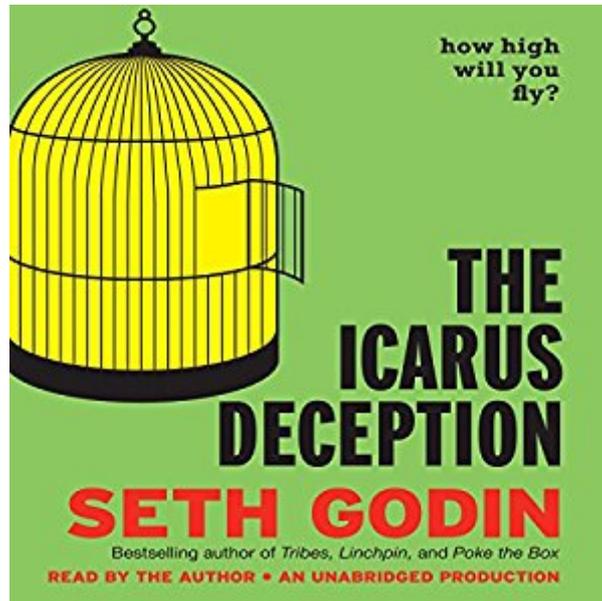


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The Icarus Deception: How High Will You Fly?



Synopsis

What are you afraid of? The old rules: Play it safe. Stay in your comfort zone. Find an institution, a job, a set of rules to stick to. Keep your head down. Don't fly too close to the sun. The new truth: It's better to be sorry than safe. You need to fly higher than ever. In his bravest and most challenging book yet, Seth Godin shows how we can thrive in an economy that rewards art, not compliance. He explains why true innovators focus on trust, remarkability, leadership, and stories that spread. And he makes a passionate argument for why you should be treating your work as art. Art is not a gene or a specific talent. It's an attitude, available to anyone who has a vision that others don't, and the guts to do something about it. Steve Jobs was an artist. So were Henry Ford and Martin Luther King, Jr. To work like an artist means investing in the things that scale: creativity, emotional labor, and grit. The path of the artist isn't for the faint of heart - but Godin shows why it's your only chance to stand up, stand out, and make a difference. The time to seize new ground and work without a map is now. So what are you going to do?

Book Information

Audible Audio Edition

Listening Length: 7 hours and 12 minutes

Program Type: Audiobook

Version: Unabridged

Publisher: Random House Audio

Audible.com Release Date: January 1, 2013

Whispersync for Voice: Ready

Language: English

ASIN: B00AECT2XK

Best Sellers Rank: #31 in Books > Audible Audiobooks > Business & Investing > Economics
#134 in Books > Self-Help > Creativity #320 in Books > Business & Money > Business Culture
> Motivation & Self-Improvement

Customer Reviews

I give this book 3 stars to split the difference between the 1 star it deserves as a book, and the 5 it deserves as a marketing lesson. Like most reviewers so far, I bought this book because I'm a fan of SG. However, while I do believe he is preaching his message with the sincere intention to serve us, his readers, I must disagree with the raving reviews. As I read the same message he's given us before, remixed with nuggets from his vast reading, I feel deja vu. The book is like a handful of

fortune cookies from SG's all-you-can-eat Chinese buffet. The Icarus Deception is grab-bag of his market insight and signature motivational style, already well-expressed on his blog and in his other books. The references to SG's broad reading (even Ulysses gets a nod) was probably thrown in to mix things up, but all it does for this reader is mix up things. The cajoling to seize your destiny, and live as an artist of life, is not without charm. But SG can do better. He is better than this book. His readers certainly deserve better. Mr. Godin, your readers deserve all of that enormous brain of yours, not just the clever marketing gland (which I can only assume is just above the lizard brain). A good book on life and work as an artist is the "The Elephant and the Flea" by Charles Handy.

It troubles me to write this, but Seth Godin I'm sure would want the honest feedback (if he is listening, which he states he no longer does). I too am a BIG fan of SG. I read the blog, all the books, and consume as much SG as I can. It was said before here, and I wholeheartedly agree... this is really just more of the same. There was scarcely anything new, and for that I am disappointed. If you are new to SG and his writing I would give it 5 stars. But, if you are like me... you may be left wondering if Seth shouldn't slow down with his art. While he is remarkable prolific, he may be better served waiting until he has new material to bless us with.

This was my first Seth Godin book and it's nothing but disjointed pieces of obvious information that say the same thing over and over from beginning to end. It reads like he's trying desperately to be poetic and clever but can't quite find his rhythm or figure out how to organize what he wants to say. He seems to be a popular guy, in this field at least, and either he's published a book a thousand times better than this in the past, or his style is best kept to blogging - short bits of (forced) motivational fluff that are good in smaller doses but become repetitive preaching when combined to create a 241 page book. Read these two sentences: Follow your passion, not others. Working for the man doesn't lead to happiness. Congratulations, you just read the whole book.

I appreciate the concept that one should make art as their work. This book says this clearly but says little else. No examples are given, the narrative is not cohesive, and he expresses a lot of contempt for negative reviews. I wrote one anyway.

This is a blog-dump if I've ever seen one and be warned - it is a bad one indeed. I kept waiting for him to get to the point, and trust me, it never happens. It's just one pithy, cliched observation to the next with little or no application. Publishers should be ashamed of this kind of "book." It ain't one!

I honestly have no clue how this is rated so highly. Godin probably utilized his connection marketing to deceive everyone into thinking this is a worthwhile endeavor. From a literary perspective, it reads like a disjointed and manipulative text anxious to avoid any sort of critical thinking skills and dive straight into 140-character paragraphs. Not that that's necessarily a bad thing, but it is when content is severely lacking...I suppose that's exactly why it's so "spacey" as other comments have tapped into. I do agree with another commenter: this book should definitely have been a blog article.

Repetition, repetition, repetition. Besides the concept of the Icarus deception itself, this book/blog offers nothing new. Recommend reading "The Gift" by Lewis Hyde instead:

<http://www..com/The-Gift-Creativity-Artist-Modern/dp/0307279502>

Fatuous, with a level of insight and reasoning that is frankly adolescent and does not stand up to the least testing. I was not a fan of *The Dip*, but that at least had an interesting concept that the admittedly shallow Godin could wrap his words around. This tells us what most of us have already discovered or -- if we are younger than our 40s -- have always and only lived with: that we are in an Internet age of immediate connection and that some people can exploit that to become stars (or, as he prefers it, 'artists'). His advice is all sweeping generalizations and woolly, irresponsible claims: one should be an artist even if it annoys the boss (assuming you have one), and keep being an artist even if it gets you fired. Great. He seems to forget why people are employed in jobs they merely put up with in the first place: they have bills to pay. His claims about 'self-selecting' as an artist are nonsense, too: to be successful in any kind of enterprise, you need other people's cooperation, whatever that might mean in your field. Without it, you'll either be a starving artist or you'll be a hobbyist (or both). Godin has no time for that, as he wings his way to another repetition of another generalization in his charmless prose. This is the last book of his I'll bother trying to read. This one was returned for a refund. I wasn't going to review it but as a help to other readers, I've changed my mind!

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