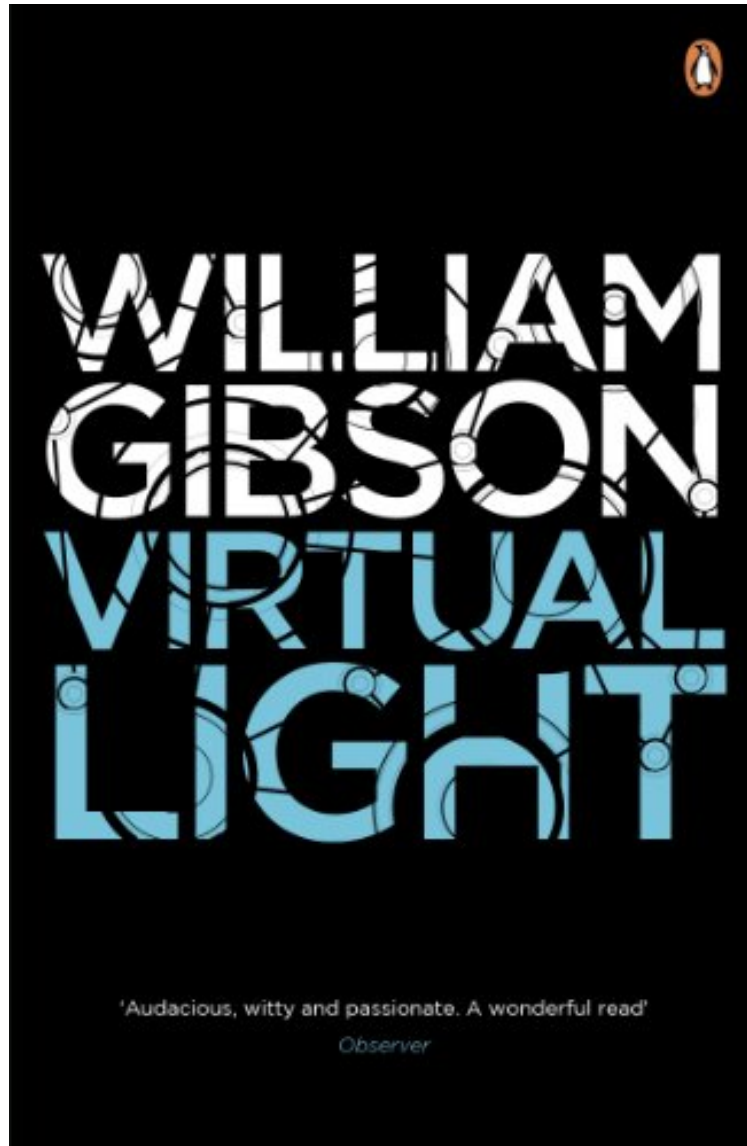


(Mobile book) Virtual Light (Bridge)

## Virtual Light (Bridge)

Von William Gibson

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**Von William Gibson : Virtual Light (Bridge)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Virtual Light (Bridge):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. The father of cyberpunk has not convinced meVon AnakinaThis novel left me puzzled since its opening lines. I admit I re-read the first page a couple of times because it was not clear to me who he was talking about, their whereabouts and especially what they were doing. I had never happened to run into such an incomprehensible starting that in my

opinion would have discouraged the most. But I'm stubborn and I went forward. In the proceeding, the setting, the characters and the story become clearer, although the understanding is never immediate, but stems from a search of the essential elements in the midst of a flood of digressions, which in most cases have little or nothing relevance to the plot. This post-disaster San Francisco, with people who have occupied a disused Oakland Bridge and live there, has its own charm, especially for those who love post-apocalyptic fiction (even if it is not my case), and highlights the immense imagination of the author. But the seemingly chaotic way in which the whole is presented makes you almost think that the latter had too many ideas in his head and has not been able to transfer them to the paper in the right way. Beyond the style that you may like it or not, in my opinion the plot is that in which this novel flaws even more. Removed the numerous digressions and asides, what remains is a weak and short story, with characters that I just cannot get involved with. I had the impression that these were described from the outside, sometimes without the author had the certainty of the facts narrated. Not to mention the cyberspace and virtual light topic, which here is pretty much just mentioned and almost nothing explained. It is also true that it is the first of a series of novels, but it is for sure the last one I read. I admit that if I had not known before who the author was and what he represented, I would have simply listed it as a bad book by a bad writer. I apologize with Gibson's fans, but I personally believe that reading should be entertainment, while in this case I got often bored and I was also disappointed by the hasty final, subdued if compared to everything else. In any case, it was still an instructive reading, in some ways, but my judgment must still be linked to the general satisfaction, which was undoubtedly low.

