narrative

1. Introduction

With the rapid development of technology and accelerated globalisation, cyberpunk has gradually become a global cultural phenomenon. Since its rise to fame in the 1980s, with William Gibson's <Neuromancer> as its masterpiece, cyberpunk has rapidly expanded into literature, film, animation and games. In the realm of film in particular, cyberpunk films have become important vehicles for visual art and ideological exploration, with their unique spatial narratives of futuristic cityscapes, virtual spaces and ruin aesthetics, as well as their profound reflections on technological alienation. Differences in cultural backgrounds between East and West have made cyberpunk films display unique styles and connotations in spatial narratives, providing rich material for academic research and cultural understanding.

Current research on cyberpunk films focuses on visual aesthetics, technological themes, and anti-utopian narratives, but in-depth comparative studies of their spatial narratives are lacking. In particular, some scholars argue that although the spatial levels of film narratives are currently being discussed, they are mainly focused on the framework of understanding narratives, with few comparisons across cultures or genres(Branigan, 2013). Spatial narrative is not only an important tool for constructing narrative logic in cyberpunk film, but also an important medium for representing the relationship between technology and society, which urgently needs to be further explored.

In both Eastern and Western cultures, the spatial narratives of cyberpunk films often reflect different cultural values and social backgrounds. Western cyberpunk films tend to emphasise the sense of alienation and individual resistance brought about by technological progress, while Eastern cyberpunk films are more concerned with spirituality and the continuation of traditional culture. Exploring these differences can help to reveal the diversity of cyberpunk cultural expressions and provide new perspectives for understanding the cultural exchanges reflected in cyberpunk films in the context of globalisation.

Therefore, this study takes representative cyberpunk films from the East and the West as research objects, compares them from the perspective of the spatial narrative, and tries to reveal the differences and similarities between the two in terms of narrative style, visual symbols, and cultural expression. It provides theoretical support for an in-depth study of the global influence of "cyberpunk" culture and its narrative strategies.

2. Theoretical Background

2.1 Cyberpunk Movies

The emergence of "cyberpunk" films is inseparable from "cyberpunk" novels, as the latter laid the basic worldview, the narrative framework, and thematic elements for cyberpunk films. "Cyberpunk" was initially known as a

subgenre of science fiction novels(McCaffery, 1991). The long-form science fiction novel <Neuromancer> by William Gibson gained popularity in the science fiction community and is considered "the archetypal cyberpunk work," establishing the foundational worldview framework for cyberpunk narratives(Zhang, X., & Jin, S., 2020). In 1982, renowned director Ridley Scott adapted <Blade Runner> for the screen, marking the crossover of "cyberpunk" from literature to film. This film is recognized as the first cyberpunk film and is regarded as a "cyberpunk classic"(Jiang zhenyu, 2019). Since then, numerous cyberpunk films have emerged, such as <Tron> (1982), <The Terminator> series, <The Matrix> series, <Johnny Mnemonic> (1994), <Artificial Intelligence> (2001), and <Blade Runner 2049>(2017). Currently, there is no unified understanding or definition of the concept of "cyberpunk films," and few scholars have directly defined the term. However, discussions by scholars on cyberpunk style, culture, and literary characteristics offer valuable insights for defining the concept of cyberpunk films.

Cyberpunk films are one of the most important elements for understanding postmodernism(Butler, 2003). From the perspective of style and characteristics, typical cyberpunk films are enclosed and dark, reflecting "a pessimistic attitude towards the increasing computerization and urban centralization of contemporary life." The cognitive mapping produced by cyberpunk novels represents an attempt to "find an appropriate way to present the powerful yet problematic technological logic of the postmodern condition." It systematically alters our basic perceptions of who we are, where we come from, what is real, and what holds the greatest meaning in human life(McCaffery, 1991). Cyberpunk resists centralized authority and collective structures, favoring a decentralized subcultural use of science and technology to meet the needs of relevant individuals(Kellner, 2003). Cyberpunk novels use technology to counter technology itself, controlling the mediocrity of the media industry and reconstructing a sense of crisis and urgency. Cyberpunk culture inherently possesses postmodern uncertainty and a rebellious tension(Cavallaro, 2000). The core and extension of cyberpunk films both exhibit "binary opposition characteristics"(Zhou lijun, 2020).

