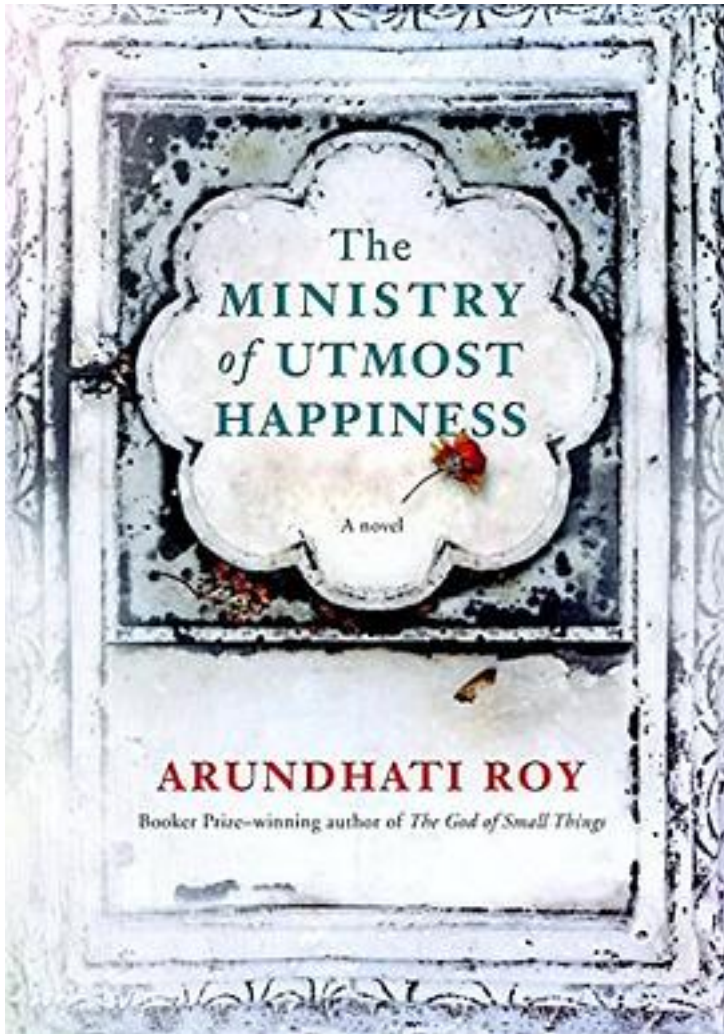


The Ministry of Utmost Happiness



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著者:Arundhati Roy

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The Ministry of Utmost Happiness takes us on an intimate journey of many years

across the Indian subcontinent—from the cramped neighborhoods of Old Delhi and the roads of the new city to the mountains and valleys of Kashmir and beyond, where war is peace and peace is war.

It is an aching love story and a decisive remonstrance, a story told in a whisper, in a shout, through unsentimental tears and sometimes with a bitter laugh. Each of its characters is indelibly, tenderly rendered. Its heroes are people who have been broken by the world they live in and then rescued, patched together by acts of love—and by hope.

The tale begins with Anjum—who used to be Aftab—unrolling a threadbare Persian carpet in a city graveyard she calls home. We encounter the odd, unforgettable Tilo and the men who loved her—including Musa, sweetheart and ex-sweetheart, lover and ex-lover; their fates are as entwined as their arms used to be and always will be. We meet Tilo's landlord, a former suitor, now an intelligence officer posted to Kabul. And then we meet the two Miss Jebeens: the first a child born in Srinagar and buried in its overcrowded Martyrs' Graveyard; the second found at midnight, abandoned on a concrete sidewalk in the heart of New Delhi.

As this ravishing, deeply humane novel braids these lives together, it reinvents what a novel can do and can be. The Ministry of Utmost Happiness demonstrates on every page the miracle of Arundhati Roy's storytelling gifts.

作者介绍:

阿蘭達蒂· 洛伊 Arundhati Roy

1959年生，現居新德里。首部長篇小說《微物之神》即獲1997年曼布克獎，震驚世界文壇。《微物之神》長踞《紐約時報》暢銷書榜數十週，全球售出四十餘種語言，銷量破千萬冊。此後，洛伊投身社會運動，關注人民、政治、環境與正義，發表數十篇散文及評論文章。經過二十年醞釀，全球書迷引領期盼的第二部小說《極樂之邦》終於問世。

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标签

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小说

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Fiction

英文原著

经典

评论

好的作品首先在于想象力，其次是生命的提炼。

会遇上什么样的小说、什么样的作家，彷彿冥冥之中已注定。阿兰达蒂·洛伊，不是那种将自己一整天困在书房里，凭藉着天马行空的想像，写出故事的人。并不是说她缺乏丰富的想像力；而是在说《极乐之邦》是她用真实的生活经验(历)，一比一笔、一个巷弄，一棵树，又爬梳了一个神话去写完的整个故事。

不太读者友善的一本书。地缘政治作为题材容易枯燥，拉长线、多闪回的叙事结构一不小心就包不住了，容易让人失去方向。然而，洛伊的真诚、性情、思考、研究和体验全部透过纸背，传递给了我，她就像女主角Tilo一样，奋力地消化和体验被赋予的这一片无序的世界，成为“所有人，所有事。”

美

对于克什米尔和印度的地缘政治我是一窍不通，不过单纯作为一个伤痕累累的挽歌本书还是很有可看性的

人名很多，故事闪回，读起来复杂。但是可以发现女作者文笔很好，有许多排比。things would turn out all right in the end, they would, because they had to.

2016年mark的，读着读着想哭了，这写的什么啊，还有这些鬼一样的人名。放弃了，真心看不懂。

以为印度只有光怪陆离的习俗
原来还有那么一片修罗场。复杂动荡背景中的几个人生交错 好似轻描淡写却沉重无比
但也不乏某些人物给故事带来的些许轻松色彩。不厚的书传达了那么丰富的内容
各色格式。果然是本年大热。我在想为什么作者挑那个人物作为第一人称。

美国人喜欢这种讲印度坏话的小说吧，我看起来感觉贼无聊，实在看不下去

One has to read this book with utmost concentration and preferably in a short period of time with a few times of flipping back and forth pages. Undeniably it is beautifully written and rich and deep in emotions.

文字优美，故事令人震撼。读完，意犹未尽，依然在回味故事里的人，故事里的事。词汇方面 中高级。一本好书！

3天读完这本 极乐之邦里讲的最多的就是graveyard这个词
其中一些场景压抑到类似1984般 爱情题材也是狗血

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书评

正如印度是香料王国、染料大国、宗教熔炉。印度的历史和民生五味杂陈，社会问题如

同滚筒洗衣机里的各色织物，不同宗族水火不容。
同为文明古国，与中国不同的是，印度曾完全沦为殖民地。这给印度烙下一身顽疾。洛伊用耙子刮破壮硕的印度象身上的脓疮。或许这么说仍旧远非恰当， ...

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