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Snow crash did raven die

Snow Crash US paperback coverAuthorNeal StephensonCover artistJean-François PodedvinCountryUnited StatesLanguageEnglishGenreScience fiction, Cyberpunk, PostcyberpunkPublisherBantam Books (US)Publication date June 1992Media typePrint (hardback and paperback)Pages480ISBN0-553-08853-X (first edition, hardback)OCLC25026617Dewey Decimal813/.54 20L C ClassP53569.T3868 565 1992Followed by The Diamond Age Snow Crash is a 1992 science fiction novel by American writer Neal Stephenson. Like many of Stephenson's novels, he covers history, linguistics, anthropology, archaeology, religion, computer science, politics, cryptography, granny and philosophy. Stephenson explained the title of the novel in his 1999 essay *At the beginning ...*: Was the command line as its term for a particular software failure mode on the early Macintosh computer. Stephenson wrote about the Macintosh that when the computer crashed and wrote the gibberish in the bitmap, the result was something vaguely static on a broken television set - a snow accident. Stephenson also mentioned that Julian Jaynes' book *The Origin of Consciousness in the Breakdown of the Bicameral Mind* was one of the main influences on *Snow Crash*. [1] The book presents the Sumerian language as the firmware programming language for the brainstem, which is supposed to function as the BIOS for the human brain. According to the characters in the book, the goddess Asherah is the personification of a linguistic virus, similar to a computer virus. The god Enki created a counter-program that he called a nam-shub that caused all humanity to speak different languages as a protection against Asherah (a reinterpretation of the ancient near East history of the Tower of Babel). Snow Crash was nominated for the British Science Fiction Award in 1993 and the Arthur C. Clarke Award in 1994. [2] [3] Background The story opens in Los Angeles in the 21st century, an undetermined number of years after a global economic collapse. Los Angeles is no longer part of the United States, since the federal government has ceded most of its power and territory to private organizations and entrepreneurs. Franchising, individual sovereignty and private vehicles reign supreme. Mercenary armies compete for national defence contracts while private security guards preserve peace in sovereign and closed housing estates. Highway companies compete to attract drivers to their roads and any mail delivery is by rented mafia. The remnants of government maintain authority only in isolated compounds where they do a tedious job which is, in unrelated to the society that is concerned with them. Much of the world's territory has been divided into sovereign enclaves, each managed by its own corporate franchise (such as Mr. Lee's Greater Hong Kong, or the corporate American mafia), or various miscellaneous — quasi-sovereign communities closed. This arrangement resembles anarcho-capitalism, a theme Stephenson is carrying on his next novel *The Diamond Age*. As described in both novels, and the short story *The Great Simoleon Caper* (1995), hyperinflation has undermined the value of the U.S. dollar to the extent that the trillion dollar bills - Ed Meeses - are almost ignored and the \$4 billion bill - the Gipper - is the small bill. This hyperinflation was created by the government overprinting money, due to the loss of tax revenue, as people increasingly began to use the electronic currency they exchanged in tax-free encrypted online transactions. For physical transactions, most people use alternative currencies such as the yen or the Kongbucks (the official currency of Mr. Lee's Greater Hong Kong). Hyperinflation has also negatively affected much of the rest of the world (with a few exceptions such as Japan), resulting in waves of desperate Asian refugees crossing the Pacific on rickety ships in the hope of arriving in North America. The Metaverse, a phrase coined by Stephenson as a successor to the Internet, is Stephenson's vision of how a virtual reality-based Internet could evolve in the near future. Resembling a massively multiplayer online game (MMO), the Metaverse is populated by user-controlled avatars as well as system demons. Although there are Metaverse terminals accessible to the public in Reality, their use carries a social stigma among Metaverse residents, in part because of poor visual portrayals of themselves as poor quality avatars. The status in the Metaverse depends on two things: access to restricted environments such as the Black Sun, an exclusive Metaverse club, and technical sense, which is often demonstrated by the sophistication of its avatar. Summary of the plot Hiro Protagonist is a hacker and pizza delivery driver for the mafia. He meets Y.T. (short for Yours Truly), a young Kourier skateboard (mail) who refers to herself in the third person, during a failed attempt to make a