In summary, the cyberpunk film is unique in the science fiction film system. It uses the not-too-distant future as a time background to reveal the erosion of technology on human nature and society, as well as the deep conflict between man and technology. Most of the film's characters are cyborgs, reflecting the protagonists' themes of identity loss and self-resistance. With visual symbols such as neon lights and data streams, an anti-utopian atmosphere is created, creating a unique narrative dimension and artistic style.

2.2 Spatial Narratives

Spatial Narrative is a theoretical paradigm developed in the 'spatial turn' of Western narrative theory in the early 20th century, which belongs to the important field of post-classical narrative, and is based on spatial cognitive research in geography, sociology, urban studies, cultural studies and psychology. Spatial narrative takes spatial (material or immaterial) elements as a medium, expresses information in the form of narrative through the social significance of energy and reference in semiotics, so that the subject of the audience obtains corresponding perception and experience through the cognitive consciousness of the self, which takes time, space and cause and effect as the logical core, presents the characteristics of coexistence and co-temporality, and forms a spatial juxtaposition of the narrative structural system, a kind of 'Spatiotemporal Complex' theoretical approach (Xiao, J., & Cao, K., 2013). The starting point for the study of spatial narrative is the narrative space that has a narrative function, rather than the space that serves as a background, static space to be narrated" (Zou bo, 2011). Spatial narrative is prevalent in the textual narrative of all literary works, and each literary work has its own unique narrative space. However, not all narrative spaces can participate in the function and expression of spatial narrative. The theory of spatial narrative is not only concerned with the spatial object itself, but also focuses on exploring the process of "how to perceive". In analysing and understanding space, it bridges the gap between space, culture, society and subjective consciousness, and emphasises the constructive and inclusive nature of spatial cognition(Liu naifeng & Zhang nan, 2015).

Furthermore, spatial narrative is defined as a narrative phenomenon that exists in all kinds of narrative works. In spatial narratives, space is a means or a tool of narrative, and narratives require space to demonstrate their contents; narratives often depict a certain segment of life, which has both temporal and spatial elements.

In conclusion, the definition of spatial narrative can be summarised as follows: spatial narrative is a theoretical framework that integrates the concepts of time and space, employing narrative as a medium for the presentation of content. This theoretical framework finds extensive application in the domains of literature, art, and cultural studies.

Film spatial narrative is composed of three aspects: visual space, which organises the narrative; auditory space, which supplements the narrative; and virtual space, which extends the narrative. The spatial narrative of film is

categorised into three primary levels: the interiority of space, the limitation of space, and the internal and external permeability of space (Jiao, Y., 2009). These three levels reveal the composition and expression of film space in the narrative from different perspectives, elucidating the unique role of space as an important medium of film narrative. In the examination of the spatial narrative in the film, scholars have explored the elements from multiple perspectives, providing their own theoretical perspectives and analytical frameworks. The following table 1 provides a summary of some of these scholars' contributions.

Table 1. Formulations of some scholars on the elements of spatial narrative examination in the film

