

## Pattern Recognition Blue Ant

“Pattern Recognition is William Gibson’s best book since he rewrote all the rules in *Neuromancer*.”—Neil Gaiman, author of *American Gods* “One of the first authentic and vital novels of the 21st century.”—The Washington Post Book World The accolades and acclaim are endless for William Gibson’s coast-to-coast bestseller. Set in the post-9/11 present, *Pattern Recognition* is the story of one woman’s never-ending search for the now... Cayce Pollard is a new kind of prophet—a world-renowned “coolhunter” who predicts the hottest trends. While in London to evaluate the redesign of a famous corporate logo, she’s offered a different assignment: find the creator of the obscure, enigmatic video clips being uploaded to the internet—footage that is generating massive underground buzz worldwide. Still haunted by the memory of her missing father—a Cold War security guru who disappeared in downtown Manhattan on the morning of September 11, 2001—Cayce is soon traveling through parallel universes of marketing, globalization, and terror, heading always for the still point where the three converge. From London to Tokyo to Moscow, she follows the implications of a secret as disturbing—and compelling—as the twenty-first century promises to be...

In Trump’s America, our identities are in constant flux. Fake News, gaslighting, lies, attacks on the Fourth Estate, all cogs of an empty signifier held by the Brand in 21st-century Capitalism. Meaning is in constant fluctuation, a truth becoming a lie in just a second. Our identities changing daily by the bombardment of 24-hour news cycles and the constant flow of information from our mobile devices. What is true and what is false anymore? In the 70’s, 80’s, and 90’s, we were certain about things. We knew what was true and what was false, or so we thought. We bought physical products that remained the same every day. Fireball Mountain would always be impossible to play. Nintendo and Sega gave us mascots we could rely on. Then something happened. The world tilted a bit. And things became strange and full of multiple meanings. The internet and the iPhone gave the masses access to all the knowledge of humanity. We thought we’d become enlightened. We thought with this access to all the information ever recorded throughout human history, people would make intelligent choices. Opinions would be critically examined. The marketplace of ideas would be flooded. But no. We got Facebook. We got Twitter. We got 4Chan and 8Chan and trolls and misinformation and augmented reality—so real, yet not. We became sponges for lies. And our identities changed. The world’s meaning changed. 2016 happened. And we needed guidance from the past. And so, we looked to our authors who try to predict the future. This is what happened: Science Fiction (SF) author William Gibson has never been one to shy away from the problems of semiology in late-Capitalism and post-modernism. His novels deal extensively with the functions of the technological apparatus in relation to human bodies. Bodies in Gibson novels are depicted as flesh machines, a fusing of biological and mechanical parts creating something not quite human but not without humanity: a cyborg. With Gibson, The natural world becomes attached to and defined by the gray starkness of technology. In turn, these worlds are controlled by omnipotent corporations and hyper-Capitalistic enterprises, suspended between the identifiable “natural” human and the controlled and created identity of the machine. Because the “natural” human identity within Gibson novels is intertwined with the created technological identity, these novels inherently focus upon a crisis of representation in a world with no definitive separation between technological meaning and “natural” meaning—Gibson novels focus upon the crisis of meaning within a world overwhelmed by an innumerable amount of signs. In the 21st century, where the sign has become the main method of establishing an identity, it is increasingly important to see where these signs are created and, more importantly, where the signification comes from. And in 2019, the sign and signifier both come from late Capitalism corporations. No longer is a product the focus of the Corporation, but the lifestyle of those who consume the product. Just like a William Gibson model, those of us living in the second decade of the 21st century have become cyborgs, branded by Corporations, our lifestyles determined by the branded ideologies created by these Corporations. Our identities reliant upon modern Capitalist methods of branding. We are cyborgs of the 21st century, both through technological enhancement and in identity formation. Our bodies the playground of the sign, the signifier controlled by the company or the CEO. Or even information itself.

Explores the transformative reign of the Catholic King James VII and the revolution that brought about his fall

