



Zero K: A Novel

By Don DeLillo

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New York Times Bestseller
A New York Times Notable Book

The wisest, richest, funniest, and most moving novel in years from Don DeLillo, one of the great American novelists of our time—an ode to language, at the heart of our humanity, a meditation on death, and an embrace of life.

Jeffrey Lockhart's father, Ross, is a billionaire in his sixties, with a younger wife, Artis Martineau, whose health is failing. Ross is the primary investor in a remote and secret compound where death is exquisitely controlled and bodies are preserved until a future time when biomedical advances and new technologies can return them to a life of transcendent promise. Jeff joins Ross and Artis at the compound to say “an uncertain farewell” to her as she surrenders her body.

“We are born without choosing to be. Should we have to die in the same manner? Isn’t it a human glory to refuse to accept a certain fate?”

These are the questions that haunt the novel and its memorable characters, and it is Ross Lockhart, most particularly, who feels a deep need to enter another dimension and awake to a new world. For his son, this is indefensible. Jeff, the book’s narrator, is committed to living, to experiencing “the mingled astonishments of our time, here, on earth.”

Don DeLillo’s seductive, spectacularly observed and brilliant new novel weighs the darkness of the world—terrorism, floods, fires, famine, plague—against the beauty and humanity of everyday life; love, awe, “the intimate touch of earth and sun.”

Zero K is glorious.

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Editorial Review

Amazon.com Review

An Amazon Best Book of May 2016: Jeffrey Lockhart, son of billionaire Ross Lockhart, is staying with his father and his stepmother at a cryogenics facility in central Asia. His stepmother, Artis, is waiting to have her body preserved until a treatment for her disabling multiple sclerosis can be found and she can be reawakened and cured. Despite referring to cryogenics as “faith-based technology,” Jeffrey’s father is a big investor in the facility—where the three of them stand on the very spear tip of the future. Thus, the stage is set for DeLillo to riff on life and death, life and family, life and money, life and technology, and to examine the difference between life and Life. DeLillo is very much in his comfort zone in this book and he pushes the existentialist envelope. “*I’m someone who’s supposed to be me,*” says Artis at one point in the novel. That’s true for all of us. The question is how? And do you do it by adding or subtracting? --Chris Schlueter

From Publishers Weekly

DeLillo's 17th novel features a man arriving at a strange, remote compound (we are told the nearest city is Bishkek)—a set-up similar to a few other DeLillo books, *Mao II* and *Ratner's Star* among them. This time, the protagonist is Jeffrey Lockhart, who is joining his billionaire father, Ross, to say good-bye to Ross's second wife (and Jeffrey's stepmother), Artis. The compound is the home of the Convergence, a scientific endeavor that preserves people indefinitely; in Artis's case, it's until there's a cure for her ailing health. But as with any novel by DeLillo, our preeminent brain-needler, the plot is window dressing for his preoccupations: obsessive sallies into death, information, and all kinds of other things. Longtime readers will not be surprised that there's a two-page rumination on mannequins. But a few components elevate *Zero K*, which is among DeLillo's finest work. For one, DeLillo has become better about picking his spots—the asides rarely, if ever, drag, and they are consistently surprising and funny. And his focus and curiosity have moved far into the future: much of this novel's (and Ross's) attention is paid to humankind's relationship and responsibility to what's to come. What's left behind and forgotten is the present, here represented by Jeffrey, the son whom Ross abandoned when he was 13. DeLillo sneaks a heartbreakingly touching story of a son attempting to reconnect with his father into his thought-provoking novel. (May)

Review

“Mr. DeLillo’s haunting new novel, *Zero K* — his most persuasive since his astonishing 1997 masterpiece, *Underworld* — is a kind of bookend to *White Noise*: somber and coolly futuristic, where that earlier book was satirical and darkly comic. . . . All the themes that have animated Mr. DeLillo’s novels over the years are threaded through *Zero K* — from the seduction of technology and mass media to the power of money and the fear of chaos. . . . like a chamber music piece. . . . reminds us of his almost Day-Glo powers as a writer and his understanding of the strange, contorted shapes that eternal human concerns (with mortality and time) can take in the new millennium.” (Michiko Kakutani, *New York Times*)

“One of the most mysterious, emotionally moving and formally rewarding books of DeLillo’s long career... Unexpectedly touching... [DeLillo offers] consolation simply by enacting so well the mystery and awe of the real world... I finished it stunned and grateful.” (Joshua Ferris, *The New York Times Book Review*)

“Brilliant and astonishing... a masterpiece... full of DeLillo’s amazing inimitable scalpel perceptions, fluent in the ideas we’ll be talking about 20 years from now... ZERO K somehow manages to renew DeLillo’s longstanding obsessions while also striking deeply and swiftly at the reader’s emotions....The effect is transcendent.” (Charles Finch, *Chicago Tribune*)

