



The Kingdom of Gods

N.K. Jemisin

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For two thousand years the Arameri family has ruled the world by enslaving the very gods that created mortalkind. Now the gods are free, and the Arameris' ruthless grip is slipping. Yet they are all that stands between peace and world-spanning, unending war.

The Kingdom of Gods Details

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Author : N.K. Jemisin

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From Reader Review The Kingdom of Gods for online ebook

Wendy says

It's taken me almost three years to finally finish The Inheritance Trilogy Omnibus. As I've mentioned numerous times before, the previous books tied me up in emotional knots. This one? Not so much.

This book follows the godling, Sieh, son of the Three who created the world and all who live in it. Their love and their jealousy almost broke that very same world and killed many of their children. At the end of the Gods War, Sieh, his father Nahadoth, and several other godlings ended up trapped in mortal bodies, enslaved to the whims of Arameri people. When they were finally freed, they had their revenge against the god Itempas who allowed the Arameri to imprison them, by exiling him to mortality. But through all of the hate in millennia that past, there was always love, and that is what Jemisin explores through the eyes of a god whose nature is that of childhood, who in turn is cursed with mortality again and forced to grow up, literally and emotionally.

Unfortunately, this was all very tedious for me. Particularly because of Sieh's nature. He is a trickster god, the god of play, and his antithesis is growing up. A Peter Pan, per se – who constantly has to remind you about all of that. And about the nature of all the other gods and godlings he meets, as well as the arrogant Arameri that rule the Hundred Thousand Kingdoms, two of whom Sieh is in love with. This book is also about the depths of loneliness that Sieh experiences and sees in those he lovehates – which Jemisin also frequently reminds the reader of.

The significant difference between this book and its predecessors is that it is told in first person through the eyes of a godling who perhaps believes he knows more about mortals and gods than he actually does. The reiteration of the nature of this people and that is exactly how Sieh sees the world and interacts with it. But it was frustrating for me as the reader to deal with. Perhaps if the story had been told through Shahr Arameri, the heir to the Arameri kingdom. Along with her twin, Dekarta, and Sieh, she makes up the third in an unusual triptych whose friendship threatens everything.

That's not the major threat to the situation though. Similar to The Broken Kingdoms, there is a group and a sudden new enemy, conveniently hidden away all this time, who seeks to end both the Arameri reign, and the reign of the gods. The Big Bad – Kahl – is meant to pull on the heart strings when we discover who he is, but his existence lacked enough justification for me to feel anything for either him, or for Sieh because of him. Magic and the power of the gods themselves feature prominently, with particular focus on how that magic is distributed through the bloodlines. I always love unique explorations of magic in fantasy stories, and for the most part, this doesn't fail me, particularly with the newer godlings and demons learning what they can go do with their abilities. Still, some of their abilities seem a bit too convenient, and the characters themselves not fleshed out quite enough for me to appreciate them.

Two whole stars go to the appearances of Nahadoth, whom I've already gushed over in a character appreciation post. The Nightlord is a beautiful and elegant creature of chaos. We have seen him in wrath, in utter desolation, in sadistic pleasure, and in passionate and complete love. Here, we get to see yet another side to his mutable appearance, as a parent who loves his son dearly. Because, while I am disappointed in this book as a whole, I have always loved Jemisin's gods. Perhaps an entire book from Sieh's point of view was too much, but Jemisin still gave me an interesting insight into the very human nature of creatures who believe themselves to be well above mortals.

www.BiblioSanctum.com

Alina says

[You will not reach the end and suddenly learn I have been talking to my other soul” **[my comment: like the 1st book in the series]** “or making a lullaby of my life for someone’s unborn brat.” **[my comment: like the 2nd book in the series]** (hide spoiler)]

Ranting Dragon says

<http://www.rantingdragon.com/the-king...>

Many fantasy fans loved N. K. Jemisin’s *The Hundred-Thousand Kingdoms*. Yet, a lot of these readers were put off by *The Broken Kingdoms* being set a decade later with an entirely new protagonist. Indeed, *The Broken Kingdoms* almost seemed like a stand-alone novel set in the same world. Fortunately, it wasn’t so. The story in *The Broken Kingdoms* was spun forth from the events of *The Hundred-Thousand Kingdoms*, and while offering a new perspective, it couldn’t exist without the first.

