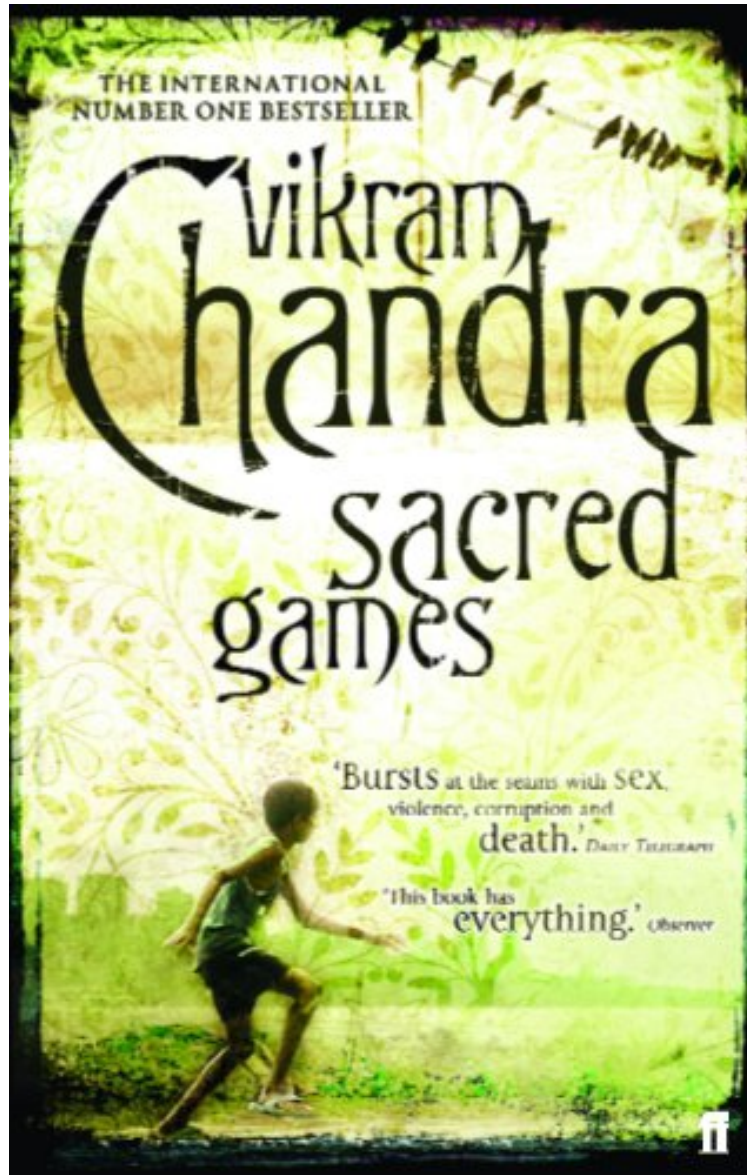


(Ebook free) Sacred Games (English Edition)

Sacred Games (English Edition)

Von Vikram Chandra

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Von Vikram Chandra : Sacred Games (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Sacred Games (English Edition):

Kundenrezensionen Hilfreichste Kundenrezensionen 5 von 6 Kunden fanden die folgende Rezension hilfreich. Ungwhnlich Von Bine E. Um was geht es? Um einen indischen Inspector Sartaj Singh und einen Gangsterboss Gaitonde. Der Roman beginnt in der Gegenwart mit Sartaj und dem Polizeialltag. Sartaj wird zu einem Bunker

