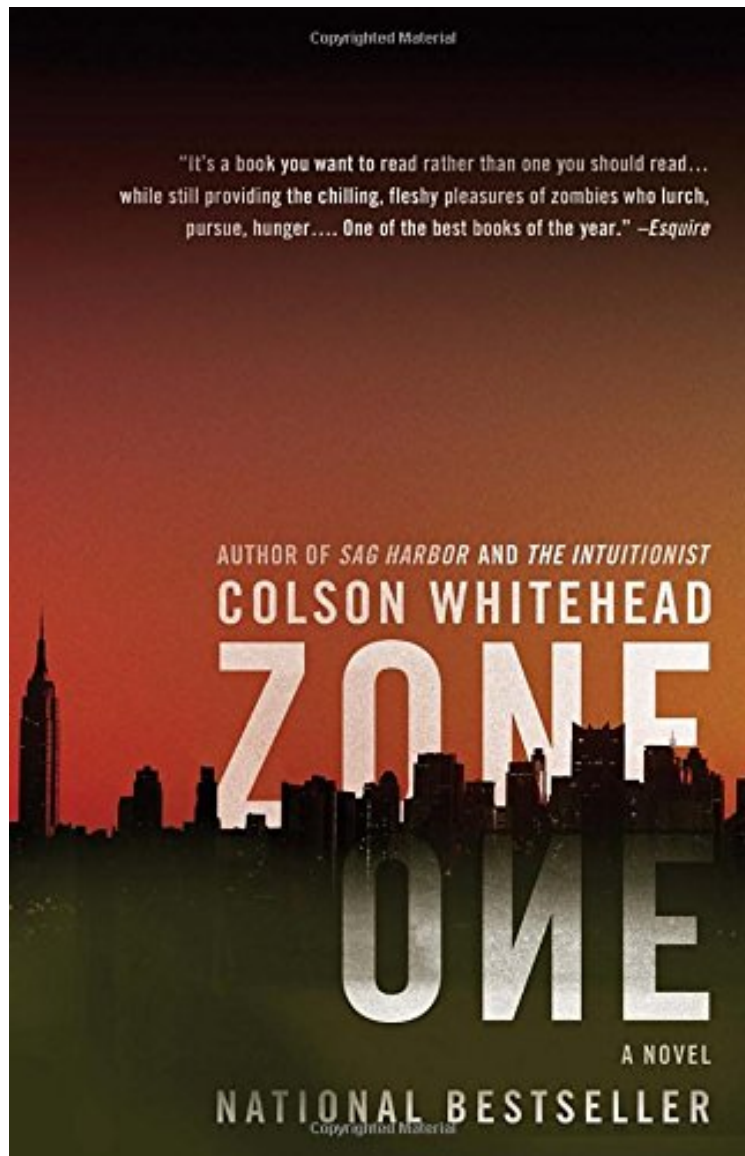


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Colson Whitehead

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#68797 in Books Colson Whitehead 2012-07-10 2012-07-10 Original language: English PDF # 1 8.00 x .70 x 5.20l, .56 #File Name: 0307455173336 pages Zone One | File size: 24.Mb

Colson Whitehead : Zone One before purchasing it in order to gage whether or not it would be worth my time, and all praised Zone One:

0 of 0 people found the following review helpful. very best zombie book ever written By Jennifer Spiegel I freakin' loved this book. I don't really read zombie fiction, but I'd bet this is the very best zombie book ever written. It's everything you (I) wish "The Walking Dead" was, but just isn't. Very basic description: the zombie apocalypse has been underway for a few years and reconstruction is happening. We follow one guy who's part of a militia-like group