Much the same can be said about Jemisin’s latest novel, *The Kingdom of Gods*. This intriguing ending to *The Inheritance Trilogy* is set some hundred years after *The Broken Kingdoms*, but unites both stories in spectacular fashion. The viewpoint is that of Sieh, the trickster child godling who appeared in both previous books. After successfully writing the viewpoint of a magical blind woman, Jemisin now proves that she can also pull off a convincing first person perspective of a god.

Divine perspective

Jemisin’s trilogy seems to be shaped after Greek epics—with seemingly separate stories telling one big, epic, overall arc—and Jemisin’s gods seem to share their nature with those from Greek mythology. There are a great many of them, all related in one way or another. They hate each other and they love each other. They wage war on each other and work together when it suits them. From the perspective of Sieh, we get a deeper insight into these divine relationships. These gods aren’t human. Humans were created in their image, definitely, but there is something very different about the gods, each with their own aspects from which they derive their power. For Sieh, this is the nature of a child and trickster, and he grows powerful as he does childish things but weakens as he is forced to deal with maturity—an interesting dynamic that receives all the attention it deserves.

With the skill of an artist, Jemisin relays these aspects, turning *The Kingdom of Gods* into an exploration of the divine. It is an almost reflective, philosophical journey into the many elements of the immortal and mortal realms alike. For gods, time does not pass the way it does for us, and this shows in *The Kingdom of Gods*, making years pass in the blink of an eye while mere moments last minutes or even hours when enough happens. This is no shallow story, but an introspection of the way us humans deal with war, stress, love, and treason; thus I felt like I could relate more to the narration of Sieh than that of Oree or Yeine before him.

An evolution of sorts

Of course, *The Kingdom of Gods* again utilizes those elements that made its prequels such wonderful reads. Honestly, I’m a slow reader. An average novel usually takes me a couple weeks to read. When I finished *The Hundred-Thousand Kingdoms* in under four days, I was surprised. It was only after reading the last page that I realized what a page turner it truly was. Though *The Kingdom of Gods* is a much larger novel—at 575

pages, it is Jemisin's longest story to date—I again read it in mere days. These books aren't page turners because of their extreme suspense, though there definitely is some of that. Instead, it is the easygoing focus on characters combined with the marvelous, almost poetic prose that make these such easy, engrossing reads.

The Kingdom of Gods is an evolution of its predecessors in other ways as well. As already mentioned, there are the deep and multifaceted characters, both human and divine. The atmosphere and setting in this third volume are equally as brilliant and colorful as those in *The Hundred-Thousand Kingdoms* and *The Broken Kingdoms*. Lovers of magic, too, can rejoice, for while the previous books introduced us to an interesting and creative magic system, *The Kingdom of Gods* finally truly explores this magic in all its forms and glory.

Genre-bending fantasy

Don't expect a story as well-paced as *The Broken Kingdoms*, however. *The Kingdom of Gods* is much like Jemisin's debut, a story of a character thrust into an unlikely situation against his—or her, in the case of *The Hundred-Thousand Kingdoms*—will, where he is faced with dilemma, mystery and deathly secrets, the outcome remaining uncertain until the very end of the novel. No worries, though; near the end, the pacing truly picks up when a series of exciting events lead to a thrilling conclusion. With that knowledge, I would say *The Kingdom of Gods* is better than Jemisin's debut, and almost as good as *The Broken Kingdoms*. It is definitely a masterpiece that exceeds the fantasy genre and enters literary fiction with genre-bending and artistic creativity. I often got the impression that every word Jemisin writes serves a higher purpose, and all events throughout her story have meaning. The only exception, perhaps, is the exorbitant foreshadowing toward a certain revelation.

Why should you read this book?

The Kingdom of Gods corroborates what those who read its predecessors already surmised: N. K. Jemisin is a true superstar of fantasy literature. *The Inheritance Trilogy* may well be the single most intriguing fantasy series I have ever read, and I cannot wait to see what Jemisin has in store for us in her future novels. If you were let down by the change in viewpoints between books, I urge you to give *The Broken Kingdoms* a chance anyway. If you haven't read *The Hundred-Thousand Kingdoms* yet, you should probably run off to the bookstore or library right now. And if you have read these books, *The Kingdom of Gods* will simply be all that you expect it to be: an amazing reading experience that will leave you yearning for more. Oh, and don't forget to check the glossary at the back when you're done. It is hilarious!