Academia	Elements of investigation	Source
Edward Branigan	The spatial narrative hierarchy can be divided into three categories: **physical space**(which is the setting for the unfolding of the story); **narrative space**(which is constructed from the narrator's or character's point of view); **psychological space**(which is the projection of the character's inner activities).	<Narrative Comprehension and Film>(1992)
Giuliana Bruno	Spatial narratives can be divided into three categories. **the emotionality of space,** which can be defined as the manner in which space is portrayed in film, with emotion conveyed through visual and tactile experience, and with space deeply integrated with the narrative theme. t**he mobility of space**, which can be defined as the manner in which space is portrayed in film, with dynamic shots and character movement creating a sense of narrative flow. **space and memory**, which can be defined as the manner in which space acts as a container for memory, and with the scene design in narratives often carrying historical and emotional projections.	<Atlas of Emotion: Journeys in Art, Architecture, and Film> (2002)
Laura Mulvey	Spatial narratives can be understood on two levels: firstly, **gendered spatial perspectives,** which serve to reinforce gendered power relations through the construction of space. Secondly, **the viewing mechanism of spatial narratives is of significance**, as it shapes character positions through the lens and spatial presentation.	<Visual Pleasure and Narrative film> (2006)
Wei Nannan	Spatial narrative strategies in crime films include: the **narrative point of view**, the **narrative symbols**, the **spatial form.**	<Study of Spatial Narrative in Domestic Crime Films (2010-2020)> (2021)
Diao Yinan	Spatial narratives in films can be divided into three types: geographic space, social space and spiritual space, each of which has its own unique narrative function and expression.	<A Study of Spatial Narrative in Diao Yinan's Film> (Guo Qiqi / 2023)
Yorgos Lanthimos	The spatial narrative characteristics in Yorgos Lanthimos' films are reflected in the presentation of spatial types, the shaping of characters through spatial arrangements, and the promotion of plot development by space.	<A Study on Spatial Narratives in Yorgos Lanthimos' Films> (Shangguan Yuxue / 2024)

Comprehensively, it is concluded that spatial narrative in the film as a unique way of expression. This study mainly explores the spatial narratives of Eastern and Western cyberpunk films from multiple dimensions such as physical space, narrative space and psychological space, auditory space and virtual space. The contents covered by each space are comprehensively organised as shown in Table 2.

Table 2. Content covered by each space in the spatial narrative in the film

Narrative Space Classification	content
Physical space	The basis of narrative, physical space carries the geographical background and environment of the story. Through the detailed depiction of geographical space, such as cities, buildings, rooms and other specific places, the scene of the story is constructed.
Narrative space	Narrative space guides the narrative development through scene transformation, spatial sequence and lens language, dynamically connects characters and events, and strengthens the logic and tension of the plot.
Psychological space	Psychological space expresses the inner world of characters through visual and auditory means, such as the mirror reflection of self-cognition, broken scene metaphor psychological conflict, dark tone environment rendering repressed emotions, and so on, injecting metaphor and the emotional depth into the narrative.
Auditory space	Environmental sound effects, music and dialogue jointly shape the narrative atmosphere of space, extending the narrative tension and emotional appeal of the visual space.
Virtual space	By constructing a visual experience beyond reality through digital technology, the virtual and reality are interwoven into a multi-dimensional space, providing more possibilities for the narrative.

Through a detailed investigation of these five Spaces, this study will further explore how cyberpunk films create unique styles through spatial narration, and analyze the cultural differences and creative characteristics of Eastern and Western cyberpunk films in spatial expression.

3. Selection of Research Methods and Research Samples

3.1 Research Methods

In order to explore the differences and similarities between eastern and western cyberpunk films in spatial narrative, the following methods will be adopted in this study:

1) *Literature analysis:* Through the analysis of academic literature and theoretical books related to cyberpunk films, the basic characteristics of cyberpunk films and the connotation of spatial narrative are sorted out.

2) *Case analysis:* The representative cyberpunk films of the East and West are selected as samples to specifically analyze the role of spatial narrative in them.

3) *Comparative analysis method:* Make horizontal comparison between selected Eastern and Western films, discuss their similarities and differences from aspects of narrative mode, visual symbols, space design and cultural connotation, and compare the similarities and differences and summarize the rules.

Through the above methods, this study aims to fully reveal the differences and similarities of eastern and western cyberpunk films in spatial narrative, and provide theoretical support for further study of cyberpunk   films.

