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Plato's metaphysical Atlantis mystery plays out on an archaeological dig on the island of Santorini.

It was the chance of a lifetime. A dream job in the southern Aegean. Apprentice to the great archaeologist Marcus Huxley, lifting a golden civilisation from the dead... Yet trading rural England for the scarred volcanic island of Santorini, 22-year old Nicholas Pedrosa is about to blunder into an ancient mystery that will threaten his liberty, his life, even his most fundamental concepts of reality.

*'Then chalk it up to experience, Mr Pedrosa.
Trust no one. Believe no one. Question everything.
Remember, there is nothing here you can take at face value...
No — not even yourself.'*

An island that blew apart with the force of 100,000 atomic bombs... A civilisation prised out of the ash, its exquisite frescoes bearing a haunting resemblance to Plato's lost island paradise, Atlantis... An archaeologist on a collision course with a brutal police state... A death that may have been murder... And a string of inexplicable events entwining past and present with bewildering intensity... Can this ancient conundrum be understood before it engulfs them all?

"This extraordinary novel, part murder mystery, part metaphysical thriller, kept me guessing until the very last page. The intellectual duel between the troubled hero and his ruthless mentor is mesmerising. William Azuski's treatment of the Atlantis legend is completely original and I have rarely read a novel with such a strong sense of place. The bizarre landscapes of Santorini and the daily lives of its people, both ancient and modern, are vividly evoked. Anyone who enjoys the work of Umberto Eco, Orhan Pamuk or Carlos Ruiz Zafón should try this book." — Geraldine Harris, author, Egyptologist, and a member of the Faculty of Oriental Studies at the University of Oxford.

Travels in Elysium Details

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From Reader Review Travels in Elysium for online ebook

Talvi says

I got this as a review copy in LibraryThing Early Reviewers. Reading the reviews online, I wouldn't have bought the book.

The premise of the book as marketed hooked me in: Nicholas Pedrosa is a young graduate in a dead-end job in London. Quite unexpectedly, he's invited to join an archaeological dig on Santorini, lead by the enigmatic Prof. Huxley. Upon arriving at the site, he discovers there's been a death -- his predecessor has suffered a fatal fall from a scaffolding at the dig site. But the death occurs *after* Nicolas has been chosen as Prof. Huxley's new assistant. Is foul play involved?

I was expecting something in the way of Murder in Mesopotamia meets The Alchemist meets Raiders of the Lost Ark and got... nothing of those. The plot advances quite slowly. We meet the cast of characters, Nicholas does some investigating into the death/murder, but mostly it's just him waffling over whether Huxley is a brilliant archaeological genius or a murderer/hack/sexual deviant/whatever. By the time the plot gets to the (view spoiler) (seriously), the book had completely lost me. I had to step away from it for a few months.

The plot keeps getting weirder and weirder with the (view spoiler), and I couldn't make out if the book just took a sudden turn into scifi. That, at least, would have been interesting, unlike the incessant conversations the characters have over metaphysics. Mr. Azuski writes beautifully, and there were many a time when I just stopped and marveled over some sentence on the page. But what could have used much editing and paring down were the plot and pacing of it. In the end, I wasn't sure what I'd just read -- what really happened? But maybe that was his intention.

J.M. Cornwell says

When someone tells you nothing is as it seems, believe them. They are telling you the truth.

Nicholas Pedrosa comes to Santorini on an archaeological dig, his first dig fresh out of university. Greece is under the control of dictators, the Colonels, but Santorini and the work done there is far from their control -- or so the archaeologists believe. Marcus Huxley is leading the dig and has surrounded himself with a group of like-minded individuals, emotional and spiritual orphans, following Huxley's lead from Sais to Santorini to find the answer to Plato's Conundrum.

Did Atlantis exist and has Huxley found it on Santorini? Only time will tell and Nico Pedrosa tells the story from his point of view. There could be a different reason for Huxley's disregard for archaeological protocol and his race to find the reason behind the empty homes found on one of the hills.

A volcano exploded in antiquity and the homes emerged from the pumice and ash in pristine shape. The paintings on the walls were as fresh as the day they were painted. Kitchens were neatly arranged with pots and pans stowed away. There were no signs that anyone lived in the homes during the eruption. Why were they empty? Where were the bones and the ash entombed bodies? Where were the people?