*Spook Country* - a gripping spy thriller by William Gibson, bestselling author of *Neuromancer* What happens when old spies come out to play one last game? In New York a young Cuban called Tito is passing iPods to a mysterious old man. Such activities do not go unnoticed, however, in these early days of the War on Terror and across the city an ex-military man named Brown is tracking Tito’s movements. Meanwhile in LA, journalist Hollis Henry is on the trail of Bobby Chombo, who appears to know too much about military systems for his own good. With Bobby missing and the trail cold, Hollis digs deeper and is drawn into the final moves of a chilling game played out by men with old scores to settle . . . 'A cool, sophisticated thriller' *Financial Times* 'Among our most fascinating novelists ... unmissable' *Daily Telegraph* 'I'd call the book brilliant and original if only I were certain I understood it' *Literary Review* 'Superb, brilliant. A compulsive and deeply intelligent literary thriller' *New Statesman* 'A neat, up-to-the-minute spy thriller' *Metro* William Gibson is a prophet and a satirist, a black comedian and an outstanding architect of cool. Readers of Neal Stephenson, Ray Bradbury and Iain M. Banks will love this book. *Spook Country* is the second novel in the Blue Ant trilogy - read *Pattern Recognition* and *Zero History* for more. William Gibson’s first novel *Neuromancer* sold more than six million copies worldwide. *Count Zero* and *Mona Lisa Overdrive* completed his first trilogy. He has since written six further novels, moving gradually away from science fiction and futuristic work, instead writing about the strange contemporary world we inhabit. His most recent novels include *Pattern Recognition*, *Spook Country* and *Zero History*, his non-fiction collection. *Distrust That Particular Flavor*, compiles assorted writings and journalism from across his career.

This book analyzes post-9/11 literature, film, and television through an interdisciplinary lens, taking into account contemporary debates about spatial practices, gentrification, cosmopolitanism, memory and history, nostalgia, the uncanny and the abject, postmodern virtuality, the politics of realism, and the economic and social life of cities. Featuring an international group of scholars, the volume theorizes how literary and visual representations expose the persistent conflicts that arise as cities rebuild in the shadow of past ruins.

Die Welt ist nur ein Spiel – das Überleben der Menschheit der Preis. Ein DAEMON hat die digitale Welt erobert, und wer das Internet beherrscht, beherrscht auch den Planeten. Die Menschen, die sich ihm unterordnen, erleben die Realität wie ein Computerspiel und werden mit ungeheuren Kräften ausgestattet. Nach und nach gewinnt der DAEMON immer mehr Macht jenseits der Datenströme. Und staunend erkennt die Menschheit: Vielleicht ist das die Rettung der Zivilisation. Doch diejenigen, die bisher das Sagen hatten, wollen sich nicht kampflös entthronen lassen. So treten die Söldnerarmeen des Global Business an

gegen den DAEMON. Und bald herrscht Terror in allen Ländern, brennen Städte und Dörfer, rüsten sich zwei Heere zur letzten Schlacht. «Diese beiden Romane bilden zusammen den Cyberthriller, an dem sich in Zukunft alle anderen messen lassen müssen.» (Publishers Weekly über DAEMON und DARKNET)

The past decade has seen a profound shift in our collective understanding of the digital network. What was once understood to be a transcendent virtual reality is now experienced as a ubiquitous grid of data that we move through and interact with every day, raising new questions about the social, locative, embodied, and object-oriented nature of our experience in the networked world. In *The Emergence of the Digital Humanities*, Steven E. Jones examines this shift in our relationship to digital technology and the ways that it has affected humanities scholarship and the academy more broadly. Based on the premise that the network is now everywhere rather than merely "out there," Jones links together seemingly disparate cultural events—the essential features of popular social media, the rise of motion-control gaming and mobile platforms, the controversy over the "gamification" of everyday life, the spatial turn, fabrication and 3D printing, and electronic publishing—and argues that cultural responses to changes in technology provide an essential context for understanding the emergence of the digital humanities as a new field of study in this millennium.

Der Tag, an dem die USA verschwanden ... Es ist ein Tag wie jeder andere ... scheinbar! Denn an diesem Tag geschieht – ohne jede Warnung – das Unvorstellbare: Die Vereinigten Staaten von Amerika verschwinden in einem gigantischen Energieblitz. Alles weist auf einen perfiden Terroranschlag hin. Doch wer hat die Mittel, einen solchen Blitz herbeizuführen? Wer ist für den »Effekt« verantwortlich? Während die Welt ins Taumeln gerät, nehmen die Amerikaner, die den Anschlag überlebt haben, den Kampf auf.

H. P. Lovecraft's aliens are extra-terrestrial, terrestrial & trans-dimensional entities, totally unlike any other aliens in science fiction literature. In contrast, Isaac Asimov's and William Gibson's aliens are human created positronic robots and virtual reality constructs, or 'idols'. Lovecraft's great theme is alien indifferentism, tinged with a malevolence that escalates into an existential, apocalyptic threat against humankind, while for Asimov and Gibson, alien inclusionism is the norm. The robots and the VR idols integrate into society and their influence appears to be beneficial. But this is only on the surface. In this book, John L. Steadman demonstrates that there is ultimately little difference between alien indifferentism and alien inclusionism in the fictional works of these three great writers. For in fact, the robots and the VR idols evolve into monsters whose actions bring about outcomes which are every bit as terrifying as anything in Lovecraft's work. Humans tend to be isolates ('alien'-ated). The reader is invited to question this, and to consider the possibility that an alien perspective, or platform, might, perhaps, be crucial if we intend on seeing ourselves clearly and understanding exactly what it means to be human.