3.2 Research Sample

When comparing the spatial narrative of eastern and western cyberpunk films, the selection of film samples should take into account the scientificity, representativeness and analyzability. The selection of samples is based on (1) The selection of films combined with the characteristics of cyberpunk films; (2) Combining the representativeness and influence of the film, that is, it is recognized in academic circles as a classic work reflecting the theme of cyberpunk; (3) Box office and audience influence, that is, works with high box office tend to have wider influence in popular culture, reflecting audience acceptance and communication; (4) Film and television works that have won authoritative film awards at home and abroad and are highly praised by industry insiders and bachelor researchers. In terms of time dimension, the eastern and western cyberpunk films in the 1980s, 1990s and after 2000 are selected as research objects, which can provide rich historical, cultural and technical background for the discussion of spatial narration, and show the evolution and development of this film genre in different times. Therefore, The western cyberpunk films <Blade Runner>(1982), <The Matrix>(1999), <Ex Machina>(2015) are selected, as shown in Table 3. Eastern cyberpunk films <Akira>(1988), <Ghost in the Shell>(1995), <Appleseed>(2004) are selected, as shown in Table 4.

In Table 3, although <Blade Runner> initially underperformed at the box office, it gained recognition in the fields of technology and art for its visual effects, cinematography, and profound philosophical themes. Its place in film history was solidified through subsequent awards and recognitions. For example, at the 1982 Los Angeles Film Critics Association Awards (LAFCA Awards), the film won Best Cinematography; at the 1983 British Academy

Film Awards (BAFTA Awards), it received the award for Best Cinematography; in 1993, <Blade Runner>was inducted into the National Film Registry by the United States National Film Preservation Board; and in 2008, it won the Hugo Award for Best Dramatic Presentation. In terms of narrative characteristics, the film's multi-layered spatial expression (such as the dark urban landscape of Los Angeles and the dystopian environment) reflects the alienation between humans and technology.

<The Matrix> is considered one of the greatest science fiction films of all time, and in 2012 the film was selected for preservation by the Library of Congress in the United States National Film Registry for its'cultural, historical, and aesthetic significance'(Silver, J., Wachowski, A., & Wachowski, L. , 1999). In terms of narrative features, the intersection of virtual cyberspace with the real world brings a new dimension to cyberpunk spatial narratives.

<Minority Report> was named by Roger Ebert as one of his favourite films of the 2000s(Ebert, R. , 2012). Similarly, The Washington Post selected Minority Report as one of the 23 best films from 2000 to 2018. In terms of narrative features, the narrative structure is interwoven with multiple threads, and virtual space mirrors the real scene, while shaping an anti-utopian future social form.

Table 3. Introduction to Western Cyberpunk Film Cases

Year	Film	Director	Reasons for selecting samples
1982	<Blade Runner>	Ridley Scott	It redefined the visual style of science fiction films, combined the depression of future cities with the prosperity of neon, and created the aesthetic paradigm of cyberpunk (Sobchack, V. C., 1997). With its visual design and philosophical connotation, Blade Runner has gradually become the core work of academic research on cyberpunk and science fiction films (Sammon, P. , 1996).
1999	<The Matrix>	The Wachowskis	The film grossed over $460 million at the box office in 1999. The film won awards for Best Visual Effects, Best Film Editing, Best Sound and Best Sound Editing at the 72nd Academy Awards.
2015	<Minority Report>	Steven Spielberg	The film totalled $132 million at the U.S. box office and $226.3 million overseas. 75th Academy Awards for Best Sound Editing, and BAFT As for Best Visual Effects.