Dara says

N.K. Jemisin continues to impress me. Her novels are consistently beautiful, heartbreaking, tragic, intimate, and moving. *The Kingdom of Gods* is the final book in *The Inheritance Trilogy*, shifting focus to Sieh, the God of Childhood. I always liked him in the previous books but I loved what Jemisin did with him here. How does a god handle mortality? Especially a god whose nature is childhood? What happens when he grows up?

The book is written in first person from his point of view and at times it's almost too intimate. There's no escape from Sieh's thoughts and feelings. I mean that in a good and bad way. There were moments where I felt claustrophobic. I wanted to see the bigger picture, not just the limited view from Sieh's perspective. On the other hand, the first person perspective made me care deeply for him and his predicament.

Jemisin is a master at relationships. She understands their depth and intimacy and how deeply it hurts when the bonds of trust are broken. The only other author who writes bonds so beautifully is Robin Hobb. I'll read any book by either of them.

Jemisin is not for everyone. Her writing is often flowery and it can throw some readers for a loop. If you enjoy character based stories with gorgeous prose, pick up *The Hundred Thousand Kingdoms*, or better yet *The Fifth Season* and thank me later.

A-

Felicia says

I'm torn because I think this is probably a 4 star book, as I list it, but I didn't LOVE it as much as the first two in this trilogy. I don't know why, maybe I just didn't love the characters as much, maybe the focus on the mortal people was not as interesting as how deep the relationships ran in the last two books. I almost wish this book had been about the three gods reuniting, but I dunno. Sieh is a fantastic character, and this was a really interesting direction to take him, I'm just on the fence because the first two books blew me away, and this one didn't as much. 100% will read anything this author writes though, so there's that :)

Natasa says

ASHBASKHJDFKSHkj just bought on Kindle, about to start reading.

WORDS CANNOT DESCRIBE HOW EXCITED I AM. This is me right now:

Book 3, here I come!

Edited to add review: 16th October 2011

I really, *really* wanted to like this book. Having established her incredible writing chops in *The Hundred Thousand Kingdoms* and *The Broken Kingdoms*, I expected to be wowed away by N.K. Jemisin in her trilogy's finale.

The verdict?

... eh.

I'll get the bad parts out of the way first. One thing different about *The Kingdom of Gods* was the plot; in books 1 & 2 it was more structured and carefully paced, while book 3 felt all over the place, and more than once I found myself thinking "Great. What the HECK is going on now?" It needed more coherence. After that mess, the climax was a relieving, if anticlimactic, flop.(view spoiler)

Another sore point: Sieh. While interesting, I never found him compelling. I always think of a bratty kid when he comes to mind even after reading *The Kingdom of Gods*. I never got the sense that he actually matured. Sure, giving examples of refraining to act on childish impulses could be interpreted as maturity, but that didn't sell any points for me. (view spoiler)

Sieh's supposed to be a GOD. He's lived for thousands of years. He predates humanity. His experience is

boundless in pretty much everything. Just because he's growing older doesn't mean he has to angst and melodrama his way through the book. (view spoiler)

Having already expanded on worldbuilding in books 1 & 2 of Sky and Shadow, there wasn't much to go on here. With a union of countries called The Hundred Thousand Kingdoms, much is still left to the reader's conjecture. I don't know if this is deliberate for the enigma, but I would have preferred to discover another place for the events in this book to transpire.

If it wasn't for the above, this book would get full stars.

Because it's original. The idea of an all-powerful figure falling to destitution might be somewhat of a stereotype in epic fantasy, and I think this is both the strength and weakness of *The Kingdom of Gods*. It seemed books 1 & 2 were more familiar with the generic idea of the hero being plucked from obscurity and into political intrigue and adventure, while book 3 meets with mixed success. It lacks that OOMPH that made its predecessors shine. As it stands, it's merely good.

But it makes up for that because the prose is FANTASTIC.

Jim Carrey loves his N.K. Jemisin prose.