William Gibson is frequently described as one of the most influential writers of the past few decades, yet his body of work has only been studied partially and without full recognition of its implications for literature and culture beyond science fiction. It is high time for a book that explores the significance and wide-ranging impact of Gibson's fiction. In the 1970s and 80s, Gibson, the "Godfather of Cyberpunk," rejuvenated science fiction. In groundbreaking works such as *Neuromancer*, which changed science fiction as we knew it, Gibson provided us with a language and imaginary through which it became possible to make sense of the newly emerging world of globalization and the digital and media age. Ever since, Gibson's reformulation of science fiction has provided us not just with radically innovative visions of the future but indeed with trenchant analyses of our historical present and of the emergence and exhaustion of possible futures. Contributors: Maria Alberto, Andrew M. Butler, Amy J. Elias, Christian Haines, Kylie Korsnack, Mathias Nilges, Malka Older, Aron Pease, Lisa Swanstrom, Takayuki Tatsumi, Sherryl Vint, Phillip E. Wegner, Roger Whitson, Charles Yu

«*Vineland* ist vermutlich das zugänglichste Buch, das der große Unbekannte je geschrieben hat. Der Roman beginnt mit dem Sprung durch eine Fensterscheibe und zerbricht danach wie sie in Myriaden glitzernder Scherben. Aber am Ende, wie in einem Film, der rückwärtsläuft, springen die Splitter vom Boden hoch und fügen sich auf wunderbare Weise zu einem Ganzen.» (Salman Rushdie)

An essential reference for scholars and others whose work brings them into contact with managing, policing and regulating online behaviour, the *Handbook of Internet Crime* emerges at a time of rapid social and technological change. Amidst much debate about the dangers presented by the Internet and intensive negotiation over its legitimate uses and regulation, this is the most comprehensive and ambitious book on cybercrime to date. The *Handbook of Internet Crime* gathers together the leading scholars in the field to explore issues and debates surrounding internet-related crime, deviance, policing, law and regulation in the 21st century. The *Handbook* reflects the range and depth of cybercrime research and scholarship, combining contributions from many of those who have established and developed cyber research over the past 25 years and who continue to shape it in its current phase, with more recent entrants to the field who are building on this tradition and breaking new ground. Contributions reflect both the global nature of cybercrime problems, and the international span of scholarship addressing its challenges.

This book focuses on the interplay of gender, race, and their representation in American science fiction, from the nineteenth-century through to the twenty-first, and across a number of forms including literature and film. Haslam explores the reasons why SF provides such a rich medium for both the preservation of and challenges to dominant mythologies of gender and race. Defining SF linguistically and culturally, the study argues that this mode is not only able to illuminate the cultural and social histories of gender and race, but so too can it intervene in those histories, and highlight the ruptures present within them. The volume moves between material history and the linguistic nature of SF fantasies, from the specifics of race and gender at different points in American history to larger analyses of the socio-cultural functions of such identity categories. SF has already become central to discussions of humanity in the global capitalist age, and is increasingly the focus of feminist and critical race studies; in combining these earlier approaches, this book goes further, to demonstrate why SF must become central to our discussions of identity writ large, of the possibilities and failings of the human —past, present, and future. Focusing on the interplay of whiteness and its various 'others' in relation to competing gender constructs, chapters analyze works by Nathaniel Hawthorne, Mary E. Bradley Lane, Edgar Rice Burroughs, Philip Francis Nowlan, George S. Schuyler and the Wachowskis, Frank Herbert, William Gibson, and Octavia Butler. Academics and students interested in the study of Science Fiction, American literature and culture, and Whiteness Studies, as well as those engaged in critical gender and race studies, will find this volume invaluable.

This book provides insight into the impact the 2007/8 financial crisis and subsequent Great Recession had on American fiction. Employing an interdisciplinary approach which combines literary studies with anthropology, economics, sociology, and psychology, the author attempts to gauge the changes that the crisis facilitated in the American novel. Focusing on four books, Elizabeth Strout's *My Name Is Lucy Barton*, Philipp Meyer's *American Rust*, Sophie McManus's *The Unfortunates*, and William Gibson's *The Peripheral*, the study traces how they present such issues as poverty, wealth, equality, distinction, opportunity, and how they relate both to traditional criticisms of consumer culture and the US economy, particularly those issues that have received more attention as a result of the crisis. It also tackles the issue of genre and interpretation in this period, as well as what methods the analyzed novels employ in order to highlight the decreasing social mobility of Americans.