In Table 4, <Akira> started the trend of Japanese cyberpunk, with spatial narratives full of apocalyptic and anti-utopian imagery. In terms of narrative characterisation, the destruction and rebuilding of the city of Neo-Tokyo exemplifies the oppression and chaos of modern urban space.<Ghost in the Shell >is a Japanese cyberpunk media series based on the manga series of the same name written and illustrated by Masamune Shirow. Several film and television series have been adapted, and games and other peripherals have been produced. He is a masterpiece of Eastern cyberpunk, exploring the symbiotic relationship between man and technology, with a highly philosophical spatial narrative. It has had a profound impact globally, being adapted several times and inspired by Western directors. In terms of narrative features, the conflict between technology and identity is shown through multi-dimensional narratives such as urban space, cyber space and personal consciousness. <Appleseed> is groundbreaking in the fields of animation technology, cyberpunk aesthetics and science fiction narrative.

Table 4. Introduction to Eastern Cyberpunk Film Cases

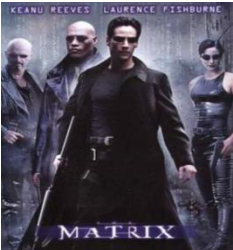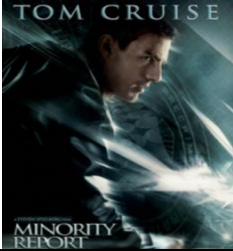| Year	Film	Director	Reasons for selecting samples
1988	<Akira>	Katsuhiro Otomo	The film had a production cost of 1 billion yen. It is also considered a key film in the cyberpunk genre. In 1992, <Akira> won the Silver Scream Award at the Amsterdam Fantastic Film Festival.
1995	<Ghost in the Shell>	Mamoru Oshii	It won the Best Screenplay Award at the Yokohama Film Festival. The film is regarded as "a paradigm of postmodern animation" and holds milestone significance in cyberpunk aesthetics and philosophical reflection (Napier, 2001).
2004	<Appleseed>	Shinji Aramaki	<Appleseed> is one of the early animated works that successfully combined 3D computer graphics (CG) with cel-shaded animation. While its box office performance in Japan was moderate, it achieved long-tail success in international markets through DVD sales and streaming platforms.

From Table 4, it is easy to see that Eastern cyberpunk films are dominated by Japanese animation, a phenomenon that may be influenced by multiple factors such as cultural background, creative tradition and the advantages of animation technology. Cyberpunk themes explore the conflict between technology and human nature, class division and social alienation in a future society, and the economic boom and urbanisation of Japan in the 1980s provided a realistic resonance for such themes. The traditional idea of symbiosis between human beings and technology in Japanese culture also provides a unique perspective for the creation of cyberpunk. At the same time, the visual presentation of cyberpunk requires a great deal of special effects production, while the Oriental film industry is relatively weak in this area, Japan has a perfect animation industry system, animation becomes a more feasible choice.

To sum up, the above six Eastern and Western Cyberpunk Filmss not only conform to the core characteristics of cyberpunk cinema, but also have strong representativeness due to their unique narrative themes and visual styles. In terms of spatial narrative, these works show distinctive stylistic differences and commonalities, which can be used as a case study for comparative analyses of Eastern and Western Cyberpunk Filmss, and can reveal the narrative strategies and stylistic features of cyberpunk films in different regional cultures, providing important references for the study of cyberpunk genre films.

4. Comparative Analysis

In conducting a comparative analysis of spatial narratives in Eastern and Western cyberpunk films, six films mentioned above will be used as samples, i.e., samples of Western cyberpunk films are <Blade Runner> (1982), <The Matrix> (1999), <Ex Machina> (2015); the samples of Eastern cyberpunk films are <Akira> (1988), <Ghost in the Shell> (1995), <Appleseed> (2004). Meanwhile, physical space, narrative space, psychological space, auditory space and virtual space are examined and analysed as the core elements of spatial narrative in cyberpunk films, as shown in Table 1 Comparison of spatial narratives of six cyberpunk films from the East and the West is shown in Table 5, Table 6 .