Nothing is as it seems.

The search for Atlantis is at the center of every culture and time since Plato's Dialogue with Critias. At the heart of *Travels in Elysium* it is Plato's Conundrum that is at the center of the story. Why did Plato end the dialogue in the middle of the sentence? William Azuski offers a running debate on that very question throughout his book.

While the story is off like a rocket at the beginning, it slows down to a crawl like a snail frozen in its slime trail at the middle and continues on, picking up again at the last third of the book and rushing to its conclusion. It helps to keep in mind that nothing about *Travels in Elysium* is what it seems just as it is also true of Marcus Huxley and the search for Atlantis, except that Huxley is not searching for Atlantis. He has another prize in mind.

What Azuski does very well is create a compelling premise, peopled with memorable characters (living and dead), and sets forth his own dialogue as a philosophical treatise disguised as an adventure. *Travels in Elysium* is as frustrating as it is rewarding and, despite the need to go haring off after White Lighters -- people who were clinically dead and returned to life -- everything has its place in the story. It is, however, easier to understand Huxley's obsession with finding *his* truth than to find the key that unlocks Azuski's fantasy until the final page.

Azuski's writing is steeped in philosophy, embroidered with metaphor, and suffers from middle of the book doldrums. *Travels in Elysium* is surprising and engaging -- and very frustrating at points -- but well worth the read.

Keep one thing in mind: Nothing -- and no one -- is what it seems.

Lorina Stephens says

Despite glowing Kirkus and reader reviews, I'd have to say Azuski's *Travels In Elysium* is a poorly researched, inconsistently written novel.

The story ostensibly revolves around a young man, Pedrosa, who takes up the position of a lifetime, to work with the legendary archaeologist Huxley, on a dig of epic proportions.

And that's where everything goes badly wrong, from a research point of view. Azuski presents a lost Atlantis as the foundation of his story, set in the Greek Islands, completely overlooking the research and news of 2011 which alleges to have found the lost city of Atlantis in an environmentally protected swamp in the south of Spain.

Further, Azuski's knowledge of archaeological technologies and procedures is naive, bordering on Indiana Jones gonzo exploration, so that characters are bulldozing, drilling and hacking away with glee through meters of ancient ash and lava without a clue as to whether their digging will produce any hope of finds. There is no use of geophysics technology, no radar, no sonar, no magnetic sweeps, nothing. Just frantic and erratic digging which sweeps away all the earlier layers of history and dumps them into the sea in the quest to find the lost city.

Then couple that with the fact the characters in the novel are digging on an active volcano, with poisonous

gas leaks through vents in various unearthed buildings, and the entire credibility of the story falls apart. People are hallucinating on toxic fumes, experiencing metaphysical journeys to the Isles of the Blessed, when in fact they'd be falling into coma and dying.

Later, when the volcano finally begins an eruption, people are walking around through volcanic ash falling so heavily it's like snow. Again, Azuski demonstrates a complete lack of regard for any type of research, so that there are no ill effects whatever from these volcanic ashfalls. No one is burned. Everyone breathes perfectly fine in the shadow of the volcano. Boats at anchor experience no difficulty with being top heavy because of ash and pumice accumulating aboard.

As to the writing itself, although Azuski demonstrates evocative phraseology, his use of tense often shoots off in inconsistent directions, so that within one paragraph we're reading a narrative in past tense, then present tense, and back again.

Apparently the author has a penchant for fishing, because there are so many red herrings used in the first half to two thirds of this overly long novel, that the reader after awhile is ready to give up. First there is an allusion to vampires. Which turns out to be nothing. Then there's an allusion to a return-from-death cult which may have the privileged and decadent scrambling to inhabit both the temporal and metaphysical city being unearthed. And that fizzles. Then we have political unrest and thuggery, which fizzles. Then we have paparazzi swarming for a scoop on illegal export of priceless artifacts. And that slides off the pages. An addiction to staring blankly into the beyond within a certain temple in which people allegedly experience the metaphysical and live alternative lives. Which turns out to be gassing, which should have in fact meant death. And then, and then, and then....

Until the very end in which Azuski pulls the most amateur and novice stunt of all: it's all a coma-induced dream of the protagonist, Pedrosa.

Over six hundred pages. And it's all a dream.

What Azuski really needed was a developmental editor, someone to say get rid of the smelly fish, cut this novel in half, stick to a plot and revise, revise, revise.