gerufen, in welchem sich Gaitonde verschanzt hat. Gaitonde fngt ber die Sprechanlage an, Sartaj seine Geschichte zu erzhlen, d.h. wie er zu einem Gangsterboss wurde. Als Sartaj das Haus strmen laesst, erschiesst sich Gaitonde. Nun wechseln die Kapitel von der Gegenwart - in welchen Sartaj zum einen dem Alltag nachgeht und zum anderen im Fall Gaitonde zu ermitteln beginnt - mit Kapiteln, in denen der "tode" Gaitonde Sartaj seine Geschichte erzht, ab. Die Erzhlung fhrt nach Bollywood, zu einem Guru, zum indischen Geheimdienst, zu Korruption, zu organisiertem Verbrechen, zu Terrorismus und natrlich ist auch die Liebe mit dabei. Anfangs hatte ich Probleme, Bezug zu diesem Buch zu finden. Die indischen Namen waren sehr fremd fr mich und es fiel schwer, den berblick ber die Personen zu behalten. Ferner verwendet der Autor fr viele Begriffe indische Wrter, die sich zwar nach und nach aus dem Zusammenhang ergeben, aber anfangs das Lesen nicht unbedingt erleichtert haben. Auch wurde mir der Autor bei manchen Beschreibungen zu ausschweifend. Nach ca. 70 Seiten war ich nahe daran, das Buch wegzulegen, sagte mir aber, dass ich zumindest 200 Seiten durchhalten sollte bis ich mich entscheide. Sptestens ab 150 Seiten wurde ich jedoch in den Bann des Buchs gezogen. Man bekommt einen guten Einblick in das Alltagsleben in Indien. Die Charaktere sind sehr gut dargestellt, insbesondere fand ich Sartaj sehr gut und sympatisch beschrieben. Ich habe es auf keinen Fall bereut, das Buch fertig gelesen zu haben und fand es schlielich sogar sehr gut. Mich hat das Buch sogar noch ein paar Wochen nach Beendigung gedanklich verfolgt. Einen Punkt Abzug fr die teilweisen Ausschweifungen und dem zhen Beginn. Ich denke jedoch, dass dieses Buch wirklich sehr stark Geschmackssache ist.

0 von 0 Kunden fanden die folgende Rezension hilfreich. Overly ambitious

Von Christiane This is a hugely ambitious novel on a vast scale, a cast of hundreds (or so it seemed) and while there is some love, friendship and loyalty the novel is packed to bursting with violence, corruption, betrayal and traumatic events like Partition, the Babri Mosque riots, Chinese aggression, Muslim terrorism, nuclear threat, etc. etc. Vikram Chandra paints a depressing picture of Indian society, where one hand washes the other, where everyone is caught in a huge web of interdependence and corruption, where one never knows who stands behind whom, which leaves very little room for honesty and integrity. The writing is brilliant and for the first half of the book I was quite enthralled by the tale of Ganesh Gaitonde, don of one of Mumbai's great criminal organisations and Sartaj Singh, the Sikh police inspector who is called in to investigate Gaitonde's suicide, which is somehow connected with national security. Having reached the half-way point, however, my interest started to flag as I felt there was only so much I wanted to know about a ruthless, violent, deeply insecure gangster and a ruthless, violent and corrupt (but basically decent and very sentimental) police inspector fuelled by senseless, embarrassing idealism. Most of the male characters in the book are lecherous sexists while the women are either homely but decent or glamorous and bad. I plodded on and finished the book but by my standards it is far too long, there are lots of dragged-out scenes that don't really contribute to the story-line, we are given the full name of every single character (even of those that appear only once or twice in the whole book), there is an inset of five fragments scattered in time and - as if the author just couldn't bear to finish his work - he tagged on two superfluous chapters and a very lame happy ending. One thing, though : I now have plenty of Hindi swear words at my disposal should the need ever arise !

0 von 0 Kunden fanden die folgende Rezension hilfreich. Interesting but not gripping