Table 5. Comparative analysis of spatial narratives in physical space, narrative space

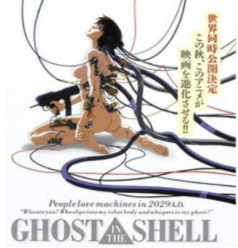| Film Title	Physical Space	Narrative Space
<Blade Runner>	The film builds a narrative foundation of physical space through its depiction of the gloomy cityscape of future Los Angeles. Towering buildings, neon lights and never-ending rain combine to create an oppressive, anti-utopian world.	The narrative logic is reinforced through scene transitions that depict the high-tech metropolis and the run-down neighborhoods of future Los Angeles, as well as through camera work that dynamically highlights the conflict between Decatur and the replicants.
<The Matrix>	The film builds its narrative on the dual physical space of the real world and the virtual matrix. The real space depicts desolate underground cities and a surface ruled by machinery; the virtual matrix is visually represented through highly technological urban landscapes and data flows.	By switching scenes between the real and virtual matrices, as well as the language of the camera showing the characters' actions and conflicts in the two spaces, the confrontation between humans and machines is dynamically connected, reinforcing the tension of the plot.
<Minority Report>	The film's high-tech urban depiction of a future Washington DC. Self-driving flying cars, holographic adverts and crime warning systems show a highly technologically advanced society.	The coherence of the plot development is enhanced by seamless transitions between scenes of the futuristic city and the crime warning system, as well as by precise camera work that captures the characters' pursuits and conflicts within the high-tech environment.

<Akira> 	Set in futuristic Tokyo , the film constructs a physical space full of chaos and contradictions through the depiction of dense urban landscapes, dilapidated streets and large-scale ruins.	The relationships and confrontations between the characters are shown through scene-switching between motorbike chases, violent clashes and super-powered outbursts in Neo-Tokyo, as well as through the language of the camera.
<Ghost in the Shell> 	Set in a futuristic city, the film combines high-tech architecture with traditional neighbourhoods. The city's neon lights, data networks and multi-level buildings create a unique physical space.	Switching between high-tech cities, data networks and action scenes, as well as the language of the camera show the characters' mission execution and identity search.
<Appleseed> 	The film is set in the futuristic city of Olympus, where the city's advanced architecture contrasts with industrial ruins, showing a physical space where high-tech and natural elements coexist.	Through the scene switching between futuristic cities and industrial ruins, as well as the language of the camera showing the actions of the characters and the exploration of the relationship between humanity and technology.

Table 6. Comparative analysis of spatial narratives in Psychological space, Auditory space, Virtual space

Film Title	Psychological space	Auditory space	Virtual space
<Blade Runner>	The dark colours and the sound of rain render loneliness and depressing emotions, and the dilapidated landscape is a metaphor for the collapse of society, deepening the psychological expression.	The chilled out atmosphere of a futuristic city is created through the sound of rain, neon flashing background sound effects and low electronic music.	Elements such as digital screens and holographic projections blur the boundaries between the real and the virtual, providing a multi-dimensional visual experience for the narrative.
<The Matrix>	The green filter renders the sense of oppression in the virtual world, and action scenes and slow-mo shots show Neo's inner awakening and struggle.	Tension is created through mechanical sound effects and rhythmic electronic music.	The surreal visual effects and dynamic digital scenes in the matrix demonstrate the infinite possibilities of virtual space.
<Minority Report>	The oppression and isolation of the protagonist is expressed through the cool colours and crowded scenes of the futuristic city.	The tense atmosphere of a high-tech society is created through mechanical sound effects of futuristic technological devices and a tight soundtrack.	Visual operation of the crime warning system and the dynamic display of the virtual scene extend the narrative dimension
<Akira>	Through broken scenes and high-speed action images, it expresses the inner chaos and anger of the characters, and the dark colours and strong contrasting light and shadow render the sense of social oppression.	Through the roar of motorbike engines, the shocking sound effects of explosions and electronic music, a chaotic and tense atmosphere is created.	A surreal virtual space is constructed through the visual representation of superpower outbursts and abstract scenes of consciousness expansion.
<Ghost in the Shell>	Mirror images express the character's identity confusion and	Low electronic sound effects and ethereal background music	The digital network connection, the visual representation of data