Rita Carla Francesca Monticelli, author of *Red Desert - Point of No Return*  
1 von 1 Kunden fanden die folgende Rezension hilfreich. For whatever reason, I loved *VIRTUAL LIGHT*. Von Jacob G Corbin I make a point of reading this book every summer. The plot is straightforward enough--like almost all cyberpunk, it involves people getting their hands on forbidden data and being hunted by its rightful owners--but what I really enjoy is the human landscape that Gibson relates. The book is full of images that, for whatever reason, connected with me on a visceral level: the lonely back roads of future California, Skinner's bidgetop apartment, L.A.'s endless convenience stores and strip malls...Gibson keeps his characters moving, and successfully (at least in my case) replicates the strange, gut-level nervousness and odd euphoria of driving around an unfamiliar part of the country at nighttime. It's essentially a cyber-noir road trip story, and the journey is infinitely more significant (and fun) than the destination. Gibson is cursed to forever take pot-shots from overhormoned teenagers for not rewriting *NEUROMANCER* again and again. And on rereading *NEUROMANCER* on the heels of reading *VIRTUAL LIGHT*, I noticed something for the first time: Gibson's original trilogy (*NEUROMANCER/COUNT ZERO/VIRTUAL LIGHT*) is missing a human heart at its center. Those books are totally concerned with looking sleek and sexy, full of meaningless sex and casual violence. Characters exist to do kewl things with gadgets and die unpleasantly. *VIRTUAL LIGHT* and its followups (*IDORU* and *ALL TOMORROW'S PARTIES*) are different. When violent things happen in these books, it's genuinely affecting because A) it's rare and B) we actually care about the people these things are happening to. Rydell, hero of *VIRTUAL LIGHT*, is a goofy and charming twentysomething guy from Memphis, Tennessee whose biggest ambition in life is to hold down a paying job. His problems are real, and if Gibson's readers were plunged into the world he writes about, I have a feeling we'd have a lot more in common with Rydell than with a sexy hacker superman like Case.

1 von 1 Kunden fanden die folgende Rezension hilfreich. A different side of Gibson  
Von Lee Gaiteri *Virtual Light* is very much a departure from the world of *Neuromancer*, showing instead an insidiously closer-to-home look at a possible near future. The grittiness and vivid bleakness are still there, but they make up a different picture: our own society, just a little bit worse. The result is a bit more believable, but neither better nor worse; it's just a slightly different perspective. Similar in style to *Neuromancer's* sequels (yet with a bit more substance), the story is actually composed of several stories that meet up throughout the course of the book; each is important. Gibson manages to get a strong feeling of tension going as the characters become more deeply mired in their plight. The story's villain, Loveless, is creepier and more dangerous than expected, adding a sense that the stakes are higher than they seem and that nothing is predictable. *Idoru*, set in the same universe as *Virtual Light*, I'd say is slightly better, but *Virtual Light* shouldn't be missed. No Gibson fan should pass this up; anyone new to his work should start with *Neuromancer* and read *Virtual Light* next.

Kurzbeschreibung  
Chevette rides as a courier, banging her paper laminate-framed bike through the streets of a future 'Frisco - she lives for it. On an impulse, she's risked everything; stolen a pair of sunglasses from some jerk. No ordinary shades, either: loaded with super-sensitive data, they could decide the destiny of the entire city. Rydell is working for Mr Warbaby, who has been hired to recover the glasses. But Rydell is none too sure that he likes his new employment opportunity; with SFPD Homicide involved, an abandoned bridge populated by freaks and misfits, and some weirdness involving the Republic of Desire and a 'Death Star', it's turning out to be a very strange and dangerous scene indeed ... William Gibson, author of the classic *Neuromancer* and creator of cyberpunk, here turns his hyper-acute imagination on the near future - to supercharged, nerve-shredding effect..de The author of *Neuromancer* takes you to the vividly realized near future of 2005. Welcome to NoCal and SoCal, the uneasy sister-states of what used to

be California. Here the millennium has come and gone, leaving in its wake only stunned survivors. In Los Angeles, Berry Rydell is a former armed-response rentacop now working for a bounty hunter. Chevette Washington is a bicycle messenger turned pick-pocket who impulsively snatches a pair of innocent-looking sunglasses. But these are no ordinary shades. What you can see through these high-tech specs can make you rich--or get you killed. Now Berry and Chevette are on the run, zeroing in on the digitalized heart of DatAmerica, where pure information is the greatest high. And a mind can be a terrible thing to crash.

From Kirkus sNear-future good little-guys vs. bad redevelopers tussle--set in a California split into two states: from the cyberspace and virtual reality guru (Mona Lisa Overdrive, 1988; The Difference Engine, 1991, with Bruce Sterling, etc.). By the year 2005, the middle classes have vanished, leaving a vast struggling mass of impoverished workers or unemployed, with the amoral rich insulated by their purchasing power from the social Darwinistic carnage below. The nightmarish, corrosive backdrop combines nanotech medical machines, virtual reality spectacles, data havens, and secret control by multinational corporations--all standard Gibsonian tools--against which the characters are little better than walking shadows. When motorbike messenger Chevette Washington steals a pair of unusual sunglasses from an obnoxious drunk at a rich San Francisco hotel party, unlucky rent-a-cop Berry Rydell finds himself hired, under peculiar circumstances, to drive for Lucius Warbaby, a freelance skip-tracer who has been retained by a big security firm to recover the missing item. But the glasses have a mysterious importance--their erstwhile owner soon turns up with his throat cut; some Russian heavies, ostensibly real cops, muscle in; a terrifying assassin stalks Chevette, forcing Rydell to decide who's side he's on. The glasses, he eventually learns, contain a Japanese multinational's plans to redevelop the entire Bay area, regardless of the opinions of its inhabitants. Gibson combines an extraordinarily rich prose texture with starkly effective dialogue into a convincing, in-your-face future reality. His plotting, though, even more so than in previous outings, is flimsy and contrived. Dazzling snapshots, then--but, like cyberspace, everything disappears when you switch off. (First printing of 55,000) -- Copyright 1993, Kirkus Associates, LP. All rights reserved.