connected to the newly formed government in Buffalo. His job is to clear out and reclaim Manhattan, Zone One. So, yeah, it's also a New York book. It's so New York. I think the two "problems" I would offer up are also its strengths. First, the writing is powerhouse. Almost every sentence is a work of art. This is no exaggeration. Every sentence. Why is this a problem? It's a tough, tough read. It takes forever to read a page. This isn't because it's slow; rather, it's slow going. One has to pause and navigate and consider these blow-you-away sentences. Also, I assigned it to my Eng 101 class, thinking, Famous Writer! Zombie Novel! I was in search of, um, description. I hadn't read it. I wanted to do so. Well, they're dying. The description part paid-off: he's amazing. But it's a hard read. This actually is a bit of a problem. Chock it up to several things: anti-intellectualism in America? Kids don't read? Or all of these things, plus Whitehead needs to bring it down a notch, make it a little more accessible. I think he actually did with *THE UNDERGROUND RAILROAD*. He is clearly a great writer, and I'd love to know how long it takes for him to write a single sentence. Second, there is zero cheesiness in this book. It's moody and contemplative and philosophical and smart. Again, why might this be a problem? Its philosophical conclusion is not my own philosophical conclusion. If Colson would like to talk about it, I've got a different--dare I say better--end. Alas, he's the author, not me. And I loved this book. 1 of 1 people found the following review helpful. Introspective and Dull with No Action By Customer The story takes place over the span of three days as the protagonist, a citizen soldier "sweeper" tasked with cleaning up residual zombies in Lower Manhattan along with two team members, searches and cleans out a few mid-rise buildings in a small safe zone, destroying the few zombies they find there. Much of the story is told in flashbacks (confusingly intermingled with the present time narrative) which detail the protagonist's musings on the fall of civilization due to a zombie plague and his experiences surviving the first few years of the aftermath. Almost nothing happens, and certainly nothing new or interesting which adds to or reinvents the zombie apocalypse genre. Skip this one, particularly if you are looking for any entertainment or adventure. 0 of 0 people found the following review helpful. Enjoyable Read By Warren Peace An enjoyable read even though there was no real plot. If you are looking for non-stop zombie action this probably isn't the book for you. But if you are looking for a well written allegorical, literary novel then this is a good one.

From the #1 New York Times bestselling author of *The Underground Railroad* A pandemic has devastated the planet, sorting humanity into two types: the uninfected and the infected, the living and the living dead. After the worst of the plague is over, armed forces stationed in Chinatown's Fort Wonton have successfully reclaimed the island south of Canal Street—aka Zone One. Mark Spitz is a member of one of the three-person civilian sweeper units tasked with clearing lower Manhattan of the remaining feral zombies. Zone One unfolds over three surreal days in which Spitz is occupied with the mundane mission of straggler removal, the rigors of Post-Apocalyptic Stress Disorder (PASD), and the impossible task of coming to terms with a fallen world. And then things start to go terribly wrong... At once a chilling horror story and a literary novel by a contemporary master, *Zone One* is a dazzling portrait of modern civilization in all its wretched, shambling glory.

.com Guest er: Justin Cronin on *Zone One* by Colson Whitehead The phrase "the thinking person's [something]" may be terminally overused, but surely that's what Colson Whitehead has accomplished in *Zone One*--a savvy zombie classic, the best addition to the genre since George Romero's *Dawn of the Dead*. In a nutshell: *Zone One* is a story of three days in the life of one Mark Spitz and his squad of three "sweepers" moving through the eponymous Zone One of lower Manhattan, a walled-off enclave scheduled for resettlement in the aftermath of a zombie plague. The great masses of the undead, known as "skels" for their skeleton-like appearance, have been violently dispatched by a Marine detachment. It falls to Spitz and his fellows to take care of the handful that remain, as well as a second-tier of the infected known as "stragglers": zombies who have bypassed the cannibalistic urges of their more lethal fellows in favor of a hollow-eyed, eerily nostalgic repetition of some mundane act. Surfing a vanished web. Switching the channels of a dead remote. Filling helium balloons in a ransacked party supply store. Running a photocopy machine, presumably for all eternity. These trapped souls, like much in Whitehead's novel, evoke a pure pathos. But Whitehead's tale is as much a chronicle of the living as the dead. Survivorship is his true subject, and with its lower-Manhattan setting, *Zone One*'s suggestive nod to a post-9/11 New York is no accident. Part of the novel's power flows from the reader's uncomfortable sense that Whitehead's apocalypse, for all its strangeness, also feels strangely familiar. But what truly sets *Zone One* apart from the literary and filmic zombie hordes is the sheer quality of the writing. Whitehead's language zings and soars. The zombie genre is an intrinsically playful blend of horror and slapstick, but Whitehead takes this maxim to vertiginous new heights, producing a shockingly full-throttle immediacy in the process. The distance between the real world of the reader and the imagined world of Whitehead's skel-infested New York, in all its aching pity and graveyard comedy, collapses to nothing. In these pages, the world of the undead is brought vibrantly to life. Friends, you are there. Readers of Whitehead's previous novels may be surprised to find him traveling the halls of zombie horror. They shouldn't. For a long time Whitehead has strutted his stuff as one of our smartest young writers, and *Zone One* is every inch the book he was born to write, a pop-culture thriller of the first order. It will make you think. It will make you want to bar the door and weapon up. It will make you miss the