In a globalizing age, studying American literature in isolation from the rest of the world seems less and less justified. But is the conceptual box of the nation dispensable? And what would American literature look like without it? Leading scholars take up this debate in *Shades of the Planet*, beginning not with the United States as center, but with the world as

circumference. This reversed frame yields a surprising landscape, alive with traces of West Africa, Eastern Europe, Iran, Iraq, India, China, Mexico, and Australia. The Broadway musical *Oklahoma!* has aboriginal antecedents; Black English houses an African syntax; American slavery consorts with the Holocaust; Philip Roth keeps company with Milan Kundera; the crime novel moves south of the border; and R. P. Blackmur lectures in Japan. A national literature becomes haunted by the world when that literature is seen extending to the Pacific, opening up to Islam, and accompanying African-American authors as they travel. Highlighting American literature as a fold in a planet-wide fabric, this pioneering volume transforms the field, redrawing its institutional as well as geographical map. The contributors are Rachel Adams, Jonathan Arac, Homi K. Bhabha, Lawrence Buell, Wai Chee Dimock, Susan Stanford Friedman, Paul Giles, David Palumbo-Liu, Ross Posnock, Joseph Roach, and Eric J. Sundquist.

Through its engagement with different kinds of texts, *Exploring the Limits of the Human through Science Fiction* represents a new way of approaching both science fiction and critical theory, and its uses both to question what it means to be human in digital era.

We've always dreamed of perfect places: Eden, heaven, Oz - places over the rainbow, beyond death and loss. Now, through computer technology, we can inhabit those worlds together. Each week, between 35 and 50 million people worldwide abandon reality for virtual worlds. In Boston, Massachusetts, a group of nine disabled men and women inhabit one virtual body, which frees them from their lifelong struggle to be seen and heard. The Pentagon has begun to develop virtual worlds to help in real-world battles. In Korea, where one particular game has 8 million residents, virtual violence has spread into the real world. Fortunes have been made, and mafia gangs have emerged to muscle in on the profits. In these new computer-generated places, which at first glance seem free from trouble and sorrow, you can create a new self. With the click of a mouse you can select eye colour, face shape, height, even wings. You can build houses, make and sell works of art, earn real money, get married and divorced. On websites like eBay, people sell virtual clothes and rent virtual property for real cash - for a total of £400 million worth each year. Tim Guest takes us on a revelatory journey through the electronic looking-glass, as he investigates one of the most bizarre phenomena of the 21st century.

Emily ist eine KI. Sie wurde designt und programmiert, um den Menschen in allen Lebenslagen zu helfen. Und obwohl das eigentlich gar nicht möglich sein sollte, liebt Emily die Menschen. Aber als die Sonne zu erlöschen droht, hat auch sie kein Programm, um das zu verhindern. Dennoch fasst sie einen Plan, um die Welt zu retten. Doch nicht jeder glaubt an ihre guten Absichten, und so wird Emilys Liebe zu den Menschen auf eine harte Probe gestellt ...

One of the most influential and imaginative sci-fi writers turns his attention to London - with dazzling results. 'Part-detective story, part-cultural snapshot . . . all bound by Gibson's pin-sharp prose' *Arena*

Cayce Pollard owes her living to her pathological sensitivity to logos. In London to consult for the world's coolest ad agency, she finds herself catapulted, via her addiction to a mysterious body of fragmentary film footage, uploaded to the Web by a shadowy auteur, into a global quest for this unknown "garage Kubrick". Cayce becomes involved with an eccentric hacker, a vengeful ad executive, a defrocked mathematician, a Tokyo Otaku-coven known as Eye of the Dragon and, eventually, the elusive Kubrick himself. William Gibson's novel is about the eternal mystery of London, the coolest sneakers in the world, and life in (the former) USSR. 'A compelling, humane story with a sympathetic heroine searching for meaning and consolation in a post-everything world' *Daily Telegraph* 'A big novel, full of bold ideas . . . races along like an expert thriller' *GQ* 'It's dialogue and characterization will amaze you. A wonderfully detailed, reckless journey of espionage and lies' *USA Today* 'Electric, profound. Gibson's descriptions of Tokyo, Russia and London are surreally spot-on' *Financial Times*