Despite this book's drawbacks I managed to devour it in one day, it's a page turner if you will. It's not often that I get utterly sucked into a story, but this kind of writing does that to you. This is QUALITY. I'm telling you aspiring authors, if you ever write epic fantasy make sure you have N.K. Jemisin on your shelf for divine inspiration.

Overall, *The Kingdom of Gods* was OK. Not too bad, not too good. But know that I'll definitely be reading N.K. Jemisin's future works.

Yune says

Jemisin has so far proved herself able to catch my attention quickly, and hold it throughout her novel; her writing's engaging enough, full of voice and somehow reminiscent of oral tradition. She writes epic fantasy without the recycled-till-bone-dry quest structure, and her characters are full of...psychology, I guess; you can tell she put thought into the complexity of their relationships, even when they're not entirely likable.

That's one of my two core issues; none of the characters truly appealed to me. The story's told from the viewpoint of Sieh, the child-god, who (as it's acknowledged) is never very child-like to begin with, and his nature is constantly rationalized by generalities I'm not quite convinced by: children like surprises, children and rules, etc. We're also told all the time about the deep, abiding love he has for various other characters, but I really felt as though I was told about this emotion rather than allowed to see it truly unfurl.

The other is that this is initially structured as a mystery, but the solution skips off into large-scale divine events (I had the same complaint with the first book in this trilogy). It exists mostly by fiat and some glancing similarity to an existing setup. This was rather unsatisfying.

I'm unlikely to reread it, but I could see folks who enjoyed the first two also feeling the same about this one.

Bradley says

I must say that this is the best of all three.

Sieh.

He touched me just as much as he touched Shahar or Dekka. And before you start going on about how that's nasty, I mean it entirely metaphorically! Gosh, you people. I was damn close to tears an unknowable number of times while reading this. It was special in a way that all deeply mythological tales can be special, even when they tear a hole in reality to let in the Maelstrom, borrow from so many sources, and yet manage to be fully creative and original all on their own.

Was I genuinely surprised by some of their choices, or by the events that happened, or the way it finally got resolved? Yes, to all three.

I cried. It was just that good.

As for some of the things that some of you might be looking for in a progressive tale: There is offhand and natural relations between the sexes that I've come to expect from gods and godlings, only it is a bit more down to earth with more of the mortal flavor in this novel. Traditional love story, this isn't.

What it really manages to be, spectacularly, is a novel about growing up.

That in itself is the biggest source of all conflict, of course, and made so much worse because it is the god of childhood and mischief that has to undergo such a nightmare of losing everything that he is.

What an emotional ride.

Plots and other storylines were very interesting and held the rest of the tale together as tightly as anyone could desire, and there were some rather huge events that happened, satisfying my ever-increasing desire for "More, More, More" mind-blowing greatness. I truly couldn't put the novel down for the life of me. It was intelligent, so well-crafted, wise, mischievous, and eventful. And best of all, it had one hell of a great story underneath everything else that was popping.

I already knew that Jemisin was one hell of an artist, from the first novel that I read, The Fifth Season, to this third book in the wonderful The Broken Kingdoms. She's now become my go-to mastermind for brilliant storytelling, huge worldbuilding, and mythopunk craving.

So damn wonderful!

Robyn says

Although it wasn't my favourite of the trilogy, I'm giving this one five stars because it just wrapped up the entire series beautifully. That's not to say I didn't enjoy the book - I did, very much! There are some breathtaking scenes in this, and the usual host of awesome characters. Sieh, our intrepid lead, is difficult to like but

in the end so very winning. I'm so pleased I read this series!

Alex Ristea says

N.K. Jemisin is an author that I am now committed to reading everything she publishes.

Her works have a sense of poetry that has been lacking in the books I've been reading lately. She has a clear passion for language, but is not reliant on it alone. It's used to augment the story she tells, and you end up with a near-perfect blend of a good tale and "literary" prose.

For this book in particular, I fell in love with the characters and the story. A god (with a hilariously snarky personality) has to deal with becoming mortal, but it's not as much of a privileged whine-fest as you'd think. A deep and troubled history is revealed throughout the course of the novel, and it draws you in relentlessly.

To top it all off, the ending is at once unexpected, yet inevitable, leaving you with a beautiful conclusion to this trilogy.

Highly recommend that you read N.K. Jemisin!