Sarah Wisseman says

This mind-bending novel combines archaeology, mythology, and psychology. The abnormal, pressure-cooker atmosphere of an archaeological excavation where people live crowded together, often in remote locations, is enhanced by the spectacular setting of Santorini and its rich volcanic and cultural history. The hero, Nicholas Pedrosa, is a reluctant convert to the visions of his decidedly peculiar boss, Marcus Huxley. The mystery of one student's death earlier in the season is intertwined with other mysteries: Was the legend of Atlantis based upon a real place and real people? Are Santorini and the remains of its Minoan inhabitants that place and those people? Or is Atlantis a mirage, seen only from a special place and under certain conditions, such as during a volcanic eruption or under a full moon? Author Azuski weaves a complicated and mesmerizing tale with skill and poetic language. Reading *Travels in Elysium* is like riding a donkey down that precipitous path on Santorini, swaying back and forth while fearing being dumped off the edge of a cliff at any moment. An unsettling and memorable experience.

Sarah Wisseman, archaeologist and author of the Lisa Donahue archaeological mysteries

Jennifer says

In *Travels in Elysium* by William Azuski, we're taken along on young man's life-altering journey to the island of Santorini in the Southern Aegean. Young Nico is chosen as the new apprentice to Marcus Huxley, an abrasive, manipulative, and genius archaeologist. Huxley warns Nico to trust no one, and that advice is put to the test as Nico is thrust in a world for which he is little prepared—he's soon in the middle of a murder investigation, collegial rivalries, and local politics—all of which are shadowed with lore and superstition.

The search for Plato's Atlantis and the very meaning of life and death itself provide a weighty reading experience. The prose is lovely—Azuski is a visual writer ("Belly as swollen as a wineskin." / "His cynicism as dark and caked as old blood.")—and the plot is interesting, but the narrative and exposition are a bit long-winded at times. There are a multitude of chapters (near 100), which makes for a choppy reading experience that disrupts the flow.

I appreciated the skillful blending of mythology, philosophy (and, this is a very metaphysical book), and science. The premise was interesting.

Emily Joseph says

Travels in Elysium is an absolute treasure. From the page one, the tale casts its spell, and its sheer momentum carries you on a mind-bending journey with Nicos Pedrosa, a young man who finds himself invited to an archaeological dig for which he is hardly qualified. Among his scant instructions: he is not to trust anything or anyone.

Upon arrival in Santorini, Pedrosa meets lead archaeologist, Marcus Huxley, a character of immense magnetism and complexity, reminiscent of Jack London's Wolf Larsen. As the archaeologists work to uncover their dig site, the mysteries of Atlantis, the afterlife, history, philosophy, death, and human nature all begin to unravel.

As worlds collide, Pedrosa and his colleagues struggle to distinguish truth from the barrage of events that challenge reality itself.

The beauty, eccentricity, myth, and inexplicability of the Greek isles comes alive under Azuski's skillful pen. Indeed, the writer weaves a tale of a complexity rivaling the great works of Gabriel Garcia Marquez, leaving you spellbound and groping for truth.

Warning: this is not a book for the casual reader. It will cause you to think.

Toni Moore says

This fantastical thriller is set on The Greek island of Santorini. And the island's landscape and geography are as important to this novel as any of the human characters. It's an intense landscape, full of intense people -- including egotistical archaeologist Marcus Huxley, who is determined to find -- well, what he thinks is the truth beyond all illusion.

The narrator of the story is Nicholas Pedrosa, a young Englishman in a dead-end job who dreams of adventure and finds plenty of it working for Huxley on the excavation of the Minoan city on Santorini.

Pedrosa is kind of a non-entity at the beginning of the book, though he grows more interesting as the novel progresses. Huxley is an extreme caricature of the obsessive archaeologist who cares nothing about anything except his quest to uncover truth. The portrait of Huxley is compelling, though stereotypical.

The writing is good and the description of Santorini -- almost destroyed about 1,600 BC when the volcano at the center of the island blew up -- is incredibly vivid. After the volcanic explosion, all that remained of the island were a caldera -- a volcanic feature formed by the collapse of the volcano's cone -- and a crescent ring of islands.

