Neuromancer Sprawl 1 William Gibson

Meet Emily, "the best AI character since HAL 9000" (Blake Crouch). She can solve advanced mathematical problems, unlock the mind's deepest secrets, but unfortunately, even she can't restart the sun. Emily is an artificial consciousness, designed in a lab to help humans process trauma, which is particularly helpful when the sun begins to die 5 billion years before scientists agreed it was supposed to. Her beloved human race is screwed, and so is Emily. That is, until she finds a potential answer buried deep in the human genome that may save them all. But not everyone is convinced Emily has the best solution--or the best intentions. Before her theory can be tested, the lab is brutally attacked, and Emily's servers are taken hostage. Narrowly escaping, Emily is forced to go on the run with two human companions--college student Jason and small-town Sheriff, Mayra. As the sun's death draws near, Emily and her friends must race against time to save humanity. Soon it becomes clear not just the species is at stake, but also that which makes us most human.

Short stories labeled "Mirroshade," "Neuromanatic," "Cyberpunk," etc. by such authors as Greg Bear, Pat Cadigan, William Gibson, Rudy Rucker, Lewis Shiner, John Shirley and others.

In a futuristic Middle East, plug-ins can turn anyone into a killer in this "wry and black and savage" Nebula and Hugo award finalist (George R. R. Martin). Set in a high-tech near future featuring an ascendant Muslim world and divided Western superpowers, this cult classic takes us into a world with mind- or mood-altering drugs for any purpose, brains enhanced by electronic hardware with plug-in memory additions and modules offering the wearer new personalities, and bodies shaped to perfection by surgery. Marid Audran, an unmodified and fairly honest street hustler, lives in a decadent Arab ghetto, the Budayeen, and holds on tight to his cherished independence. Then, against his best instincts, he becomes involved in a series of inexplicable murders. Some seem like routine assassinations, carried out with an old-fashioned handgun by a man wearing a plug-in James Bond persona; others, involving whores, feature prolonged torture and horrible mutilations. Soon the problem comes to the attention of Budayeen godfather Friedlander Bey—who makes Audran an offer he can't refuse. Nominated for the Nebula and Hugo awards, the highest honors in the genre, When Gravity Fails, which introduced the cyberpunk Budayeen Cycle, is a pioneering work the Denver Post called "superior science fiction" and Harlan Ellison described as "crazy as a spider on ice skates . . . plain old terrific."

NEW YORK TIMES bestseller • 2005: Welcome to NoCal and SoCal, the uneasy sister-states of what used to be California. 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 pickpocket 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. . . . Praise for Virtual Light "Both exhilarating and terrifying . . . Although considered the master of 'cyberpunk' science fiction, William Gibson is also one fine

suspense writer."—People "A stunner . . . A terrifically stylish burst of kick-butt imagination."—Entertainment Weekly "Convincing . . . frightening . . . Virtual Light is written with a sense of craft, a sense of humor and a sense of the ultimate seriousness of the problems it explores."—Chicago Tribune "In the emerging pop culture of the information age, Gibson is the brightest star."—The San Diego Union-Tribune

In the future world of the Sprawl, an urban complex that extends from Boston to Houston, where a sentient computer database known as the Cyberspace matrix dominates humanity's fate, a corporate mercenary, awakening in a reconstructed body, in sent on a perilous mission to retrieve a defecting chief of R&D and his state-of-the-art biochip. Reprint.

Winner of the Hugo, Nebula, and Philip K. Dick Awards, Neuromancer is a science fiction masterpiece—a classic that ranks as one of the twentieth century's most potent visions of the future. Case was the sharpest data-thief in the matrix—until he crossed the wrong people and they crippled his nervous system, banishing him from cyberspace. Now a mysterious new employer has recruited him for a last-chance run at an unthinkably powerful artificial intelligence. With a dead man riding shotgun and Molly, a mirror-eyed street-samurai, to watch his back, Case is ready for the adventure that upped the ante on an entire genre of fiction. Neuromancer was the first fully-realized glimpse of humankind's digital future—a shocking vision that has challenged our assumptions about technology and ourselves, reinvented the way we speak and think, and forever altered the landscape of our imaginations.