This book traces developments in cyberpunk culture through a close engagement with the novels of the 'godfather of cyberpunk', William Gibson. Connecting his relational model of 'gestalt' psychology and imagery with that of the posthuman networked identities found in cyberpunk, the author draws out relations with key cultural moments of the last 40 years: postmodernism, posthumanism, 9/11, and the Anthropocene. By identifying cyberpunk ways of seeing with cyberpunk ways of being, the author shows how a visual style is crucial to cyberpunk on a philosophical level, as well as on an aesthetic level. Tracing a trajectory over Gibson's work that brings him from an emphasis on the visual that elevates the human over posthuman entities to a perspective based on touch, a truly posthuman understanding of humans as networked with their environments, she argues for connections between the visual and the posthuman that have not been explored elsewhere, and that have implications for future work in posthumanism and the arts. Proposing an innovative model of reading through gestalt psychology, this book will be of key importance to scholars and students in the medical humanities, posthumanism, literary and cultural studies, dystopian and utopian studies, and psychology.

Wir schreiben das Jahr 2048. Die Menschheit hat den Mond kolonisiert. Vor allem China hat sich große Pfründe gesichert. Für drei Menschen wird der Erdtrabant zum Schicksalsort: Fred Fredericks soll dort für die chinesische Science Foundation ein Kommunikationssystem installieren und wird Zeuge eines Mordes. Der chinesische Starreporter Ta Shu soll die Schönen und Reichen auf dem Mond interviewen und gerät in eine tödliche Intrige. Und Chan Qi, die Tochter des chinesischen Finanzministers, hat ihre ganz eigene Agenda. Als sie heimlich zur Erde zurückkehren will, setzt sie damit eine Kette von Ereignissen in Gang, die nicht nur Freds, Shus und ihr eigenes Leben bedrohen, sondern das Schicksal der gesamten Menschheit ...

Flynn und Wilf leben auf zwei Seiten des »Jackpots«, der Apokalypse, die gegen Ende des 21. Jahrhunderts große Teile der Menschheit hinweggerafft hat. Jahrzehnte liegen zwischen ihnen, doch als ein Mord geschieht, nimmt Wilf Kontakt zu Flynn auf ... Flynnes Heimatdorf liegt an der amerikanischen Ostküste, wo sie ihr Geld in einem 3D-Kopierladen verdient. Dort lebt auch ihr Bruder Burton, der heimlich Computerspiele testet, um seine spärliche Veteranenrente aufzubessern. Flynn springt eines Tages für ihn ein und findet sich in einer virtuellen, dunkelfremden Welt wieder, die an London erinnert. Sie ahnt nicht, dass diese Welt die Zukunft ist, in der Wilf lebt, ein PR-Mann, der Promis betreut und ein Problem hat, als eine seiner Kundinnen ermordet wird. Flynn ist die einzige Zeugin des grausamen Verbrechens – und wird von Wilf mithilfe eines Peripherals über den Zeitsprung hinweg kontaktiert. Dadurch wird sich Flynnes Welt ein für alle Mal ändern,

während Wilf erfahren muss, dass die Vergangenheit einen langen Schatten hat und die Zukunft kein Spiel ist.

»Einer der originellsten und einflussreichsten Schriftsteller unserer Zeit.« The Boston Globe Die begabte App-Flüsterin Verity Jane wird von einem mysteriösen Start-Up angeheuert, um ein neues Produkt zu testen: Eunice, eine Künstliche Intelligenz, die sich als weitaus mächtiger herausstellt als zunächst gedacht ... - New York Times-Bestseller - William Gibson wurde ausgezeichnet u.a. mit dem Philip K. Dick Award, Nebula Award, Hugo Award, Damon Knight Memorial Grand Master Award San Francisco 2017. Verity Jane testet im Auftrag der zwielichtigen Firma Cursion einen digitalen Assistenten, auf den man durch eine gewöhnliche Brille zugreifen kann. In der Brille befindet sich die Künstliche Intelligenz namens Eunice, die entwaffnend menschlich ist und über ein ausgeklügeltes Verständnis für Kampfstrategien verfügt. Als Verity erkennt, dass sich Eunices Persönlichkeit und ihre Fähigkeiten rasant weiterentwickeln, beschließt sie, diese Beobachtung vor ihrem neuen kryptischen Abreitegeber zu verbergen. Doch das Geheimnis kann sie nicht lange wahren, denn Wilf Netherton und seine rätselhafte Chefin Ainsley Lowbeer arbeiten in London – ein Jahrhundert voraus – daran, den Lauf der Vergangenheit zu beeinflussen. Ihr aktuelles Projekt: Eunice, die droht, einen Atomkrieg auszulösen ...