“Daring... provocative... exquisite... captures the swelling fears of our age.” (*Ron Charles, Washington Post*)

“Among many delights, Don DeLillo’s extraordinary new novel offers a bracing revision of our certitude about death and taxes. . . . DeLillo has created a mysterious, funny, and profound book out of a cultural gag usually reliant on metal cylinders and dry ice. . . . ZERO K deserves to win old and new readers alike. It’s a marvelous blend of DeLillo’s enormous gifts. His bleak humor and edged insight, the alertness and vitality of his prose, the vast, poetic extrapolations are all evident. So is the visceral quickness and wit in the sentences. . . . This is one of the constant pleasures of a DeLillo novel, the talk, the shop talk, the comic talk, the cosmic talk, the way the characters feel language, its sonics, the moral and emotional pressures.” (*Sam Lipsyte, BookForum*)

“In this intriguing novel, Don DeLillo trains his intense and singular vision on a future where people with the imagination and resources to achieve it may succeed in rewriting [the necessity of death].” (*Shelf Awareness*)

“Among DeLillo’s finest work... DeLillo sneaks a heartbreak story of a son attempting to reconnect with his father into his thought-provoking novel.” (*Publishers Weekly, starred review*)

“Lush in thought and feeling... Intently observant and obsessively concerned with language and meaning, Jeffery is a mesmerizing and disquieting narrator as he describes the “eerie and disembodying” ambiance of the Convergence and its ritualized, morally murky amalgam of mysticism and science, from the “post-mortem décor,” punctuated by unnerving sculptures and violent cinematic montages, to the sarcophagus-pods containing naked, cryopreserved voyagers to the unknown... DeLillo infuses the drama with metaphysical riddles: What of ourselves can actually be preserved? What will resurrection pilgrims experience in their cold limbo? With immortality reserved for the elite, what will become of the rest of humanity on our pillaged, bloodied, extinction-plagued planet? In this magnificently edgy and profoundly inquisitive tale, DeLillo reflects on what we remember and forget, what we treasure and destroy, and what we fail to do for each other and for life itself... DeLillo reaffirms his standing as one of the world’s most significant writers.” (*Booklist, starred review*)

“DeLillo homes in on what may be the ultimate—and deceptively simple—lesson of his novel, which is that in the end, the questions we ask about where death takes us are the same ones we ask about where life takes us.” (*The Atlantic*)

“Reveals itself as perhaps the author’s most fully animated exploration of human feeling.” (*Andrew Martin, Vice*)

“Resplendently insightful... an engrossing work of narrative art... rare and extraordinary.” (*Paul D’Agostino, Brooklyn Magazine*)

“To reconcile . . . the fear of death that informs so many egregious acts . . . and the little everyday moments that make up so much of life — is the problem DeLillo takes up again and again, and the impossibility of it is what makes his work so powerful, so comical . . . and so fine.” (*Beth Akins, Minneapolis Star-Tribune*)

“Elegant written . . . Soaringly eloquent.” (*Doug Clifton, Miami Herald*)

“Mr. DeLillo’s true brilliance has always been as a satirist. Despite its morbid subject, this is a terrifically funny novel.” (*Sam Sacks, Wall Street Journal*)

“[DeLillo is] the master of the pre-apocalyptic novel, the chief literary mapper of the dehumanized places

our current world may lead us. [He] is near the top of his game in *Zero K*." (*Chris Vognar, Dallas Morning News*)

"DeLillo's prose style has undergone a quickening. His sentences have always had a cascade effect, but lately their arc is steeper. Gravity has assumed more force. And [in *Zero K*] style and theme have something in common." (*Christian Lorentzen, New York Magazine*)

"*Zero K* is science fiction of a kind that takes place five minutes from now and a novel of ideas that's deeply emotional." (*Jeff Baker, Seattle times*)

"The novel's brilliance escalates sharply as it proceeds. By the end, it is absolute." (*Jeff Simon, The Buffalo News*)

"*Zero K* demonstrates the electrifying possibilities of DeLillo's approach. . . . This is speculative fiction in the present tense written with an ardent concentration and economy, no superfluous words, not even a wasted comma. At its best, DeLillo's prose buzzes with the ambient hum of modernity, attuning the reader to a subliminal frequency, the hidden meanings of everyday objects and rituals." (*Keith Watson, Slant Magazine*)

"A profound and deeply moral book." (*Ann Levin, Associated Press*)

"Almost six decades into publishing fiction, this author has put up a fresh career landmark. . . . [DeLillo] has brought off something simple but disturbing, revealing both the perils of faith and the power of Gospel." (*John Domini, Philadelphia Inquirer*)

"Wonderful." (*Nelson Appell, Missourian*)

"Brave and bracing . . . sure to solidify [DeLillo's] reputation as one of the great American novelists of our time." (*Mike Fischer, Milwaukee Journal Sentinel*)