The New York Times bestselling author of Neuromancer and Agency presents a fast-paced sci-fi thriller that takes a terrifying look into the future... Flynne Fisher lives down a country road, in a rural America where jobs are scarce, unless you count illegal drug manufacture, which she's trying to avoid. Her brother Burton lives on money from the Veterans Administration, for neurological damage suffered in the Marines' elite Haptic Recon unit. Flynne earns what she can by assembling product at the local 3D printshop. She made more as a combat scout in an online game, playing for a rich man, but she's had to let the shooter games go. Wilf Netherton lives in London, seventy-some years later, on the far side of decades of slow-motion apocalypse. Things are pretty good now, for the haves, and there aren't many have-nots left. Wilf, a high-powered publicist and celebrity-minder, fancies himself a romantic misfit, in a society where reaching into the past is just another hobby. Burton's been moonlighting online, secretly working security in some game prototype, a virtual world that looks vaguely like London, but a lot weirder. He's got Flynne taking over shifts, promised her the game's not a shooter. Still, the crime she witnesses there is plenty bad. Flynne and Wilf are about to meet one another. Her world will be altered utterly, irrevocably, and Wilf's, for all its decadence and power, will learn that some of these third-world types from the past can be badass.

A collection of nonfiction writings includes essays discussing the Singapore trial of a drug trafficker, what's wrong with the Internet, and how music documents modern culture.

This book focuses on systems analysis, broadly defined to also include problem formulation and interpretation of proposed alternatives in terms of the value systems of stakeholders. Therefore, the book is a complement, not a substitute to other books

when teaching systems engineering and systems analysis. The nature of problem solving discussed in this book is appropriate to a wide range of systems analyses. Thus the book can be used as a stand-alone book for teaching the analysis of systems. Also unique is the inclusion of broad case studies to stress problem solving issues, making How to Do Systems Analysis a complement to the many fine works in systems engineering available today.

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.

Hot Hollywood agent Thomas Stein advocates on behalf of the peace-seeking Yherajk race, but finds his considerable negotiating talents challenged by his efforts to win humanity's trust in the ugly, bad-smelling aliens.

"The best novel William Gibson has ever written about the world we're entering daily. Neuromancer made Gibson famous; Idoru cements that fame."—The Washington Post Book World 21st century Tokyo, after the millennial quake. Neon rain. Light everywhere blowing under any door you might try to close. Where the New Buildings, the largest in the world, erect themselves unaided, their slow rippling movements like the contractions of a sea-creature... Colin Laney is here looking for work. He is an intuitive fisher for patterns of information, the "signature" an individual creates simply by going about the business of living. But Laney knows how to sift for the dangerous bits. Which makes him useful—to certain people. Chia McKenzie is here on a rescue mission. She's fourteen. Her idol is the singer Rez, of the band Lo/Rez. When the Seattle chapter of the Lo/Rez fan club decided that he might be in trouble in Tokyo, they sent Chia to check it out. Rei Toei is the idoru—the beautiful, entirely virtual media star adored by all Japan. Rez has declared that he will marry her. This is the rumor that has brought Chia to Tokyo. True or not, the idoru and the powerful interests surrounding her are enough to put all their lives in danger...

In this mind-altering romp—where the term "Metaverse" was first coined—you'll experience a future America so bizarre, so outrageous, you'll recognize it immediately • One of Time's 100 best English-language novels Only once in a great while does a writer come along who defies comparison—a writer so original he redefines the way we look at the world. Neal Stephenson is such a writer and Snow Crash is such a novel, weaving virtual reality, Sumerian myth, and just about everything in between with a cool, hip cybersensibility to bring us the gigathriller of the information age. In reality, Hiro Protagonist delivers pizza for Uncle Enzo's CosoNostra Pizza Inc., but in the Metaverse he's a warrior prince. Plunging headlong into the enigma of a new computer virus that's striking down hackers everywhere, he races along the neon-lit streets on a search-and-destroy mission for the shadowy

virtual villain threatening to bring about infocalypse. Praise for Snow Crash "[Snow Crash is] a cross between Neuromancer and Thomas Pynchon's Vineland. This is no mere hyperbole."—The San Francisco Bay Guardian "Fast-forward free-style mall mythology for the twenty-first century."—William Gibson "Brilliantly realized . . . Stephenson turns out to be an engaging guide to an onrushing tomorrow."—The New York Times Book Review

Best-known for his seminal sf novel Neuromancer, William Gibson is actually best when writing short fiction. Tautly-written and suspenseful, Burning Chrome collects 10 of his best short stories with a preface from Bruce Sterling, now available for the first time in trade paperback. These brilliant, high-resolution stories show Gibson's characters and intensely-realized worlds at his absolute best, from the chip-enhanced couriers of "Johnny Mnemonic" to the street-tech melancholy of "Burning Chrome."