delivery on time. Y.T. completes the delivery on his behalf and they form a partnership, collecting information and selling it to CIC, the for-profit organization that evolved following the CIA's merger with the Library of Congress. In the Metaverse, Hiro is offered a data file named *Snow Crash* by a man named Raven who suggests that it is a form of narcotic. Hiro's friend and fellow hacker DaSid viewed a bitmap image contained in the which causes his computer to crash and DaSid to suffer brain damage in the real world. Hiro meets his ex-girlfriend Juanita Marquez, who gives him a database containing a large amount of research compiled by his partner, Lagos. This research links the virus, the ancient Sumerian culture, and the legend of the Tower of Babel. Juanita advises him to be careful and disappears. The mafia boss Enzo began to take a paternal interest in Y.T. Impressed by his attitude and initiative, he arranged to meet her and offered her independent jobs. Hiro's investigations and Y.T.'s intelligence gathering are beginning to coincide, with links between linguistic neurolingu viruses, a religious organization known as Reverend Wayne's Pearly Gates and a media mogul named L. Bob Rife who is beginning to emerge. Lagos' research has shown that the ancient Sumerian of your language has allowed brain function to be programmed using audio stimuli in conjunction with a DNA-modifying virus. Sumerian culture was organized around these programs (known as me) that were administered by priests to the population. Enki, a legendary figure, developed a counter-virus (known as Enki's nam-shub) which once delivered stopped the Sumerian language from being treated by the brain and led to the development of other, less literal languages, giving birth to the babel myth. L. Bob Rife had collected Sumerian artifacts and developed the drug snow crash in order to make the public vulnerable to the new forms of me that he would control. The physical form of the virus is distributed in the form of an addictive drug and in Reverend Wayne's church through infected blood. There is also a digital version to which hackers are particularly vulnerable as they are used to processing information in binary form. Hiro heads north to where the Radeau, a huge collection of boats containing Eurasian refugees, approaches the American coast. The center of the Radeau is the yacht of L Bob Rife, formerly the nuclear-powered aircraft carrier USS Enterprise. Rife used the Radeau as a mechanism to indoctrinate and infect thousands of people with the virus and to import it into America. Y.T. is captured and brought to Rife on the Radeau, who intends to use him as a hostage, knowing his ties to Uncle Enzo. With the help of the mafia, Hiro goes on the raft and retrieves Enki's nam-shub that Rife had hidden. With the help of Juanita who had previously infiltrated the Radeau, the nam-shub is read and Rife's control over the Radeau is broken. Rife flees the Radeau, taking Y.T., and Raven tries to activate the digital form of Snow Crash during a virtual concert within the Metaverse. Hiro is able to neutralize the virus and Y.T. escapes. After a confrontation with the mafia, Raven is wounded, and Rife is killed as he tries to escape on his private jet. Y.T. is reunited with his mother and Hiro and Juanita seem reconciled. Technologies features Various technologies are used in this fictional world, and help define it. Among these are: Rat Things Things, also known as semi-autonomous guard units, are cybernetic personal defensive guards found in and around Mr. Lee's Greater Hong Kong. Designed from surgically augmented pit bulls terriers with cybernetic components, Rat Things are named for their flexible tails. Rat Things was invented by Mr. Ng of Ng Security Industries, who was severely disabled after a helicopter accident in Vietnam. Like the Rat Things, Mr. Ng is also a cyborg. Rat Things remembers their previous lives as dogs. They can also communicate with other rat things by barking in the Metaverse. Although their minds are largely controlled by their implants, they can sometimes act independently of their programming. When in the Metaverse and not performing guarding tasks, Rat Things experience running on endless beaches, playing in surfing, eating steaks that grow on trees, and frisbees soaked in blood floating around, waiting to be caught. Like other technologies in Snow Crash, Rat Things are powered by a nuclear isotope battery, which requires significant cooling due to the massive amount of residual heat produced. Rat things are passively cooled by a system of heat wells that are only effective when the Rat Thing works fast enough to move the ambient air through the fins. To avoid rapid overheating when they are at a standstill, they must remain in their huts (effectively dog houses), where they are continually sprayed by jets of refrigerant. Through running, Rat Things is able to break the sound