Zero History - a gripping technothriller from William Gibson, the bestselling author of Neuromancer Hubertus Bigend, the Machiavellian head of global ad-agency Blue Ant, wants ex-musician Hollis Henry to uncover the maker of a secret, obscurely fashionable denim called 'The Gabriel Hounds'. Hollis knows nothing about fashion - which, curiously, is why Bigend hired her. Soon, though, it's clear that Bigend's interest in underground labels might have sinister applications. Powerful parties, who'll do anything to get into this territory, are showing their hand. And Hollis, as Bigend's representative, is about to find herself in the crossfire. Set among London's dark and tangled streets, Zero History is a brilliant thriller about the hidden webs and patterns that underlie the new now. 'Smart and seductive, inventive. Gibson is having tremendous fun' Independent 'An ideas-swarm, coated with a hipster glaze . . . to explore the everyday weirdness of the twenty-first century world' Herald 'Gibson's writing is thrillingly tight' Scarlett Thomas, New York Times Book Review William Gibson is a prophet and a satirist, a black comedian and an outstanding architect of cool. Readers of Neal Stephenson, Ray Bradbury and Iain M. Banks will love this book. Zero History is the final novel in the Blue Ant trilogy - read Pattern Recognition and Spook Country for more. William Gibson's first novel Neuromancer sold more than six million copies worldwide. Count Zero and Mona Lisa Overdrive completed his first trilogy. He has since written six further novels, moving gradually away from science fiction and futuristic work, instead writing about the strange contemporary world we inhabit. His most recent novels include Patter Recognition, Spook Country and Zero History, his non-fiction collection. Distrust That Particular Flavor, compiles assorted writings and journalism from across his career.

»Der Geist war das Abschiedsgeschenk ihres Vaters. Ein schwarz gewandeter Sekretär hatte es ihr in einer Abflughalle von Narita überreicht.« Die Megakonzerne streiten in der Matrix weiterhin um die neueste Technologie, doch im Hintergrund wird ein ganz anderes Spiel gespielt. Die KIs haben sich unbemerkt längst verselbstständigt und machen sie sich nun auf die Suche, nach der nächsten Stufe ihrer Existenz. Mona ist ein junges Mädchen mit einer dunklen Vergangenheit und einer unsicheren Zukunft. Als ihr Zuhälter sie an einen New Yorker Chirurgen verkauft, stellt das nicht nur ihr Leben auf den Kopf, über Nacht wird sie auch zu einer ganz anderen Person. Angie Mitchell ist eine Hollywood Sense/Net Berühmtheit mit einem sehr speziellen Talent. Und trotz aller Bemühungen ihrer Studio-Bosse sie im Dunkeln zu lassen, beginnt Angie sich zu erinnern. Bald schon wird sie herausfinden, wer sie wirklich ist ... und warum sie kein Deck braucht um in den Cyberspace einzutauchen. In der Matrix werden Pläne ins Rollen gebracht und Menschen wie Spielfiguren hin- und hergeschoben. Und hinter all dem lauert der Schatten der Yakuza, der mächtigen japanischen Unterwelt, deren Anführer Menschen und Ereignisse rücksichtslos für ihre eigenen Zwecke manipulieren. Denken sie zumindest ...

William Gibson, author of the cyberpunk classic, *Neuromancer* (1984), is one today's most widely read science fiction writers. This companion is meant both for general readers and for scholars interested in Gibson's oeuvre. In addition to providing a literary and cultural context for works ranging from Gibson's first short story, "Fragments of a Hologram Rose" (1977), to his recent, bestselling novel, *Zero History* (2010), the companion offers commentary on Gibson's subjects, themes, and approaches. It also surveys existing scholarship on Gibson's work in an accessible way and provides an extensive bibliography to facilitate further study of William Gibson's writing, influence, and place in the history of science fiction and in literature as a whole.