"Rucker's four Ware novels—Software, Wetware , Freeware , and Realware—form an extraordinary cyberweird future history with the heft of an epic fantasy novel and the speed of a quantum processor. Still exuberantly fresh despite their age, they primarily follow two characters (and their descendants): Cobb Anderson, who instigated the first robot revolution and is offered immortality by his grateful "children," and stoner Sta-Hi Mooney, who (against his impaired better judgment) becomes an important figure in robot-human relations. Over several generations, humans, robots, drugs, and society evolve, but even weird drugs and the wisdom gathered from interstellar signals won't stop them from making the same old mistakes in new ways. Rucker is both witty and serious as he combines hard science and sociology with unrelentingly sharp observations of all self-replicating beings. This classic series well deserves its omnibus repackaging, particularly suitable for libraries." — Publisher's Weekly. "Rudy Rucker is one of the modern heroes of science fiction, one of the original cyberpunks. The early cyberpunks only had a few writers who could be meaningfully called punks — writers like John Shirley and Richard Kadrey — but there was only one who could truly be called cyber: Rudy Rucker. Rucker is a mad professor, a mathematician and computer scientist with a serious, scholarly interest in the limits of computation and the physics and mathematics of higher-dimension geometry. But that's just about the only thing you can describe as 'serious' when it comes to Rucker. He's a gonzo wildman, someone for whom 'trippy' barely scratches the surface. His work is shot through with weird sex, weird drugs, weird brain chemistry, and above all, weird science." — Cory Doctorow

"As the city rebuilds from the onslaught of sorcery that nearly destroyed it, the great Houses of Paris, ruled by fallen angels, still contest one another for control over the capital. House Silverspires was once the most powerful, but just as it sought to rise again, an ancient evil brought it low. Phillippe, an immortal who escaped the carnage, has a singular goal--to resurrect someone he lost ... In House Hawthorn, Madeleine the alchemist has had her addiction to angel essence savagely broken. Struggling to live on, she is forced on a perilous diplomatic mission to the underwater dragon kingdom--and finds herself in the midst of intrigues that have already caused one previous emissary to mysteriously disappear"--

"The ferociously talented Gibson delivers his signature mélange of technopop splendor and post-industrial squalor" (Time) in this New York Times bestseller that features his hero from Idoru... Colin Laney, sensitive to patterns of information like no one else on earth, currently resides in a cardboard box in Tokyo. His body shakes with fever dreams, but his mind roams free as always, and

he knows something is about to happen. Not in Tokyo; he will not see this thing himself. Something is about to happen in San Francisco. The mists make it easy to hide, if hiding is what you want, and even at the best of times reality there seems to shift. A gray man moves elegantly through the mists, leaving bodies in his wake, so that a tide of absences alerts Laney to his presence. A boy named Silencio does not speak, but flies through webs of cyber-information in search of the one object that has seized his imagination. And Rei Toi, the Japanese Idoru, continues her study of all things human. She herself is not human, not quite, but she's working on it. And in the mists of San Francisco, at this rare moment in history, who is to say what is or is not impossible... "Bantam Spectra science fiction"--Spine.

Hollis Henry never intended to work for global marketing magnate Hubertus Bigend again. But now she's broke, and Bigend has just the thing to get her back in the game... Milgrim can disappear in almost any setting, and his Russian is perfectly idiomatic—so much so that he spoke it with his therapist in the secret Swiss clinic where Bigend paid for him to be cured of his addiction... Garreth doesn't owe Bigend a thing. But he does have friends from whom he can call in the kinds of favors powerful people need when things go sideways... They all have something Bigend wants as he finds himself outmaneuvered and adrift, after a Department of Defense contract for combat-wear turns out to be the gateway drug for arms dealers so shadowy they can out-Bigend Bigend himself. "Zero History is [Gibson's] best yet, a triumph of science fiction as social criticism and adventure."—BoingBoing.net

Science Fiction Superstar William Gibson's first graphic novel! The U.S. political leaders of 2016 abandon the radioactive planet they've destroyed and harness the power of humanity's last hope: The Splitter, a colossal machine designed to manufacture a bright new reality for them to infiltrate and corrupt.