Von GJFree Previous reviews have given the gist of the novel, so I won't repeat that information. It's a huge sprawling books, with many themes. It's pace is slow, it is not a thriller in the usual sense of the word. The edition I read, (faber and faber) was 947 pages, and that's a trade paperback. If it were mass market pb it would have been several hundred pages more. Not light reading in the literal sense! As mentioned in other reviews there is extensive use of non-English (i.e. Hindi, Punjabi, and other languages and dialects common to India). This may bother some readers. I finally resorted to the online glossary after barelling through for about 100 pages. It's not always necessary to reach for the glossary, context gives meaning. However when I did go for a definition it broke the rhythm. To give an idea of how many word/terms are used: the glossary consists of 37 pages of 25 definitions per page. Conveniently arranged by page number or by word. A good read, and since I have never been to India I was fascinated by the depiction of Mumbai, the city and it's inhabitants. I feel that good editing could have shortened the book by several hundred pages without loosing anything. Also I would have preferred to have the glossary in the book, and a few less 'foreignisms'. I would hesitate to read another book of this length by the same author. Additional note (August 2012): I've revised my opinion somewhat - I wrote the above about half-way through the book. The plot and characters (especially Inspector Sartaj Singh, , and Ganesh Gaitonde) held my interest. I had to find out how their stories developed. Why did Gaitonde build his bunker, why did he kill the person he felt bonded too, was there a terrorist plot and, if so, could it be thwarted? No putting the book down until these questions were answered ! The 'foreignisms' that slowed my reading at first I simply ignored. Then the novel just flowed. Not only would I read another book by Chandra, I've ordered his "Red Eartha and Pouring Rain". Looking forward to another engrossing read ! I would rate this 3 and a half stars , unfortunately not possible. So must stay at 3 stars. If you like sprawling narratives with dozens of characters and lots of subplots with tons of local color you'll love this book!

Kurzbeschreibung An enormously satisfying, exciting and enriching book, Vikram Chandra's novel draws the reader

deep into the lives of detective Sartaj Singh and Ganesh Gaitonde, the most wanted gangster in India. Sartaj, the only Sikh inspector in the whole of Mumbai, is used to being identified by his turban, beard and the sharp cut of his trousers. But 'the silky Sikh' is now past forty, his marriage is over and his career prospects are on the slide. When Sartaj gets an anonymous tip off as to the secret hideout of the legendary boss of the G-company, he's determined that he'll be the one to collect the prize. This is a sprawling, epic novel of friendships and betrayals, of terrible violence, of an astonishing modern city and its underworld. Drawing on the best of Victorian fiction, mystery novels, Bollywood movies and Vikram Chandra's years of first hand research on the streets of Mumbai, this novel reads like a potboiling page-turner but resonates with the intelligence and emotional depth of the best of literature.

Sacred Games is a novel as big, ambitious, multi-layered, contradictory, funny, sad, scary, violent, tender, complex, and irresistible as India itself. Steep yourself in this story, enjoy the delicious masala Chandra has created, and you will have an idea of how the country manages to hang together despite age-old hatreds, hundreds of dialects, different religious practices, the caste system, and corruption everywhere. The Game keeps it afloat. There are more than a half-dozen subplots to be enjoyed, but the main events take place between Inspector Sartaj Singh, a Sikh member of the Mumbai police force, and Ganesh Gaitonde, the most wanted gangster in India. It is no accident that Ganesh is named for the Hindu god of success, the elephant god much revered by Hindus everywhere. By the world's standards he has made a huge success of his life: he has everything he wants. But soon after the novel begins he is holed up in a bomb shelter from which there is no escape, and Sartaj is right outside the door. Ganesh and Sartaj trade barbs, discuss the meaning of good and evil, hold desultory conversations alternating with heated exchanges, and, finally, Singh bulldozes the building to the ground. He finds Ganesh dead of a gunshot wound, and an unknown woman dead in the bunker along with him. How did it come to this? Of course, Singh has wanted to capture this prize for years, but why now and why in this way? The chapters that follow tell both their stories, but especially chronicle Gaitonde's rise to power. He is a clever devil, to be sure, and his tales are as captivating as those of Scheherazade. Like her he spins them out one by one and often saves part of the story for the reader--or Sartaj--to figure out. He is involved in every racket in India, corrupt to the core, but even he is afraid of Swami Shridhar Shukla, his Hindu guru and adviser. In the story Gaitonde shares with Singh and countless other characters, Vikram Chandra has written a fabulous tale of treachery, a thriller, and a tour of the mean streets of India, complete with street slang.