	self-exploration, while dark colours and data flow render a sense of conflict between technology and loneliness.	create the cold atmosphere of a futuristic city, while data flow and quiet dialogue express the character's loneliness and identity search.	flow, and the character's search for consciousness in the virtual space expand the narrative dimension.
<Appleseed>	The contrast between the ruins and the future city expresses the inner conflicts and hopes of the characters, and the dark-toned scenes render depressing emotions after the war.	Through the sound effects of mechanical equipment and cold electronic music, the technological atmosphere of the future city is shaped.	Through the virtual city system and holographic projection technology, a narrative space intertwined with reality and virtual is constructed.

As can be seen from the contents of the above table, at the level of physical space, Western cyberpunk films are centred on the portrayal of the future city, showing the coexistence of high technology and social oppression. Through the depiction of towering buildings, neon lights and gloomy weather, the films create an anti-utopian world full of oppression. In addition, Western films often show the contradictory relationship between human beings and technology through the contrast between reality and virtual space. These detailed designs not only provide a visual basis for the narrative, but also reveal the link between technological advancement and social alienation. Oriental cyberpunk films, on the other hand, display a unique aesthetic of physical space by blending traditional and modern elements. The film depicts densely populated cities, crumbling streets and ruins, presenting social chaos and conflict, while at the same time reflecting the combination of tradition and high technology. The fusion of futuristic cities and natural elements not only enhances the narrative hierarchy, but also reflects the Eastern culture's thinking on the coexistence of modernity and tradition.

At the level of narrative space, western cyberpunk films demonstrate multi-dimensional spatial narrative features through scene switching and the use of camera language, focusing more on the opposition between individual resistance and social systems. For example, <Minority Report> demonstrates the suppression and conflict of technology on individual freedom through the transformation of the future city and the crime warning system, highlighting the logic and tension of the narrative. Oriental cyberpunk films, on the other hand, demonstrate the composite relationship between human nature and society through multi-dimensional narratives. For example, the scene switching between the future city and industrial ruins in <Appleseed> reveals the contradictions of the technological society and the intertwining of characters' emotions, showing the depth and multi-layeredness of oriental narratives.

At the level of psychological space, western cyberpunk films express the complexity of characters' inner world and technological conflicts. For example, the mirror image in <Blade Runner> shows that the character's identity is lost, and the cold colours and dilapidated landscapes are a metaphor for the collapse of society, while <The Matrix> deepens the expression of emotion through the contrast between the virtual and the real, which expresses the character's cognitive conflicts and inner struggles. Oriental cyberpunk films pay more attention to the inner conflict of emotions and philosophical thinking. For example, <Ghost in the Shell> shows the opposition between the character's search for identity and technological loneliness through mirroring and data flow, while <Akira> shows the character's inner confusion and struggle through broken scenes and high contrasting light and shadow, further deepening the emotional level.

At the level of auditory space, Western cyberpunk films reinforce the narrative atmosphere through background music. For example, the low electronic music and ambient sound effects of <Blade Runner> create the mood of a cold futuristic city, while mechanical sound effects and compact background music of <Minority Report> express the tension and depression of a high-tech society, enhancing the rhythm and emotional impact of the narrative. Oriental cyberpunk films, on the other hand, display unique atmosphere shaping through sound effects. The motorbike engine roar and explosion sound effects in <Akira> convey a sense of chaos and tension, while the ethereal background sound effects and quiet dialogue of <Ghost in the Shell> highlight the loneliness and philosophical thinking of the characters.