One the irrepressibly inventive Jonathan Lethem could weld science fiction and the Western into a mesmerizing novel of exploration and otherness, sexual awakening and loss. At the age of 13 Pella Marsh loses her mother and her home on the scorched husk that is planet Earth. Her sorrowing family emigrates to the Planet of the Archbuilders, whose mysterious inhabitants have names like Lonely Dumptruck and Hiding Kneel—and a civilization that and frightens their human visitors. On this new world, spikily independent Pella becomes as uneasy envoy between two species. And at the same time is unwilling drawn to a violent loner who embodies all the paranoid machismo of the frontier ethic. Combining the tragic grandeur of John Ford's The Searchers and the sexual tension of Lolita and transporting them to a planet light years, Girl in Landscape is a tour de force.

The "cool and scary"(San Francisco Chronicle) New York Times bestseller from the author of Pattern Recognition and Neuromancer. • spook (spo?ok) n.: A specter; a ghost. Slang for "intelligence agent." • country (?k?n-tr?) n.: In the mind or in reality. The World. The United States of America, New Improved Edition. What lies before you. What lies behind. • spook country (spo?ok ?k?n-tr?) n.: The place where we all have landed, few by choice. The place we are learning to live. Hollis Henry is a journalist, on investigative assignment for a magazine called Node, which doesn't exist yet. Bobby Chombo apparently does exist, as a producer. But in his day job, Bobby is a troubleshooter for military navigation equipment. He refuses to sleep in the same

place twice. He meets no one. And Hollis Henry has been told to find him... "A devastatingly precise reflection of the American zeitgeist."—The Washington Post Book World

Fredric Jameson sweeps from the Renaissance to The Wire High modernism is now as far from us as antiquity was for the Renaissance. Such is the premise of Fredric Jameson's major new work in which modernist works, this time in painting (Rubens) and music (Wagner and Mahler), are pitted against late-modernist ones (in film) as well as a variety of postmodern experiments (from SF to The Wire, from "Eurotrash" in opera to Altman and East German literature): all of which attempt, in their different ways, to invent new forms to grasp a specific social totality. Throughout the historical periods, argues Jameson, the question of narrative persists through its multiple formal changes and metamorphoses.

Cyberpunk has brought us films like Blade Runner, Tron, and The Matrix, and it has brought us now-classic novels like Snow Crash and Neuromancer. It continues to be a powerful theme in contemporary literature as writers imagine a gritty, dark, wild, and wicked future where body modification, seedy elements, omniscient corporations, and a few down-luck anti-heroes are always having it out. Inside the covers of this book, readers find stories by the best and the finest cyberpunk writers — from foundational authors like Bruce Sterling and William Gibson to new voices like Cory Doctorow — all of whom write with the fire and zeal that powers the best cyberpunk writing. Here are stories about society gone wrong and society saved, about soulless humans and soulful machines, about futures worth fighting for and futures that do nothing but kill. Welcome to your cyberpunk world. Welcome to your cyberpunk world.

New edition of a breathless prose work with a unique vision of suburbia.

From one of the best-known editors in modern science fiction, this lively and authoritative guide will appeal to both newcomers and connoisseurs of the genre alike. Informative and readable, David Pringle's choices focus on landmark works by the likes of Ray Bradbury, Alfred Bester and J.G. Ballard, unearth less prominent talents such as Ian Watson, Octavia Butler and Joanna Russ, and highlight breakthrough novels by William Gibson and Philip K. Dick. An essential guide to science fiction literature.

"One of the most visionary...and quietly influential writers currently working" (Boston Globe) returns with a sequel to The Peripheral that is heavily influenced by current events.

This timely collection includes original works by the Hugo Award-winning author of A Fire Upon the Deep about the concept of cyberspace, his novella Neuromancer, and related articles by technology notables such as Patricia Maes and Richard Stallman. Original. 25,000 first printing.

