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Mona Lisa Overdrive (The Neuromancer Trilogy) (English Edition)

Von William Gibson

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Von William Gibson : Mona Lisa Overdrive (The Neuromancer Trilogy) (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Mona Lisa Overdrive (The Neuromancer Trilogy) (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. Gibson does it again. Von Ein KundeThis was the first Gibson book I ever read. After browsing through a local Sci-Fi bookstore, and having heard good things about Gibson from a friend, I spotted this in the used book section, and

picked it up. Immediately thereafter, I was enthralled. Gibson has taken the probable, the possible, and the fantastic, and woven them into a single, believable entity. *Mona Lisa Overdrive* is a worthy successor to *Neuromancer*, in every aspect. Such favorites as Sally (AKA Molly), and the Finn tie this into *Neuromancer* quite well, as do the references to Case and the union of the Rio and Berne AIs. Gibson's style is such that it takes several readings to truly understand a book; even then, you're left wondering "what did he mean by that?" *Mona Lisa Overdrive* is no exception. Never having read *Neuromancer* previous to *Overdrive*, I was mystified by the events described in the book; once I read *Neuromancer*, many things were revealed. The technology, the political intrigue, and the societies of Gibson's future are projections of current trends, plus the mystical dimension of "cyberspace;" the medium through which the majority of the world communicates. There is nothing new under the sun, and Gibson proves this with *Mona Lisa*.
0 von 0 Kunden fanden die folgende Rezension hilfreich. Typical Gibson attitude-laden action
Von Dylan Toh (djwt@hotmail.com) I would have appreciated being told that without reading *Neuromancer* and/or *Count Zero*, I would have struggled my way through this book only to be left feeling a little lost and confused at its conclusion. So I read the other two books and even though some aspects were confusing, that's a minor fault of an otherwise 'cool' book. I enjoyed being caught up in the angst and frustration of Slick Henry in his Factory amongst the desolate Dog Solitude. I kept flicking forward to catch the next mention of Sally or Molly. Among the supposed tuffgirls in the genre, I think that she wins it by a mile. How can you go wrong with someone athletic, intelligent, directed and with a kick ass attitude. *Mona Lisa* became a tad irritating and tiresome after a while. Does everything in her life need comparison to her mentor's advice? Does she have to be in awe of everything that's new (imagine how amazed her expression must have been when she was born -wow, air!)? Maybe I liked Molly too much. Colin's a nifty concept which reminded me of the days when I played marathon five-setters with my imaginary tennis opponent hidden in the brick wall. I won't forget including the count, Gentry, Cherry, Petal, Swain, Eddy, Prior and the rest of the future-minded cast. For some reason, I was able to picture this world without Gibson having explaining it to the grain patterns of each oak cabinet (ala Tolkien). If you're expecting personal conflict and in-depth character development, forget about reading this book. It's all about action and the mechanics and politics of the matrix, the sprawl and whatever new-fangled device Gibson dreamed up.
0 von 0 Kunden fanden die folgende Rezension hilfreich.
Neuromancer Underdrive
Von Ein Kunde Gibson has both developed and regressed in this piece, which appears far from the noirish heights of *Neuromancer*, and yet somehow more mature. *Mona Lisa Overdrive* is a complex book, which tracks the overlapping stories of five characters, using neat chapter-size sections for each. He develops each character with startling skill, no mean feat for the man who filled *Neuromancer's* 300 pages with a host of electrifying descriptions, while failing to expand his main character's background beyond several brief paragraphs. The storyline, as per usual, is inane. The book is a cyberspace-Mafia thriller with Gibson's typical conspiratorial edge, and an ending that was meant to be profound - particularly to followers of the trilogy - but misses the spot. But it isn't the storyline which drives a Gibson novel, as any hardened fan will know. Gibson's true talent is growing his nebulous future world into new dimensions - this time into Japanese organized crime and the American 'urban refugee' scenario - and applying to it his extraordinary style; prose that has its roots in 30s detective fiction, yet, in my opinion, far exceeds the questionable efforts of Raymond Chandler and company. And this is where Gibson has failed this time around, inasmuch as he is capable of failing in the stylistic arena. Though in many ways it is a remarkable evolution from his uni-character, monologous works of the past, *Overdrive* is texturally thin. Unfortunately, Gibson shines mainly in his style, and so while he has stepped forward with this book, he has left many of his readers behind.

Kurzbeschreibung
The ghost was her father's parting gift, presented by a black-clad secretary in a departure lounge at Narita..Mona is a young girl with a murky past and an uncertain future whose life is turned upside down when her pimp sells her to a plastic surgeon in New York and overnight she's turned into someone else. Angie Mitchell is a famous Hollywood Sense/Net star with a special talent. And despite the efforts of studio bosses to keep her in ignorance, Angie's started remembering things. Soon she'll discover who she really is . . . and why she doesn't need a deck in order to enter cyberspace. From inside the matrix, plots are set in motion and human beings are being played like pieces on a board. 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 . . .
deInto the cyber-hip world of William Gibson 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 Yakuza, the powerful Japanese underworld, whose leaders ruthlessly manipulate people and events to suit their own purposes. An over-the-top thrill ride sequel to *Neuromancer* and *Count Zero*..
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