

# Count Zero William Gibson

**Carl Abbott**

Count Zero William Gibson, 2006-03-07 William Gibson continues the visionary Sprawl Trilogy that began with *Neuromancer* in this frighteningly probable parable of the future. A corporate mercenary wakes in a reconstructed body, a beautiful woman by his side. Then Hosaka Corporation reactivates him, for a mission more dangerous than the one he's recovering from: to get a defecting chief of R&D—and the biochip he's perfected—out intact. But this proves to be of supreme interest to certain other parties—some of whom aren't remotely human....

**Conde Cero** William Gibson, 1998

Zero History William Gibson, 2012 Hollis Henry, former rock singer-turned-journalist, has very reluctantly agreed to work for the secretive Belgian finance genius Hubertus Bigend again. Not only to find herself entangled in a threatening mesh of postmodern marketing, corrupt American military contractors, and belated romance. Available in a tall Premium Edition.

**Outlaws and Spies** Conor McCarthy, 2020-03-18 Conor McCarthy shows how outlaw literature and espionage literature critique the use of legal exclusion as a means of supporting state power. Texts discussed range from the medieval Robin Hood ballads, Shakespeare's history plays and the Ned Kelly story to John le Carré, Don DeLillo, Ciaran Carson and William Gibson.

**A Checklist of Some New Science Fiction Writers** C. P. Stephens, 1994

The Internet Imaginaire Patrice Flichy, 2008-09-26 The collective vision that shaped the emergence of the Internet: what led software designers, managers, employees, politicians, and individuals to develop and adopt one particular technology. In *The Internet Imaginaire*, sociologist Patrice Flichy examines the collective vision that shaped the emergence of the Internet—the social imagination that envisioned a technological utopia in the birth of a new technology. By examining in detail the discourses surrounding the development of the Internet in the United States in the 1990s (and considering them an integral part of that development), Flichy shows how an entire society began a new technological era. The metaphorical information superhighway became a technical utopia that informed a technological program. The Internet imaginaire, Flichy argues, led software designers, businesses, politicians, and individuals to adopt this one technology instead of another. Flichy draws on writings by experts—paying particular attention to the gurus of *Wired* magazine, but also citing articles in *Time*, *Newsweek*, and *Business Week*—from 1991 to 1995. He describes two main domains of the technical imaginaire: the utopias

(and ideologies) associated with the development of technical devices; and the depictions of an imaginary digital society. He analyzes the founding myths of cyberculture—the representations of technical systems expressing the dreams and experiments of designers and promoters that developed around information highways, the Internet, Bulletin Board systems, and virtual reality. And he offers a treatise on the virtual society imaginaire, discussing visionaries from Teilhard de Chardin to William Gibson, the body and the virtual, cyberdemocracy and the end of politics, and the new economy of the immaterial.

*Myth, Technology, and the (Post)Human Subject in William Gibson's Sprawl Trilogy* Markus Kienscherf, 2007 Master's Thesis from the year 2004 in the subject American Studies - Literature, grade: Distinction, University of Newcastle upon Tyne (School of English Literature, Language and Linguistics), 35 entries in the bibliography, language: English, abstract: Gibson's fiction both embraces the potential of technology for undermining traditional categories and, at the same time, encodes a nostalgic longing for the stable identities produced by these very categories. This study will show how William Gibson's Sprawl Trilogy blends high-tech and myth in order to articulate an oxymoronic tension between possessed and possessive individualism. This oxymoronic tension is expressed through Gibson's literary production of two particular technologies: the cyborg and the net. This study will interrogate these two literary constructs in Gibson's Sprawl Trilogy in order to show how they impinge on ideas of signification, subjectivity, and identity.

Understanding William Gibson Gerald Alva Miller, Jr., 2016-02-28 A study of the science fiction author who popularized the concept of cyberspace 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.

**Technological Transfiguration in William Gibson's *Sprawl* Novels: *Neuromancer*, *Count Zero*, and *Mona Lisa Overdrive*** David G. Mead, 1970

**Count Zero** William Gibson, 2021-02-13 »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 Megakonzernen 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.

**Fiction 2000** George Edgar Slusser, T. A. Shippey, 1992 Will novels and stories be relevant in the next millennium, when the boundaries between illusion and reality, and observer and observed, may dissipate in a whirl of images, signals and data? This essay collection divines the prospects of fiction in the information age by examining cyberpunk literature. A movement less than a decade old, cyberpunk is driven by deep concerns about society, ethics, and new technology and has been defined as the literature of the first generation of science-fiction writers actually to live in a science-fiction world. These essays were first presented at the 1989 annual J. Lloyd Eaton Conference on Science Fiction and Fantasy Literature, the field's most prestigious international gathering. They address concerns common not only to cyberpunk and traditional science-fiction scholars, critics, and writers but to their counterparts outside the genre as well. Interdisciplinary in perspective, the essays consider the origins of cyberpunk, the appropriation of its conventions by the mass media, the literature's paradoxical retrogressive/iconoclastic nature, cyberpunk's affinities to and deviations from both traditional science fiction and

postmodernist literature, the parameters and components of the cyberpunk canon, and the movement's future course. Some essays are theoretical, but all are grounded in works familiar to serious science-fiction readers: *Neuromancer*, *Frontera*, *Deserted Cities of the Heart*, *Islands in the Net*, *Great Sky River*, the *Mirrorshades* anthology, and others; cyberpunk TV and cinema like the Max Headroom programs, *Blade Runner*, and *Tron*; and precursory literature, including *Frankenstein*, *Le Roman de l'avenir*, *Ralph 124C 41 +*, and *A Clockwork Orange*. Useful for its views on a volatile science-fiction subgenre, *Fiction 2000* is also valuable for what it tells us about the fate of mainstream literature.