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Questions for Vikram Chandra After writing his first two, critically acclaimed books, *Red Earth and Pouring Rain* and *Love and Longing in Bombay*, Vikram Chandra set off on what became, seven years later, an epic story of crime and punishment in modern Mumbai, *Sacred Games*. Chandra splits his time between Berkeley, where he teaches at the University of California, and Mumbai, the vast city that becomes a character in its own right in *Sacred Games*. We asked him a few questions about his new book.

.com: Did you imagine your book would become such an epic when you began it? Vikram Chandra: No, not at all. When I began, I imagined a conventional crime story which began with a dead body or two, proceeded along a linear path, and ended 300 pages later with a neatly-wrapped solution. But when I began to actually investigate the particular kind of crime that I was interested in, a series of connections revealed themselves. Organized crime is of course connected to politics, both local and national, but if you're interested in political activity in India today--and elsewhere in the world--you are of course going to have to address the role of religion. These realms, in turn, intersect with the workings of the film and television industries. And all of this exists within the context of the "Great Game," the struggle between nation-states for power and dominance; some of the criminal organizations have mutually-beneficial relationships with intelligence agencies. So, I became really interested in this mesh of interlocking lives and organizations and historical forces. I began to trace how ordinary people were thrown about and forced to make choices by events and actors very far away; how disparate lives can cross each other--sometimes unknowingly--and change profoundly as a result. The form of the novel grew from this thematic interest, in an attempt to form a representation of this intricate web. The reader will, I hope, by the end of the novel see how the connections fall together and weave through each other. The individual characters, of course, see only a fragmented, partial version of this whole.

.com: You interviewed many gangsters, high and low, to research your story. How did you get introductions to them? What did they think of someone writing their life? Chandra: When I was writing my last book, *Love and Longing in Bombay* (in which Sartaj Singh first appears), I had contacted some police officers and crime journalists. I stayed in touch with a few of them, and when I began to think seriously about this project I asked them to introduce me to anyone who could tell me something about organized crime. Amongst the people I met in this way were some people from the "underworld," which turns out not to be an underworld at all. It's the same world we live in, inhabited by human beings who are very much like the rest of us, even in their distinctiveness. For the most part, they were as curious about me and what I was doing as I was about them. They're not big novel readers, but they had very certain opinions about representations of their lives they had seen on the big screen: "Such-and-such film got it all wrong"--they would tell me--"don't do that." And, "This was correct, that was not." So I listened, and I hope I got it mostly right.

.com: For most American readers--like me--your story is full of slang and cultural references that we can't hope to follow. For me that's part of the charm--I feel like I'm immersed in a world I don't fully understand. Were you thinking of a particular audience as you wrote? Chandra: I wanted to use the English that we actually speak in India, the language that I would use to tell this story if I were sitting in a bar in Mumbai talking to a friend. This English would be sprinkled with words from many Indian

languages, and we would share a universe of cultural referents and facts that a reader from another country wouldn't recognize instantly. This, of course, is an experience that all of us have in a very various world. I remember reading British children's stories as a kid, and having long discussions with friends about what "crumpets" and "clotted cream" could possibly be. An Indian reader reading a novel about Arizona by an American writer might have no idea what a "pueblo" was, or why you went to a "Circle-K" to get a bottle of milk. But the context tells you something about what is being referred to, and there is a distinct delight in discovering a new world and figuring out its nuances. This is one of the great gifts of reading, that it can transport you into foreign landscapes. It's one of the reasons I read books from other cultures and places, and I hope American readers will share in this pleasure.

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.com: The movies of Bollywood (and Hollywood) are everywhere in your story, and many in your family (and you yourself) have been screenwriters and directors. For someone new to Indian film, what are some of your favorites you'd recommend? Chandra: A very small sampling from the '50s onwards might be: *Pyaasa* (Thirst, 1957); *Kaagaz ke Phool* ("Paper Flowers," 1959); *Mughal-e-Azam* ("The Great Mughal," 1960); *Sholay* ("Embers," 1975); *Parinda* ("Bird," 1989); *Satya* (1998); *Lagaan* ("Land Tax," 2001); *Lage Raho Munnabhai* ("Keep at it, Munnabhai," 2006).

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