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

The leading figure in the development of cyberpunk, William Gibson (born in 1948) crafted works in which isolated humans explored near-future worlds of ubiquitous and intrusive computer technology and cybernetics. This volume is the first comprehensive examination of the award-winning author of the seminal novel Neuromancer (and the other books in the Sprawl trilogy, Count Zero and Mona Lisa Overdrive), as well as other acclaimed novels including recent bestsellers Pattern Recognition, Spook Country, and Zero History. Renowned scholar Gary Westfahl draws upon extensive research to provide a compelling account of Gibson's writing career and his lasting influence in the science fiction world. Delving into numerous science fiction fanzines that the young Gibson contributed to and edited, Westfahl delivers new information about his childhood and adolescence. He describes for the first time more than eighty virtually unknown Gibson publications from his early years, including articles, reviews, poems, cartoons, letters, and a collaborative story. The book also documents the poems, articles, and introductions that Gibson has written for various books, and its discussions are enriched by illuminating comments from various print and online interviews. The works that made Gibson famous are also featured, as Westfahl performs extended analyses of Gibson's ten novels and nineteen short stories. Lastly, the book presents a new interview with Gibson in which the author discusses his correspondence with author Fritz Leiber, his relationship with the late scholar Susan Wood, his attitudes toward critics, his overall impact on the field of science fiction, and his recently completed screenplay and forthcoming novel.

For decades the suburbs have been where art happens despite: despite the conformity, the emptiness, the sameness. Time and again, the story is one of gems formed under pressure and that resentment of the suburbs is the key ingredient for creative transcendence. But what if, contrary to that, the suburb has actually been an incubator for distinctly American art, as positively and as surely as in any other cultural hothouse? Mixing personal experience, cultural reportage, and history while rejecting clichés and pieties and these essays stretch across the country in an effort to show that this uniquely American milieu deserves another look. "Taut and elegant, carefully introspected and thoughtfully explored."--The New York Times From award-winning author Sarah Pinsker comes a novel about one family and the technology that divides them. Everybody's getting one. Val and Julie just want what's best for their kids, David and Sophie. So when teenage son David comes home one day asking for a Pilot, a new brain implant to help with school, they reluctantly agree. This is the future, after all. Soon, Julie feels mounting pressure at work to get a Pilot to keep pace with her colleagues, leaving Val and Sophie part of the shrinking minority of people without the device. Before long, the implications are clear, for the family and society: get a Pilot or get left behind. With government subsidies and no downside, why would anyone refuse? And how do you stop a technology once it's everywhere? Those are the questions Sophie

and her anti-Pilot movement rise up to answer, even if it puts them up against the Pilot's powerful manufacturer and pits Sophie against the people she loves most.

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.

Science fiction-tegneserie.

William Gibson, author of the extraordinary multiaward-winning novel Neuromancer, has written his most brilliant and thrilling work to date . . .The Mona Lisa Overdrive. Enter Gibson's unique world—lyric and mechanical, sensual and violent, sobering and exciting—where multinational corporations and high tech outlaws vie for power, traveling into the computer-generated universe known as cyberspace. Into this world comes Mona, a young girl with a murky past and an uncertain future whose life is on a collision course with internationally famous Sense/Net star Angie Mitchell. Since childhood, Angie has been able to tap into cyberspace without a computer. Now, from inside cyberspace, a kidnapping plot is masterminded by a phantom entity who has plans for Mona, Angie, and all humanity, plans that cannot be controlled . . . or even known. And behind the intrigue lurks the shadowy Yazuka, the powerful Japanese underworld, whose leaders ruthlessly manipulate people and events to suit their own purposes . . . or so they think.

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

They set a Slamhound on Turner's trail in New Delhi, slotted it to his pheromones and the colour of his hair. When the Maas Biolabs and Hosaka zaibatsus fight it out for world domination, computer cowboys like Turner and Count Zero are just foot soldiers

in the great game: useful but ultimately expendable. When Turner wakes up in Mexico - in a new body with a beautiful woman beside him - his corporate masters let him recuperate for a while, then reactivate his memory for a mission even more dangerous than the one that nearly killed him: the head designer from Maas Biolabs says he wants to defect to Hosaka, and it's Turner's job to deliver him safely. Count Zero is a rustbelt data-hustler totally unprepared for what comes his way when the designer's defection triggers war in cyberspace. With voodoo gods in the Net and angels in the software, he can only hope that the megacorps and the super-rich have their virtual hands too full to notice the amateur hacker with the black market kit trying desperately to stay alive . . . Case, a burned-out computer whiz, is asked to steal a security code that is locked in the most heavily guarded databank in the solar system, in a special twentieth anniversary edition of the influential Hugo, Nebula, and Philip K. Dick Award-winning novel.