(Also, am I the only one who pictures Sieh as Aang from Avatar: The Last Airbender? The image of the trickster riding around on a spinning ball cemented this in my head, and it can never be unseen.)

Ashley says

Here are two seemingly contradictory statements regarding this book: 1) This book is the weakest in the series; and 2) It's a good ending for the series. I don't think these two statements *actually* contradict one another, but they'll give you a good idea of my mental state during and after reading this book.

I think this book had two things working against it that weren't quite overcome in the execution. First, it's the only one of the trilogy whose main character is not mortal*. The protagonist is Sieh, the eldest child of the gods, the god of childhood and mischief. Sieh has had a rough time of it over the course of the previous books, and here it's time for him to work out his issues. Still, because he's a god, his perspective is more alien and harder to empathize with. And second, the book is about 150 pages too long. The other books were both just under 400 pages, and this one clocks in at 540 pages. I don't mind long books, but this one dragged. It took about sixty pages to set up the main conflict, whereas the other books dove right in. And it took too long for everything to come to a head.

**Yeine and Oree were both mortal for the majority of their books, and Oree was always mortal, even when she found out she was a demon.*

But with that said, I liked what Jemisin was going for here. Even if it didn't quite work out, I liked that Sieh got the chance to grow up and mature, particularly since that's not something you expect the god of childhood to do. The main arc of the book involves Sieh becoming involved with two mortal children, two Arameri twins. Their impulsive request for a bond of friendship causes Sieh to start becoming mortal, something that he wrestles with the rest of the book. His newfound mortality also causes him to reevaluate other parts of his life, even as the world threatens to erupt into chaos and war around him, not in small part due to something Sieh had a hand in eons before that now comes back to bite him in the ass.

I liked seeing Sieh's growth, and his complicated relationship with the twins was interesting, but it didn't touch me emotionally for most of the book, the way that the other two books did. The last 50-100 pages were pretty great, though. I thought the ending was great. It gave me a really satisfied feeling of completion, not just for this book and Sieh's story, but for the trilogy as a whole. I can't say any more than that without spoilers, but it does that thing that's so rare in books where it manages to surprise you by doing the perfect thing that you really should have seen coming but somehow didn't.

All in all, I'm really glad I read this series, and I can't wait to check out N.K. Jemisin's other stuff.

[3.5 stars rounded up]

Matthew Quann says

Well, this is tough to review.

I'll get this out of the way: I liked *The Kingdom of Gods* and I thought it brought a pretty satisfying close to *The Inheritance Trilogy*. Sieh was an interesting choice of POV narrator, there was still a lot of charm of the world, and some of the newly introduced characters are compelling.

But you don't want to read about the good parts, and I certainly have no desire to rewrite praise for the aspects of the trilogy I enjoyed. If you are looking for that, please check out my reviews for *The Hundred Thousand Kingdoms* (which I loved) and *The Broken Kingdoms* (which I thought was okay).

So, now I'm going to get a little critical.

I noticed a trend in the trilogy by the time I started this book. Our lead character is marked for certain death, and there seems to be no way out of their predicament. Their fate is sealed, except that Jemisin is always pulling a *deus ex machina* to save the character in some new and fantastical way. I'll admit that this whole thing works well in this book's final chapters and closes out the series nicely. With that said, if you expect Sieh to eat it on this one, you've not been paying attention.

Another thing: this book is a bit too long. Jemisin seemed to want to cram in all of her different ideas into this final volume, but the end result is a bit bloated for my tastes. Intelligently, Jemisin mixes up the characters we know from the previous volumes with some new faces. Perhaps I'm missing the point, but I felt like each of the previous volumes had stronger messages, while this one left me a little confused as to the author's intentions with the novel.

It's just, well, I expected more from this final volume. Perhaps it is a bit of burnout on the trilogy, which I read over the summer, but I just felt like I was retreading old ideas and plot lines in this instalment. Though Sieh's journey through love, maturity, reality-ending catastrophes, and politics is compelling, I became tired of his woe-is-me attitude as the novel wore on. But, I still enjoyed this book and the trilogy as a whole. *The Hundred Thousand Kingdoms* was my favourite instalment for its originality in story, setting, and writing style. Instead of growing in that respect, I felt Jemisin never felt the need to experiment or be risky with her story and writing.