"The ultimate literary bucket list." —THE WASHINGTON POST Celebrate the pleasure of reading and the thrill of discovering new titles in an extraordinary book that's as compulsively readable, entertaining, surprising, and enlightening as the 1,000-plus titles it recommends. Covering fiction, poetry, science and science fiction, memoir, travel writing, biography, children's books, history, and more, *1,000 Books to Read Before You Die* ranges across cultures and through time to offer an eclectic collection of works that each deserve to come with the recommendation, You have to read this. But it's not a proscriptive list of the "great works"—rather, it's a celebration of the glorious mosaic that is our literary heritage. Flip it open to any page and be transfixed by a fresh take on a very favorite book. Or come across a title you always meant to read and never got around to. Or, like browsing in the best kind of bookshop, stumble on a completely unknown author and work, and feel that tingle of discovery. There are classics, of course, and unexpected treasures, too. Lists to help pick and choose, like *Offbeat Escapes*, or *A Long Climb, but What a View*. And its alphabetical arrangement by author assures that surprises await on almost every turn of the page, with Cormac McCarthy and *The Road* next to Robert McCloskey and *Make Way for Ducklings*, Alice Walker next to Izaac Walton. There are nuts and bolts, too—best editions to read, other books by the author, "if you like this, you'll like that" recommendations, and an interesting endnote of adaptations where appropriate. Add it all up, and in fact there are more than six thousand titles by nearly four thousand authors mentioned—a life-changing list for a lifetime of reading. "948 pages later, you still want more!" —THE WASHINGTON POST Mike Mosher's "Some Aspects of Californian Cyberpunk" vividly reminds us of the influence of West Coast counterculture on cyberpunks, with special emphasis on 1960s theoretical gurus such as Timothy Leary and Marshall McLuhan, who explored the frontiers of inner space as well as the global village. Frenchy Lunning's "Cyberpunk Redux: Dérives in the Rich Sight of Post-Anthropocentric Visuality" examines how the heritage of Ridley Scott's techno-noir film *Blade Runner* (1982) that preceded Gibson's *Neuromancer* (1984) keeps revolutionizing the art of visuality, even in the age of the Anthropocene. If you read Lunning's essay along with Lidia Meras's "European Cyberpunk Cinema," which closely analyzes major European cyberpunkish dystopian films *Renaissance* (2006) and *Metropia* (2009) and Elana Gomel's "Recycled Dystopias: Cyberpunk and the End of History," your understanding of the cinematic and post-utopian possibility of cyberpunk will become more comprehensive. For a cutting-edge critique of cyberpunk manga, let me recommend Martin de la Iglesia's "Has Akira Always Been a Cyberpunk Comic?" which radically redefines the status of *Akira* (1982–1993) as trans-generic, paying attention to the genre consciousness of the contemporary readers of its Euro-American editions. Next, Denis Taillandier's "New Spaces for Old Motifs? The Virtual Worlds of Japanese Cyberpunk" interprets the significance of Japanese hardcore cyberpunk novels such as Goro Masaki's *Venus City* (1995) and Hirotaka Tobi's *Grandes Vacances* (2002; translated as *The Thousand Year Beach*, 2018) and *Ragged Girl* (2006), paying special attention to how the authors created their virtual landscape in a Japanese way. For a full discussion of William Gibson's works, please read Janine Tobek and Donald Jellerson's "Caring About the Past, Present, and Future in William Gibson's *Pattern Recognition* and *Guerilla Games*" *Horizon: Zero Dawn* along with my own "Transpacific Cyberpunk: Transgeneric Interactions between Prose, Cinema, and Manga". The former reconsiders the first novel of Gibson's new trilogy in the 21st century not as realistic but as participatory, whereas the latter relocates Gibson's essence not in cyberspace but in a junkyard, making the most of his post-Dada/Surrealistic aesthetics and "Lo-Tek" way of life, as is clear in the 1990s "Bridge" trilogy.

This book charts how the cartographies of American literature as an institutional category have varied radically across different times and

places. Arguing that American literature was consolidated as a distinctively nationalist entity only in the wake of the U.S. Civil War, Paul Giles identifies this formation as extending until the beginning of the Reagan presidency in 1981. He contrasts this with the more amorphous boundaries of American culture in the eighteenth century, and with ways in which conditions of globalization at the turn of the twenty-first century have reconfigured the parameters of the subject. In light of these fluctuating conceptions of space, Giles suggests new ways of understanding the shifting territory of American literary history. ranging from Cotton Mather to David Foster Wallace, and from Henry Wadsworth Longfellow to Zora Neale Hurston. Giles considers why European medievalism and Native American prehistory were crucial to classic nineteenth-century authors such as Emerson, Hawthorne, and Melville. He discusses how twentieth-century technological innovations, such as air travel, affected representations of the national domain in the texts of F. Scott Fitzgerald and Gertrude Stein. And he analyzes how regional projections of the South and the Pacific Northwest helped to shape the work of writers such as William Gilmore Simms, José Martí, Elizabeth Bishop, and William Gibson. Bringing together literary analysis, political history, and cultural geography, *The Global Remapping of American Literature* reorients the subject for the transnational era.

*World Literature in Theory* provides a definitive exploration of the pressing questions facing those studying world literature today. Coverage is split into four parts which examine the origins and seminal formulations of world literature, world literature in the age of globalization, contemporary debates on world literature, and localized versions of world literature. Contains more than 30 important theoretical essays by the most influential scholars, including Johann Wolfgang von Goethe, Hugo Meltzl, Edward Said, Franco Moretti, Jorge Luis Borges, and Gayatri Spivak. Includes substantive introductions to each essay, as well as an annotated bibliography for further reading. Allows students to understand, articulate, and debate the most important issues in this rapidly changing field of study.