In true thriller format, nothing is what it seems. There's professional jealousy among archaeologists, the threat of being tortured by the military junta that ruled Greece during the early 1970s when this novel is set, mysterious phenomena that could be otherworldly or natural, and Atlantis, as described by Plato in his dialogues "Timaeus" and "Critias," written about 360 BC.

Parts of the book were riveting; other parts seemed to drag. I think the author prolonged the suspense for too long in places. And I found the ending not as satisfying as it could have been.

However, if you have any interest in Santorini, Minoan culture, the Greek isles, or Plato's dialogues, this thriller is definitely worth your while.

(NOTE: This review initially appeared on my husband's (Phil Clymer's) Goodreads site. He won this book in a Goodreads giveaway, but I read it first, so I lent him my review. He's now read it and posted his own review. We won't be doing that again.)

Wulf Krueger says

Have you ever read a book by Umberto Eco? Then you'll know that Mr. Eco is an extremely smart person - and he loves showing that to his readers. His books are well-researched, full of reference to historical facts, other works, etc. They might not all be nice to read and some are outright annoying but at least they're well-written.

Now imagine Eco without proper research, without the smartness and without much talent for writing and you get: William Azuski

First of all, I don't care about realism if a book is interesting. I don't mind the author's ideas about archaeology or volcanoes (even though they're involuntarily comical in this book).

I do mind when an author writes more in metaphors than straight sentences, though. A few examples:

- "the fury of a candle left in a draught."

Candles tend to *die*, left in a draught. I don't really see much "fury" there.

A few sentences later, we read "The great day dawns, the sun struggling through spitting clouds."

"Spitting clouds" - well, I suppose that's rain but, really, useless, stupid pathos.

And if it's not "Lucifer-red" it's "rust-red to the author (if only he could decide how to spell it...):

- "rust-red cliffs"
- "rust red lava"

Enough of that, though, let's take a look at the characters. Unfortunately, nothing good to see there either - all of them are caricatures of themselves, stereotypes we've seen a million times before. Just one example of an Oxford scholar "Dr. Adrian 'Hadrian' Hunt":

"Dr Adrian Hunt, thinning hair, waddling gait, and that pink English skin that the sun refuses to bronze even in summer. He stood there like a plump, startled bird, peering out through round tortoiseshell glasses, probably still wondering at the back of his mind why he had deserted the gothic spires of Oxford for this godforsaken place."

This stereotype has been exploited so often but rarely have I seen a description that blandly composed of everything better writer have only subtly alluded to. But careful allusions are not Azuski's style. Bold statements are more like him and they repeat throughout the book.

The characters don't really develop either - Pedrosa, our witless hero, constantly meanders between hating his boss, Huxley, and admiring him. In fact, he switches so quickly one gets dizzy. That's not character development, though.

The others, unless they're busy dying or quarreling with each other, don't really ever change at all. They're just somehow around and we'll never really understand what for since they're usually just staring into the "great beyond".

Huxley says it to Pedrosa but it actually fits much better for us, the readers: "You wade through the swamp of your own fears, your own emotions, your likes and dislikes, your desires and aversions, your passion for this, your suspicion of that. I ask you again. Is that where you expect to find the truth?"

Better don't expect **any** truths from this book, it's just a collection of metaphysical mumbo-jumbo which ends with a whimper trying to be a bang and which would, if this book hadn't already been hopelessly, utterly, irredeemably bad already, have ruined it completely.

Whatever you do with your life, don't waste any minute of it reading this.

Nancy says

Archeology, Philosophy, Mystery, and the Atlantis Myth

Nicholas Pedrosa leaps at the chance to join an archaeological dig on Santorini although he is only marginally qualified for the position. It appears to be the experience of a life time, but when he arrives things are more complex than he envisioned. His first encounter on the island with his new colleagues is at the funeral of his predecessor, Benja. His death appears to be an accident, but was it?

Nicholas is both drawn to and repelled by his boss, Marcus Huxley. He can't figure out who Huxley is and why he selected him as a replacement for Benja before Benja died. The archaeological dig is going slowly. There is opposition from outside archaeological sources, the military government and the local people. The workers have a love hate relationship with the dig. They want the work, but fear uncovering the lost city.

Nicholas can't escape the parallels between the lost island of Atlantis and the city they are uncovering, but is it only his imagination? Huxley won't give him a straight answer and his distrust grows daily.