At the level of virtual space, Western cyberpunk films construct multi-dimensional narrative scenes, blurring the boundaries between reality and the virtual. For example, <Minority Report> demonstrates the possibility of interaction between the virtual and the real through holographic projection and crime warning system, and extends the depth and dimension of the narrative. The surreal visual effect of the virtual matrix in <The Matrix> demonstrates the infinite possibilities of virtual space. The virtual space of Eastern cyberpunk films emphasises

philosophy and spirituality. <Akira> constructs a surreal virtual space through the abstract scenes of superpower explosion and consciousness expansion to strengthen the philosophical depth of the narrative. Through the intertwining of cyberspace and reality, <Ghost in the Shell> combines the flow of data and the search for character consciousness, deepening the reflection on the relationship between technology and human nature, and demonstrating the unique interpretation of virtual space in Oriental cinema.

A comprehensive comparative analysis is shown in Table 7.

Table 7. Comparison of spatial narratives in Eastern and Western Cyberpunk Films

Category	Western Cyberpunk Films	Eastern Cyberpunk Films	Similarities and Differences
Physical space	Cold cities that emphasise technological dominance and social oppression, such as Los Angeles and New York.	Focuses on the integration of traditional cultural elements with the modern city.	Eastern cyberpunk films are biased towards cultural heritage, while Western cyberpunk films are more prominent in industrialisation and technology.
Narrative space	Focus on individual resistance against social systems.	Demonstrates the composite relationship between human nature and society through multi-dimensional narratives.	Both focus on the conflict between people and society, but from different perspectives.
Psychological space	Demonstrates the anxiety of human beings in the face of technological oppression and expresses the complexity of the characters' inner world in conflict with technology.	Emphasis on inner struggle and metaphorical expression of the spiritual world, paying more attention to the inner conflict of emotions and philosophical thinking.	Both convey emotions through visual metaphors, but with different emphases.
Auditory space	Industrial noise and futuristic sense of technology are dominant, and the narrative atmosphere is strengthened by background music.	Combining traditional musical instruments and future electronic sound effects, it shows a unique atmosphere and creates cultural depth through sound effects.	Eastern Cyberpunk film style focuses on cultural presentation, while Western Cyberpunk film style is more cold and hard.
Virtual space	Blurring the boundaries between reality and the virtual, and the confrontation between the power of digital technology and the virtual world.	Digital and reality are intertwined, emphasising the philosophical and spiritual.	Both use virtual space to explore real issues.

5. Conclusion

Eastern and Western cyberpunk films reflect unique cultural differences in the representation of spatial narratives as well as demonstrate the common features of cyberpunk culture in the context of globalisation. In the representation of physical space, Eastern films are more inclined to cultural heritage, showing the complexity of society through the fusion of traditional elements and the future city, while Western films highlight the dominance of industrialisation and technology, presenting a cold future cityscape. In the design of narrative space, both Eastern and Western films focus on the conflict between people and society, but the focus of expression is different. The West is more inclined to show the tension between the individual and the social system, while the East explores the complex intertwining of human nature and social relations through multi-dimensional narratives. In the expression of psychological space, both Western and Eastern films use visual metaphors to convey emotions, but with different emphases. Western films emphasise the anxiety and identity confusion of the characters under the oppression of technology, while Eastern films pay more attention to emotional depth and philosophical thinking, and express a more metaphorical inner world through visual and auditory sensations. In terms of auditory space, Western films often use industrial noise and futuristic electronic sound effects to create a cold and hard technological atmosphere, while Eastern films integrate traditional musical instruments and modern sound effects to create a more culturally the rooted narrative atmosphere. In the construction of virtual space, both Eastern and Western films use virtual space to explore real issues, with the West paying more attention to the power of digital technology against reality, while the East stresses philosophical and spiritual exploration, deepening thinking about

technology and human nature. To sum up, through different narrative strategies and cultural expressions, both Eastern and Western cyberpunk films show the complex relationship between technology and humanity, society and individuals, providing a diversified presentation and reflection of cyberpunk culture.

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