barrier (approximately 768 mph at sea level), although this is generally not permitted by the policies of Mr. Lee's good neighbor of Greater Hong Kong for noise reasons. Because they have to move at high speeds or actively cool down in their hutches, Rat Things are rarely seen by human eyes and few people know what they look like. Smart Wheels A fictitious type of wheel used on skateboards and advanced motorcycles. They consist of small contact surface segments mounted on telescopic rays, allowing the wheel to take the form of cracks, edgings and bumps. They have a passagic mention in *The Diamond Age* as being used on a wheelchair belonging to a minor character. Reason Reason is a rotary gun in a rotary gun configuration that fires depleted uranium arrows. It is mounted on a large box of wheeled ammunition and is equipped with a harness for user comfort, a nuclear battery and a water-cooled heat exchanger. The weapon, created by Ng, was still in beta testing, and suffered a software accident during a battle, resulting in the death of its user. Hiro is later able to apply a firmware update, and uses it until his ammunition supply is exhausted. It bears, in inscription on its nameplate, Latin *Ultima Ratio Regum*, the last argument of kings. Metaverse Main article: Metaverse The Metaverse is a collective virtual shared space, created by the convergence of virtually improved physical reality and physically persistent virtual space,[6] including the sum of all virtual worlds, augmented reality, and the Internet. The word metaverses combines the prefix meta (meaning beyond) with universe and is generally used to the concept of a future iteration of the Internet, composed of persistent 3D virtual spaces, shared and linked to a perceived virtual universe. Stephenson's Metaverse appears to its users as an urban environment, developed along a single road hundred meters wide, the street, which runs along all 65536 km (216 km) circumference of a planet without characteristics, black, perfectly spherical. Virtual real estate is owned by the Global Multimedia Protocol Group, a fictional part of the real Association for Computing Machinery, and is available for purchase and buildings developed on. Metaverse users access it through personal terminals that project a high-quality virtual reality screen onto wearable glasses, or from poor quality terminals in the booths (with the trouble of presenting a grainy black and white appearance). Stephenson also describes a subculture of people who choose to stay continuously connected to the Metaverse by wearing portable kits, glasses and other equipment; they are given the nickname gorgoyles because of their grotesque appearance. Metaverse users experience it from a first-person perspective. In the Metaverse, individual users appear as avatars of any shape, with the only height restriction, to prevent people from walking around a mile high. Transportation within the Metaverse is limited to analogues of reality on foot or by vehicle, such as the monorail, which extends the entire length of the street, stopping at 256 express ports, located at intervals of 256 km, and local ports, one kilometre from each other. Literary Importance and Critic Snow Crash established Stephenson as a major science fiction writer of the 1990s. The book appeared on Time magazine's list of the 100 best English-language novels written since 1923. Some critics have considered it a parody of cyberpunk[10][11] and have mentioned its satirical or absurd humor. [12] In his book *The Shape of the Signifier: 1967 to the End of History*, Walter Benn Michaels targets stephenson that languages are codes rather than a grouping of letters and sounds to be interpreted. Michaels argues that this basic idea of language as code is at the heart of the construction of Snow Crash (... much of the plot of Snow Crash depends on the eliding the distinction between hackers and their computers, as if- indeed, in the novel, just because- looking at the code will do to the pirate what he will receive to the computer[14]), but at the same time trivializes the role of meaning in linguistic works. The body infected with a virus is not infected because it understands the virus no more the body that is not infected misunderstands the virus. Thus, a world in which everything, from bitmaps to blood, can be understood as a form of speech is also a world in which nothing is really understood, a world what an act of speech does is disconnected from what it means.