This is an engaging book although the plot seems rather fragmented. We start the book thinking we're dealing with a murder mystery, then the book veers toward the growing distrust between Nicholas and Huxley and the way the other staff members seem mesmerized him. Finally the book makes a third turn and we're drawn further into the Atlantis myth.

Unless you enjoy philosophy and character exploration, you may find this one tough going. I enjoyed the discussions of the Atlantis myth and found the ending fascinating. However, the middle of the book was mired in the deteriorating relationship between Nicholas and Huxley. It takes some perseverance to get through it. However, the ending is fascinating and does pull together the themes of the book.

I reviewed this book for Net Galley.

Teresa says

About one third the way through this book, I had to return to the story description and reread it as I thought I was thinking of the wrong book. From the description, I thought I would read it straight through but it is nothing like the description to me. Unfortunately, I had to put the book down and make myself return to it. TRAVELS IN ELYSIUM is an amalgam of new age beliefs, traditional religion, a little Greek mythology, out of body experiences, alternate realities and a few murder/suicides thrown in for good measure. The author delineates everything to the point that the story was bland and boring, consisting only of those descriptions with a vague storyline inside. I would have liked to have more of the plot and story and far fewer descriptors.

At times I would become confused when reading, as I would be reading and realise the character wasn't here, he was actually in another place or time. To me, the story had too many potential storylines but none of them were really developed and it could have been an excellent read, esp the parts when we were allowed to view Socrates at work.

Iona Stewart says

I received this book free in return for a review. Unfortunately, the book didn't appeal to me in any way, really. Though I diligently ploughed through the book, I didn't manage to finish it. It was too much work.

A young man who has just graduated from university, Nicholas Pedrosa, is accepted for a job assisting a renowned archaeologist, Marcus Huxley, on a Greek island dig. This is a dream job for Nicky, and he immediately sets off for Greece.

The author is extremely articulate, has a large vocabulary and a distinctive style. There were many words in the book I hadn't previously encountered, neither could I find them in the dictionary. These were such words as tephra and caïque. I found "caldera" – "a large basin-like depression resulting from the explosion of the center of a volcano".

The style is chaotic, and too much for me for some reason. The many characters are all equally articulate,

and difficult to distinguish from each other.

There is a mysterious death on the island immediately preceding Nicholas' arrival there, and the latter has been taken on as the dead man's successor – though, mysteriously, it seemed that the job was advertised prior to this man's death, and thus before the position became available. Nicholas' life seems constantly to be threatened; perhaps it is the irascible Huxley who is out to get him.

Gradually, it turns out that Huxley is under the impression that the excavation site is one and the same as the ancient civilization of Atlantis. (Though surely Atlantis was a large continent!) But Huxley may be bluffing in this respect, There is much reference to Atlantis as described by Plato but none with respect to other sources.

Nicholas begins to have mysterious experiences/visions and sees a strange light in the sky.

To sum up, although the author is erudite, there was something about the book's style that repelled me, or perhaps it was that both the main characters (Nicholas and Huxley) have aggressive and abrasive personalities. It is hard to understand what is actually happening, as much is not explained clearly. Thus, I can't recommend that you read this book, though some may find it suspenseful and rewarding.

Jennifer Murphy says

I was excited by the description that the book takes place on Santorini and the "search" for Atlantis. We have been to Santorini, so it was easy to visualize the setting and the location of the archeological dig. However, reading the book was a struggle.

The first 1/3 was painful to navigate through the character development. It was difficult to navigate through the antagonistic interaction between the two lead characters, Nicholas - the naive youth and Marcus - the cynical man who hired him.

The book synopsis and first half of the book leads you to believe with some frustration that this is an murder mystery of Nicholas's predecessor. But then the story shifts with the discovery of building 34 in the dig. Within building 34, we discover a much deeper and more ancient mystery ... what awaits us in the afterlife.

We experience different interpretations of the afterlife from Nicholas and 3 other members of the dig. Each are unique to their life and expectations, but soon encompasses their every waking moment to return to the alternate reality that drives them to learn more.

Eventually, Marcus enters the building and seems to be driven into madness because his whole life has been dedicated to discovering what awaits him, only to be disappointed at finding nothing. But it wasn't some meaningless metaphors or idyllic island ... it literally was nothing.