With all this said, I look forward to reading Jemisin's latest trilogy sometime in the future. But, for now, I need a palate-cleansing break.

Simon Brading says

This book almost made it to four stars, but like the others in the series there was too much holding me back from enjoying it completely.

mark monday says

The Kingdom of Gods is an excellent wrap-up to Jemison's trilogy and the strongest of the three books. As with the prior novels, this one is both self-contained and made all the more rich and resonant by reading its predecessors. And as with the preceding two books, the novel is a distinctly emotional experience. The centralization of child-god Sieh as this story's narrator and point of identification is key: Sieh is both child and a being who is billions of years old; he is both a sweetly, mischievously playful boy and a bloodthirsty being who exults in slaughter; he is a youngster who spent a thousand years as a sexually and physically abused victim while also being a terrifying god who killed millions of humans in various fits of pique or rage (or - most disturbingly - under orders). He is endearing and he is horrifying. As with all people, he is neither pure victim nor pure hero nor pure villain. As with all people, he contains many selves.

Kingdom of Gods has Sieh growing up. It is a painful experience, as growing up always is. His loneliness and his longing for love, for someone he can call "his own", made this an often emotionally harrowing read. But his youthful elan also meant that his journeys are frequently given a refreshingly light and cheeky touch, despite the darkness.

Jemison is a fabulous writer. Despite the complexity of the world she's created, and its many apocalyptic upheavals, her prose remains pellucid, her pacing remains loose and casual, and her story is wonderfully intimate and personal. The entire trilogy - but especially this concluding volume - is a striking achievement.

Hirondelle says

I liked it. I enjoyed it. But not wholeheartedly. I had problems with this book, sort of the same problems I had with the whole series but crystallized more obviously in this last volume. I am going to try to explain it (and most likely fail at making any sense. But in case you really want to know what I thought of this here goes)

This series is all about major Gods (universe defining Gods), godlings and other assorted magical creatures interacting with humans in a particular universe. It's a major concept. It's epic fantasy (nitpicking: though not quite what we usually mean when we talk of "epic fantasy" likequests, medieval-tech world, dragons, etc. But it is very very epic if you take epic literally). In the whole series, how the characters feel about each other (love, hate, jealousy, sex or its equivalent) is important plotwise. The gods' motivations are often feelings like jealousy and love. This makes it easy to relate for some (like me. I love angsty emotional stuff), while at the same time it might be at the root of some controversy in reactions to this series.

I usually have a problem with plots when characters are much too powerful like Gods. Sandman works for me but that is the exception rather than the rule. It's hard (for me) to relate to a suprahuman divine force as if

it were a real human character. It's not. Human concerns in a suprahuman entity can make it seem petty, or constrained or just unlikely. And as side note, I also have problems, when divine billions of years old forces have defining changes happening on screen so to speak. It should make the plot of anything where that happens very special, but instead it just wakes disbelief in me.

The whole series uses this concept, particularly that within the plot of the series, Gods make universe changes, motivated by feelings (romantic, sexual of a kind) for other Gods and a few assorted humans. I admit, the whole concept is IMO difficult to do in a way that totally convinces me - and it did not totally convince me. In the first two books our main PoVS are not divine or totally aware of divine epic forces around them or their role, and I found that much easier to relate to. On this third and final (?) book, our narrator is Sieh, oldest of the godlings. His PoV was often delicious but my disbelief suspension was not at all smooth. And there are other issues - main mystery was telegraphed in advance, some things seem just unlikely (Gods as powerless as humans wringing hands in distress, humans with unbelievable power and knowledge all acquired off screen), and it is just a bit too full of angst and melodrama for my taste. Mind you, angst and melodrama are particular addictions of mine, but here there was just a bit too much of it all the time. I did enjoy this, just with reservations. And I recommend it, particularly if you are not likely to have the same issues (gods as main characters, lots of focus on love as changing the universe literally, angst and melodrama) as I did.

Some random notes:

- the second book, The Broken Kingdoms has a sort of inclusive (euphemism) ending. There is a bonus standalone story here which essentially resolves that, I can see while it could not be published before book 3, but still, Broken Kingdoms is IMO not complete without the short story here.
 - I read this as each book was published, with intervals between the books and it was a problem to remember all details in between books. This is much better read in one go, IMO.
-

Rachel says

If this had been the first book, I wouldn't have read the other two. In fact, after reading this one, I went back re-read the first one to try to recall what I had liked about the series in the first place.