"Handily [DeLillo's] best book since 1997's magnum opus *Underworld* . . . [Zero K] feels very much like a companion piece to *White Noise*. . . . It is a book that speaks to the vitality and beauty of life. . . . *Zero K* is DeLillo, and literature, and life, in reverse—a plot that originates in death and moves, with sly, subtle triumph, ever life-ward" (*John Semley, Globe & Mail*)

"Powerful. . . . *Zero K* may poke fun at life extension, but it gives us the warmest depiction of a DeLillo novel yet at the intimate reason for this perpetual Icarus complex. . . . the most powerful reason for this desire for transcendence is love, and as *Zero K* so poignantly reminds, love is one element that does not survive at subfreezing zero kelvin." (*John Freeman, Boston Globe*)

"*Zero K* grapples with the fact our demise is profoundly at odds with this aspect of us that yearns to exceed every limitation. Circling around this irreconcilable dilemma, DeLillo finds a vital dialogue with his great work *White Noise*. It is this . . . that makes this book a provocative success." (*Scott Esposito, San Francisco Chronicle*)

"Wonderfully imagined, intellectually kinetic." (*Walton Muyumba, Newsday*)

"As ever, DeLillo explores the depths of an edgy, timely topic, completely resisting cliché, and emerges with something both fresh and universal." (*Maddie Crum, Huffington Post*)

“There are deep, slicing currents running through *Zero K*, despite its almost ascetic surfaces, and there are unforgettable little moments scattered everywhere in these pages.” (*Steve Donoghue, Christian Science Monitor*)

“A return to top form . . . this compact tale has more ideas, argument, and speculation stuffed onto nearly every page than you might find in an entire shelf of sci-fi novels. . . . But *Zero K* is anchored in emotions as old and primal as humanity itself: the fear of death, the passionate love of a man for his wife, the conflicted love of a son for his father. These rich veins of feeling flow like an underground river through the novel’s eerie, futuristic terrain.” (*Kevin Nance, USA Today*, 4 Stars)

“A brilliant writer putting his prose mastery on display . . . [with] thoughtfulness and dazzling construction.” (*Allen Adams, Maine Edge*)

“Juxtaposing . . . everyday human observation with more cosmic considerations, DeLillo creates a range of experience that is often dazzling.” (*Dale Singer, St. Louis Post-Dispatch*)

“Brisk and affecting as a Teflon-coated bullet.” (*Philip Martin, Arkansas Online*)

“*Zero K* stands as the best of [DeLillo’s] recent work. . . . The intense, penetrating DeLillo sentences are still here, but now with a touch of Beckett to wax their warp. DeLillo turns 80 in November, and *Zero K* is still years ahead of the rest of us.” (*Hal Hlavinka, Brooklyn Paper*)

“Magnificent, mesmerizing, major, and mystical. . . . This terrific novel unsettles, disturbs and undermines conventional notions and holds our contemporary existence up for examination.” (*Sam Coale, Providence Journal*)

“*Zero K* pushes its readers to feel. It is almost impossible to not. With its confluence of screens, strange artwork, empty rooms, long hallways, and shaved hands of those soon to be frozen, *Zero K* creates an experiment, and we, its subjects, feel pulled to interact.” (*The Millions*)

“The sentences shimmer like specimens in laboratory jars and the characters flicker like ghosts, but at its core the novel is trying to balance the atrocities and sufferings of life with its small, human pleasures: walking down a street, checking your wallet, starting a conversation with a stranger.” (*Stav Sherez, Catholic Herald*)

“*Zero K* is as creepy as it sounds. But it’s also consistently funny, in DeLillo’s well-honed deadpan style. And the moral questions DeLillo deftly ponders in this masterly work of fiction may soon be more than hypothetical.” (*Andrew Travers, Aspen Times Weekly*)

“In *Zero K*, Don DeLillo has found the perfect physical repository for his oracular visions. . . . His vision is ironic, sere, crackling with static like a horror film.” (*Nathaniel Rich, New York Review of Books*)

“Like a stethoscope, Don DeLillo’s work can make the heartbeat of your life roar in your ears. . . . In *Zero K*, DeLillo doesn’t give the reader much room to suspend disbelief. With very deliberate words the novel wants to turn our eyes back to the artificial realities that we’ve allowed to colonize our lives. Our only chance, his fiction implies, is to define them, to master them with language — lest we continuously be defined by our technology.” (*Chris Byrd, B&N Review*)

Users Review

From reader reviews:

Donovan Pena:

Book will be written, printed, or descriptive for everything. You can learn everything you want by a e-book. Book has a different type. As it is known to us that book is important matter to bring us around the world. Alongside that you can your reading ability was fluently. A publication Zero K: A Novel will make you to always be smarter. You can feel more confidence if you can know about anything. But some of you think that open or reading any book make you bored. It is not make you fun. Why they are often thought like that? Have you trying to find best book or appropriate book with you?

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