Cyberevolution - William Gibson's Evolutionary Ideas Thorsten Felden, 2007-07 Seminar paper from the year 2005 in the subject American Studies - Literature, grade: 1,0, University of Cologne, course: Between Chance and Adaptation. Reverberations of the Theory of Evolution in Ethnology, Literature and History, 19 entries in the bibliography, language: English, abstract: Classic evolutionary theory always looks backwards. Darwin, his predecessors and successors put forward their theories by comparing present organic records with those of the past. Indeed some ideas of social evolution are imbued with a certain kind of perspective into the future, believing in an ongoing progression of human societies. Still, in order to prove the accuracy of those ideas, one had to rely on evidence taken from history or from cultures which were believed to be primitive and thus representing former states of societies. Science fiction's view goes quite in the opposite direction: Here, the present marks the point of view from where we look into the future of society, the future of mankind. The following paper examines the notions of evolution we can find in William Gibson's work. I will try to deal with the question how we can perceive an evolution of the human race in his novels and what other ideas of evolution Gibson incorporates into his work. Starting off with the query whether there is to find any sort of biological evolution in Gibson's work, the second chapter will deal with the picture of nature Gibson draws. How does he describe nature (meaning organic beings or biological environments), or to put it more correctly, how is nature conceived through the eyes of his protagonists? Then I will take a closer look at the dualistic relationship of nature and technology. What importance has technology for the societies Gibson sketches, and what effect has technology on their inventors? The main topic of this chapter will be the investigation of nature's and technology's evolutionary features in Gibson's work: How does the human species develop and which way does

**The Systems Librarian Guide to Computers** Michael Schuyler, Elliott Swanson, 1991

American Novel Explication, 1991-1995 Catherine Glitsch, 1998 Covers criticism of American novels found in journals and books published between the years 1991 and 1995.

*Frontiers Past and Future* Carl Abbott, 2006 Abbott offers a fruitful new way to read science fiction, one that also greatly enriches our understanding of western history and its impact on our collective imagination. Detailing the overlap of science fiction and western fiction - especially relating to their mutual interest in and concerns about frontier expansionism - he reveals an unsuspected common ground that informs the writings of both camps. Reviewing the work of many Hugo and

Nebula Award winners, as well as drawing upon popular film and television series (like the Buck Rogers serials), Abbott's study journeys across the far reaches of science fiction's universe.

Isaac Asimov's Science Fiction Magazine ,1987

### **Myth, Technology, and the (Post)Human Subject in William Gibson's Sprawl Trilogy** Markus

Kienscherf,2005-11-19 Master's Thesis from the year 2004 in the subject American Studies - Literature, grade: Distinction, University of Newcastle upon Tyne (School of English Literature, Language and Linguistics), language: English, abstract: Gibson's fiction both embraces the potential of technology for undermining traditional categories and, at the same time, encodes a nostalgic longing for the stable identities produced by these very categories. This study will show how William Gibson's Sprawl Trilogy blends high-tech and myth in order to articulate an oxymoronic tension between possessed and possessive individualism. This oxymoronic tension is expressed through Gibson's literary production of two particular technologies: the cyborg and the net. This study will interrogate these two literary constructs in Gibson's Sprawl Trilogy in order to show how they impinge on ideas of signification, subjectivity, and identity.

*Distrust That Particular Flavor* William Gibson,2012-09-04 A collection of New York Times bestselling author William Gibson's articles and essays about contemporary culture—a privileged view into the mind of a writer whose thinking has shaped not only a generation of writers but our entire culture... Though best known for his fiction, William Gibson is as much in demand for his cutting-edge observations on the world we live in now. Originally printed in publications as varied as Wired, the New York Times, and the Observer, these articles and essays cover thirty years of thoughtful, observant life, and are reported in the wry, humane voice that lovers of Gibson have come to crave. "Gibson pulls off a dazzling trick. Instead of predicting the future, he finds the future all around him, mashed up with the past, and reveals our own domain to us."—The New York Times Book Review

**Novels by William Gibson** Source Wikipedia,2013-09 Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (novels not included). Pages: 23. Chapters: Neuromancer, Pattern Recognition, Spook Country, The Difference Engine, Count Zero, All Tomorrow's Parties, Virtual Light, Idoru, Bridge trilogy, Mona Lisa Overdrive, Zero History. Excerpt: Pattern Recognition is a novel by science fiction writer William Gibson published in 2003. Set in August and September 2002, the story follows Cayce Pollard, a 32-year-old marketing consultant who has a psychological sensitivity to corporate symbols. The action takes place in London, Tokyo, and Moscow as Cayce judges the effectiveness of a proposed corporate symbol and is hired to seek the creators of film clips anonymously posted to the internet. The novel's central theme involves the examination of the human desire to detect patterns or meaning and the risks of finding patterns in meaningless data. Other themes include methods of interpretation of history, cultural familiarity with brand names, and tensions between art and commercialization. The September 11, 2001

attacks are used as a motif representing the transition to the new century. Critics identify influences in Pattern Recognition from Thomas Pynchon's postmodern detective story The Crying of Lot 49. Pattern Recognition is Gibson's eighth novel and his first one to be set in the contemporary world. Like his previous work, it has been classified as a science fiction and postmodern novel, with the action unfolding along a thriller plot line. Critics approved of the writing but found the plot unoriginal and some of the language distracting. The book peaked at number four on the New York Times Best Seller list, was nominated for the 2003 British Science Fiction Association Award, and was shortlisted for the 2004 Arthur C. Clarke Award and Locus Awards. Before writing Pattern Recognition, the author, William Gibson, published seven novels...

**Mosaic** ,1999

### Unveiling the Magic of Words: A Report on "**Count Zero William Gibson**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Count Zero William Gibson**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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