OH YEAH: That book had consistent character development, measured pacing, and a coherent plot.

I didn't hate The Kingdom of the Gods. Really, reading this book was kind of like visiting a good friend from middle school, but discovering she's gotten really into Scientology and it's all she wants to talk about now. It's nice to see her and all, but also confusing and uncomfortable, and I don't really want to get together again any time soon.

Kerry says

I've just finished this and I find myself feeling very emotional about it in a way that I can't explain. It's not the "blown away" feeling I had at the end of The Broken Kingdoms; this is something quieter that's developing as I keep digesting what I've just read.

It started almost light and fun, totally appropriate for Sieh's nature but as - for reasons it took the whole book for us to understand - he matured and grew, the tone and strength of the story did too. I loved Sieh, I have from the beginning, but it was because he was mercurial and snarky and fun. By the end, that too had

matured and grown, in a way that made the end (or perhaps, the apparent end, before the coda) all the more textured and strong.

It was only as I got to the end of this book that I realised that in many ways, the entire trilogy is about loneliness. That's what triggered pretty much everything, from the beginning to the end. It was never preached or made obvious, but it was there underlying everything.

I didn't know I was going to be so moved by this book, but as I said at the beginning, it grew on me slowly, building as I reached the end. And oh, the ending...

I read it and I thought "oh, I wish it had been easier, but that was right and true". I had the same reaction at the end of the previous book, but it was even stronger here because I wished for a tied-up-with-a-bow ending for the characters. I don't know that I actually wanted one, especially at the expense of the power of the story, but I loved them all, so I wished they might get one. They didn't and I didn't. We got something better.

And then, just to throw me further off guard, Jemisin threw in the coda, tossed everything around again and gave me an even better ending, still without bows and ribbons, just with a sense of it being totally *right*. And happy too, with just a touch of the bittersweet, which is something she is very good at.

Finally, in the "extras" at the back of the book, she gave me a short story that did pretty much exactly the same thing, with the story *Not the End* adding a coda to the right ending of The Broken Kingdoms that completed the last possibly unfinished piece of the entire arc (although it would have been perfectly fine to leave it that way because she had already ended it right at the end of that book).

The whole story, the trilogy, is finished and complete. It's full and done and *right* and I have been very, very happy to be able to follow it.

So I guess that's the feeling I couldn't describe; it's fulfillment and satisfaction, that sense of a story told right and finished right, but with just a bit of sadness because there's no need for more.

Thank you Ms Jemisin for both the story and the feeling. You're permanently established on my auto-buy list.

P.S. I'm rather proud of myself that I did pick up the parallel between the Three and the three before it was made explicit in the book. (And I think that's vague enough not to be spoilery for anyone who hasn't read the book yet.)

Nikki says

It took me a long time to get round to reading this. I started and stopped a few times. I think mostly I just didn't want it to come to an end -- and I didn't want to know if something bad happened to a character I loved. N.K. Jemisin is not exactly gentle: Madding, anyone? The ending of The Broken Kingdoms?

Anyway, it turned out to be every bit as readable, well paced and absorbing as the other books. I fell totally in love with Dekka from the beginning, and wavered desperately over Shahr, hoping she'd come down on the right side. I was deeply involved in the family, torn by all the conflicting loyalties and needs of the characters.

I think Jemisin wrapped the series up well. There's always more I'd want to see, with a world I loved so

much, but I like it the way it is too. She has a way of breathing new life into ideas that I'd be tired of elsewhere, and her trick with narration is a joy to read. The one part that didn't ring true was the chapter from Shahar's point of view, and that wasn't a big problem.

Hopefully I will now get round to the new books faster than I got round to this.

Hannah says

I liked this more as the conclusion of a trilogy than as a book in its own right. It is no secret that I am absolutely in love with N. K. Jemisin's writing and her brilliant imagination. This book is not exception to this; it is in parts brilliant, poignant, moving, and beautifully crafted; however, for me it did not work quite as well as the previous two books in this trilogy.