The last 1/3 of the book was enthralling. For each characters' journey into building 34 and descriptions of their experience, many of the ideas and interpretations provoked my own thoughts.

I'm unsure of when and if this book takes places during a real period of time. There is reference to the political unrest in Greece. Unfortunately, I'm not that familiar with world history to know if these events actually took place. Also, the premise of the book is based on the search for Plato's Atlantis and understanding Plato's Conundrum. Again, I was not familiar with either of these.

If you can make it through the first 1/3 of the book and enjoy the metaphysical discussions of abstract ideas, then this is a read for you. And not to spoil the ending, but the last 3 pages brought me to question events of the book that I may need to re-read to understand.

Cathy says

I don't usually pay anywhere near this amount (£6+) for Kindle books but after reading the free sample I had high expectations that this book was going to be worth the outlay! I was engaged with the story; intrigued by where it might be going; fascinated by the details about the island and Greek culture and absorbed by the emerging characterisation and looking forward to reading the remainder of the novel which is a good 500 pages in total. And I wasn't disappointed: this is one of the most complex, interesting, challenging and thought provoking books I've read for ages and I thought it was brilliant. Author William Azuski has taken the long route to explore his story and given himself the time to let the story build up slowly to its amazing denouement. That's not to say that the novel is in any way boring: to the contrary in parts it races forwards with an almost frenzied need to get to the answers. Which brings me to possibly the most interesting aspect of the novel: the way the author has handled time. It wasn't until I'd got right to the end of the novel that I realised how cleverly this had been done; while reading it there were places where I thought some tough editing was needed and as everything else was so good couldn't understand why it hadn't been done. But at the end I realised what a masterly trick the author plays with time and how cleverly he uses it to take the reader into other worlds with complete conviction and credibility. The writing in places is beautifully poetic and the descriptive passages conjure up vivid and original images. This novel isn't a quick, easy read; you have to concentrate and at times work quite hard to follow the plot and understand the significance of events but it is well worth the effort. Travels in Elysium really is a wonderful novel and I don't regret spending (in terms of both cash and time) much more than usual on the book.

Claudia says

I am not sure what I think about this book. The first few chapters were dragging on and confusing with jumping around between present and past. The story did not flow nicely, and I felt the language was very heavy with descriptions. It did get better later on in the story, but I put the book down several times and had to make myself pick it up again. I was really excited about the set-up and the idea of archaeologist finding Atlantis, but I was disappointed by the story, because I simply did not care for the characters or their work. Things get more complicated when the main character finds out more about the death for his predecessor, who turns into a ghost/vampire (I am not sure if I got that right, but the local priest performs an exorcism). Then there is the book Travels in Elysium, that is the basis of their research, and a lost manuscript that they discover. A lot of deception, lies, manipulation and speculating later, and the characters find themselves caught in dreams/visions/alternate realities (?) that might or might not be caused by hallucinogenic fumes. I think that's when I got lost. And I am not sure what to think about the end. Now what I do know is that the story somehow reminded me of the tv series Lost, where the viewers were always speculating if the characters were dead, in paradise, in hell, or just stranded on an island. And while I loved Lost, the ending I did not like. This book felt a little bit like it.

Copy provided through NetGalley.

Pete Wung says

I was asked to review this book by the publisher, and I was frankly excited about doing it because it sounded like the kind of book that I can sink my teeth into. I tried, really hard to like this book, but it failed me.

First of all, the writing is very good, the author is well read and does a very good job of communicating his thought. The narrative is erudite and sophisticated.

The problem is the flow and the plotting of the story.

The story is a very attractive one, an interesting blend of mythology, metaphysics, and mystery. The promise of a magnum opus which reveals to us a well phrased, well planned, well told story, it is anything but. While reading Mr. Azurski's prose was a pleasure, the staccato rhythm that he chose to use to tell his story really detracts from the story, the rhythm makes the reader jumping and discombobulated, I could not settle into a comfortable pace reading the book.

This book failed the ultimate test, I was on a seven hour flight to Europe and I was determined to read this book, and the pacing and plotting of the book killed any interest I had in trying to work my way through the book. I did not completely give up on it. I would watch the movie for a bit, go back to the book, and then back to the movie when the book annoyed me once again.

In the end, the poor plotting and rhythm overcame the momentum that the virtues the story had promised.

I think this book seriously needed a good and efficient editor to reorganize the book completely.