obliterated, lovely world for the duration of its reading, and for some time after. It's that kind of book: a zombie novel with brains. "It's a book you want to read rather than one you should read...while still providing the chilling, fleshy pleasures of zombies who lurch, pursue, hunger. . . . One of the best books of the year." —Esquire "Whitehead writes with economy, texture and punch. . . . A cool, thoughtful and, for all its ludic violence, strangely tender novel, a celebration of modernity and a pre-emptive wake for its demise." —The New York Times Book "Uniquely affecting. . . . A rich mix of wartime satire and darkly funny social commentary. . . . Whether charged with bleak sadness or bone-dry humor, sentences worth savoring pile up faster than the body count." —The Los Angeles Times "A zombie story with brains. . . . [Whitehead is a] certifiably hip writer who can spin gore into macabre poetry." —The Washington Post "Zone One is not the work of a serious novelist slumming it with some genre-novel cash-in, but rather a lovely piece of writing...Whitehead picks at our nervousness about order's thin grip, suggesting just how flimsy the societal walls are that make possible our hopes and dreams and overly complicated coffee orders." —Entertainment Weekly "Colson Whitehead's Zone One isn't your typical zombie novel; it trades fright-night fodder for empathy and chilling realism...yielding a haunting portrait of a lonely, desolate, and uncertain city." —Elle "The stylistic exuberance on display would be overwhelming if it weren't so well controlled, shifting weightlessly from M*A*S*H-style battle narrative to a melancholic Blade Runner-like vision of Urban devastation. . . . The smallest of details is marked by originality of language." —The New Statesman "Leave it to the supremely thoughtful and snarkily funny Whitehead to do interesting things with a topic that lately has seated itself in the public's imagination. . . . Not just a juicy experiment in genre fiction but a brilliantly disguised meditation on a 'flatlined culture' in need of its own rejuvenating psychic jolt." —The Seattle Times "If you're going to break down and read a zombie novel, make it this one." —The Wall Street Journal "Stylishly entertaining. . . . [Whitehead's] sentences are interesting, his plotting brisk, his descriptions lucid, and his asides clever." —The Plain Dealer "In precise, elegant prose [Whitehead] deliberately layers the ever more disturbing elements of the story, one upon the other, allowing the reader to discover the horror in the same fragmentary manner we imagine frantic survivors might. . . . Resembles Cormac McCarthy's The Road. . . . An intense meditation on the way we cope with disaster and the stubborn, often inexplicable, persistence of the human will to survive." —Minneapolis Star-Tribune "A sharp commentary on the rat race of contemporary life. . . . Zone One lifts all the gore and gunfire and oozy bits one might expect from the genre. But this is Whitehead, so there's also popular culture to critique and parallels to draw between zombies and contemporary society." —The Houston Chronicle "[Whitehead] takes the genre of horror fiction, mines both its sense of humor and self-seriousness, and emerges with a brilliant allegory of New York living." —New York Observer "Highbrow novelist Colson Whitehead plunges into the unstoppable zombie genre in this subtle meditation on loss and love in a post-apocalyptic Manhattan, which has become the city that never dies." —USA Today "For-real literary—gory, lyrical, human, precise." —GQ "A satirist so playful that you often don't even feel his scalpel, Whitehead toys with the shards of contemporary culture with an infectious glee. Here he upends the tropes of the zombie story in the canyons of lower Manhattan. Horror has rarely been so unsettling, and never so grimly funny." —The Daily Beast About the Author Colson Whitehead is the Pulitzer-Prize winning author of The Underground Railroad. His other works include The Noble Hustle, Zone One, Sag Harbor, The Intuitionist, John Henry Days, Apex Hides the Hurt, and one collection of essays, The Colossus of New York. A National Book Award winner and a recipient of MacArthur and Guggenheim fellowships, he lives in New York City.