— Walter Michaels, *The Form of the Signifier* In this regard, Stephenson's views are not shared with other contemporary writers such as Bret Easton Ellis, Kathy Acker, Octavia Butler, Paul de Man and Richard Rorty (with regard to his literary criticism). On the other hand, it risks developing a racialized view of culture. Because in Snow Crash, human bodies are affected by information that they cannot read; the virus, like the icepick (in *American Psycho*), gets the words in you even if you haven't read them,[14] the culture is not transmitted by beliefs and practices, but rather by physical characteristics, such as blood (or genetic codes). Rorty's *Achieving Our Country* uses Snow Crash as an example of modern culture that expresses the loss of what it [Rorty] calls national hope ... the problem with Snow Crash is not that it's not true — after all, it's a story — but it's not inspiring. This lack of inspiration is compensated by something other than Snow Crash and other works like this one: These books produce in their readers the state of mind that Rorty calls knowledge, which he obscures as a preference for knowledge over hope; [15] this preference for knowledge contributes to a more fundamental failure to appreciate the value of inspiration — and therefore literature — itself. [15] Influence on the World Wide Web and Computing While the virtual environment habitat of 1986 applied the term Sanskrit avatar to online virtual organisms before Stephenson, the success of Snow Crash popularized the term[16] to the extent that avatar is now the accepted term for this concept in computer games and on the World Wide Web. Many virtual globe programs, including NASA World Wind and Google Earth, resemble the Earth software developed by the Central Intelligence Corporation in Snow Crash. A co-founder of Google Earth claimed that Google Earth was modeled after Snow Crash, while another co-founder said it was inspired by Powers of Ten. Stephenson himself commented on the legacy of god's aesthetics from his program Earth in his novel *Reamde*, in which its protagonist, a game designer, steals the technique of Google Earth: The opening screen of T'Rain was a frank scam of what you saw when you started Google Earth. Richard didn't feel guilty about it because he had heard that Google Earth, in turn, was based on an idea of an old science fiction novel. [19] Stephenson's concept of the Metaverse has enjoyed continued popularity and a strong influence in the (particularly Silicon Valley) since the release of Snow Crash. [20] [21] As a result, Stephenson became a sought-after futurist and worked as a futurist for Blue Origin and more recently, Magic Leap. Software developer Michael Abrash is inspired by Crash Metaverse and its networked 3D world. He left Microsoft for id Software to write something in that direction, the result being Quake. [22] The story for the game 3DO *Immercenary* was also strongly influenced by Snow Crash. [23] A direct video game adaptation of Snow Crash was in development in 1996,[24] but it was never released. The online virtual worlds *Active Worlds* and *Second Life* were both directly inspired by the Metaverse in Snow Crash. [25] Former Microsoft Chief Technology Officer J Allard and former Xbox Live Development Director Boyd Multerer said they were heavily inspired by Snow Crash in the development of Xbox Live, and that it was a mandatory playback for the Xbox development team. [26] Possible film or television adaptation The novel was optioned shortly after its publication and subsequent success, although to date it has never progressed beyond the pre-production. [citation needed] The American-Canadian science fiction director Vincenzo Natali, in particular, was noted against a two-hour film adaptation because of a perceived lack of fit form; Since the novel is tonally everywhere, he believes that a mini-series would be a more appropriate format for the material. In late 1996, it was announced that writer-director Jeffrey Nachmanoff would adapt the novel for The Kennedy/Marshall Company and Touchstone Pictures. Marco Brambilla was tied up to direct the film. In June 2012, it was announced that English director Joe Cornish, following his first film *Attack the Block* in 2011, had been signed as the director of a future film adaptation for paramount studios. [29] In 2013, Stephenson described Cornish's screenplay as amazing, but also warned that there was no guarantee that a film would be made. In July 2016, producer Frank Marshall said filming could begin in 2017. In August 2017, Amazon Studios announced that it was co-producing a one-hour science fiction show based on Snow Crash with Paramount. The television show will be produced by Cornish and Frank Marshall of the Kennedy/Marshall Company. In December 2019, in December 2019, it was announced that HBO Max had acquired the series with Paramount continuing to produce and Cornish remaining executive producer. [33] See also Portal Novels Distributed republic, a form of government used by Stephenson in this and other works Neurotheology Videodrome (1983) Neromancer (1984) BLIT (1988) References - Mustich, James (2008-10-13). Interviews - Neal Stephenson: Anathem - A conversation with James Mustich, Editor-in-Chief of the Barnes and Noble Review. barnesandnoble.com. Recovered 2014-08-06. 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