»In Neu-Delhi setzten sie auf Turner einen Killerhund an, der auf seine Pheromone und seine Haarfarbe programmiert war.« Computer Cowboys und Firmensöldner liefern sich im Namen von Megakonzerne unerbittliche Kämpfe, die sie oft genug mit ihrem Leben bezahlen. Doch als der Entwicklungsleiter von Maas Biolabs mitsamt seinen revolutionären Biochips zu Hosaka überlaufen will, ruft das Kräfte auf den Plan, die nicht nur menschlich sind ... In der Matrix des Cyberspace tobt ein gnadenloser Kampf um die Macht, geführt von riesigen Konzernen, für die Computer Cowboys ihren Verstand aufs Spiel setzen. Nach einem katastrophal schief gelaufenen Einsatz wird der Firmensöldner Turner nach Mexiko geschickt, um wieder auf die Beine zu kommen. Doch seine Erholungszeit findet ein abruptes Ende, denn sein Arbeitgeber, die Hosaka Corporation, reaktiviert ihn, für eine Mission die gefährlicher ist, als alle bisherigen. Er soll den Entwicklungsleiter von Maas Biolabs und die von ihm perfektionierten Biochips gegen alle Widerstände zu Hosaka bringen. Doch das erregt die Aufmerksamkeit gewisser skrupelloser Parteien und löst einen Krieg im Cyberspace aus, der die alte Ordnung auf den Kopf stellen wird. Gerald Alva Miller Jr.'s *Understanding William Gibson* is a thoughtful examination of the life and work of William Gibson, author of eleven novels and twenty short stories. Gibson is the recipient of many notable awards for science fiction writing including the Nebula, Hugo, and Philip K. Dick awards. Gibson's iconic novel, *Neuromancer*, popularized the concept of cyberspace. With his early stories and his first trilogy of novels, Gibson became the father figure for a new genre of science fiction called "cyberpunk" that brought a gritty realism to its cerebral plots involving hackers and artificial intelligences. This study situates Gibson as a major figure in both science fiction history and contemporary American fiction, and it traces how his aesthetic affected both areas of literature. Miller follows a brief biographical sketch and a survey of the works that influenced him with an examination that divides Gibson's body of work into early stories, his three major novel trilogies, and his standalone works. Miller does not confine his study to major works but instead also delves into Gibson's obscure stories, published and unpublished screenplays, major essays, and collaborations with other authors. Miller's exploration starts by connecting Gibson to the major countercultural movements that influenced him (the Beat Generation, the hippies, and the punk rock movement) while also placing him within the history of science fiction and examining how his early works reacted against contemporaneous trends in the genre. These early works also exhibit the development of his unique aesthetic that would influence science fiction and literature more generally. Next a lengthy chapter explicates his groundbreaking *Sprawl* Trilogy, which began with *Neuromancer*. Miller then traces Gibson's aesthetic transformations across his two subsequent novel trilogies that increasingly eschew distant futures either to focus on our contemporary historical moment as a kind of science fiction itself or to imagine technological singularities that might lie just around the corner. These chapters detail how Gibson's aesthetic has morphed along with social, cultural, and technological changes in the real world. The study also looks at such standalone works as his collaborative steampunk novel, his attempts at screenwriting, his major essays, and even his experimental hypertext poetry. The study concludes with a discussion of Gibson's lasting influence and a brief examination of his most recent novel, *The Peripheral*, which signals yet another radical change in Gibson's aesthetic.

Despite the growing importance of economics in our lives, literary scholars have long been reluctant to consider economic issues as they examine key texts. This volume seeks to fill one of these conspicuous gaps in the critical literature by focusing on various connections between science fiction and economics, with some attention to related fields such as politics and government. Its seventeen contributors include five award-winning scholars, five science fiction writers, and a widely published economist. Three topics are covered: what noted science fiction writers like Robert A. Heinlein, Frank Herbert, and Kim Stanley Robinson have had to say about our economic and political future; how the competitive and ever-changing publishing marketplace has affected the growth and development of science fiction from the nineteenth century to today; and how the scholars who examine science fiction have themselves been influenced by the economics of academia. Although the essays focus primarily on American science fiction, the traditions of Russian and Chinese science fiction are also examined. A comprehensive bibliography of works related to science fiction and economics will assist other readers and critics who are interested in this subject.

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