This time around we follow Sieh - a decision I was immediately in love with because as you can see in my reviews for *The Hundred Thousand Kingdoms* and *The Broken Kingdoms*, he is one of my all-time favourite characters. In the beginning, I loved his narrative voice and the way it differed from both Yeine and Oree. Sadly being in his head proved to be not as much fun as I thought - as he becomes mortal early on he stops being quite so different and otherworldly and as such did not really feel like the Sieh we got to know earlier. I did adore his relationship to both Shahar and Dekka in all its complicated and destructive glory, so there's that.

Ultimately, this book is as much about Yeine as it is about Sieh (much in the way the first book was as much about Nahadoth as it was about Yeine, and the second was about Itempas as much as Oree) and I love what N. K. Jemisin did here. As the series progresses it becomes less clear black and white and becomes more grey: much like the gods and goddesses it concentrates on - I love how clever N. K. Jemisin's overall plotting is and how tightly constructed and how brilliantly her metaphors work.

While I found this book a tad too long and Sieh's voice not as convincing as N. K. Jemisin's other protagonists', it is still such a satisfying conclusion to a trilogy I adore. So, yes, still in love.

Josh says

The Kingdom of Gods in the final novel in the Inheritance trilogy, one I was anticipating greatly after reading and loving *The Broken Kingdoms* (and to a lesser extent, *The Hundred Thousand Kingdoms*). In short, this is a strange and unconventional book/story, which does give it a certain originality and freshness, but is also slightly dissatisfying in the way it forgoes some of even the most basic writing principles.

My biggest problem with *The Kingdom of Gods* was that there never seemed to be one definite point to the story; something the narrative and characters were working towards. Instead, there were several that Jemisin flits in between constantly, leaving the reader confused and most of the story underdeveloped and a little pointless. It seemed like in an effort to make the book longer she halfheartedly added in a few more characters and twists, but then decided part way through to make one of these irrelevant twists the actual point and conclusion of the book.

There was a complete and utter lack of foreshadowing which gave me the impression that Jemisin was actually making it up as she went along. Random events and characters and even major plot developments would simply occur out of nowhere with no kind of pretext. I remember writing this about *The Hundred*

Thousand Kingdoms; just because it's fantasy doesn't mean you can make shit up. Some of Jemisin's intrinsic reasoning was so flimsy and flawed that I really questioned how well she had planned the book because it made the story utterly transparent.

While the history of Jemisin's world and its gods is quite interesting and has been thoroughly explored by this book, the logic is still very flawed. The three Gods (Nahadoth, Yeine and to a lesser extent Itempas) are admittedly omnipotent and during their designated time of day, omniscient. This begs the question then, how does anything escape or oppose them? In some cases Jemisin presents a half-hearted excuse, but in others the fact is blatantly ignored. In one chapter it is clear that Nahadoth hears whatever Sieh says at loud, and potentially whatever he thinks, and then not very much later, Sieh brings up something which he is somehow keeping a secret from Nahadoth. Me no comprehende. In fact, none of the events which lead to the end of the book should have been able to happen.

There were several antagonists in this book, one in particular who brings about events which (I think) becomes the main point and climax of the story, but all of whom we know absolutely nothing about. It got a bit ridiculous. Jemisin invents characters, literally out of nowhere, and then fails to give them any kind of character development or role other than to appear when needed and give the story a little (or gigantic) push. Kahl and Usein were the biggest offenders.

While Jemisin's writing is easy to read (most of the time) and her stories are a breath of fresh air, I was incredibly disappointed and let down with this book. As per my review of *The Broken Kingdoms*, I felt that she had remedied the flaws from *The Hundred Thousand Kingdoms*, but it seems they have just come back ten fold in this last book. I don't see how she could go from book two which had a definite, clear objective and a cast of impressive characters to this. The fact that it was the final book in the trilogy was also a disappointment; nothing was revealed or resolved at all - in fact only new and irrelevant things were added. The one resolution that has been building across the three books was instead left completely by the wayside - an absolute crime!

In my opinion readers should not even bother with it and just pretend the series ends with book two.

On a side note, there was one line which I thought was quite entertaining and made me laugh out loud; "I suspect that if Wrath got through this day with his position intact, he would soon put his soldiers through a heavy training course on Gods, the Quick Recognition and Not Attacking Of."