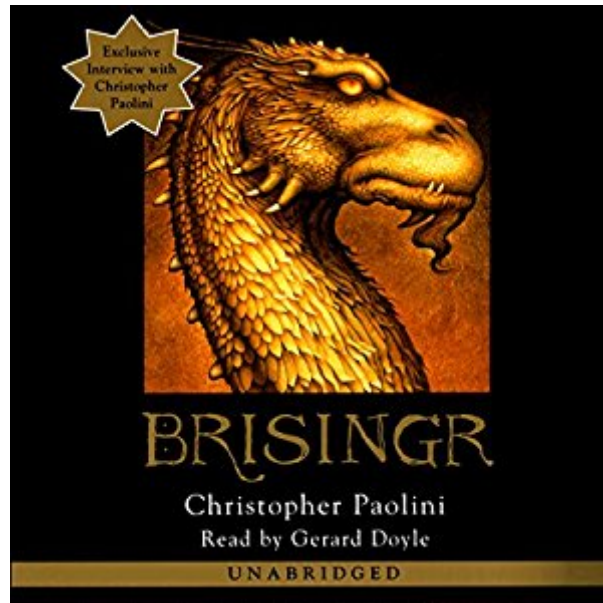


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Brisingr: The Inheritance Cycle, Book 3



Synopsis

Experience the bestselling phenomenon of *A Ring of Fire*, now in a deluxe edition! This deluxe edition includes deleted scenes, never-before-seen art by the author, and a guide to dwarf runes. Following the colossal battle against the Empire's warriors on the Burning Plains, Eragon and his dragon, Saphira, have narrowly escaped with their lives. Still, there is more at hand for the Rider and his dragon, as Eragon finds himself bound by a tangle of promises he may not be able to keep. First is Eragon's oath to his cousin Roran: to help rescue Roran's beloved from King Galbatorix's clutches. But Eragon owes his loyalty to others, too. The Varden are in desperate need of his talents and strength—as are the elves and dwarves. When unrest claims the rebels and danger strikes from every corner, Eragon must make choices—choices that take him across the Empire and beyond, choices that may lead to unimagined sacrifice. In Eragon lies the greatest hope for a better Alagaësia. Can this once simple farm boy rise to become the leader he must to unite the rebel forces and defeat the king? A #1 New York Times Bestseller A #1 USA Today Bestseller A Wall Street Journal Bestseller Publishers Weekly Bestseller An IndieBound Bestseller

Book Information

Audible Audio Edition

Listening Length: 29 hours and 39 minutes

Program Type: Audiobook

Version: Unabridged

Publisher: Listening Library

Audible.com Release Date: September 20, 2008

Language: English

ASIN: B001GE4OBK

Best Sellers Rank: #39 in Books > Audible Audiobooks > Children's Books > Science Fiction & Fantasy #48 in Books > Audible Audiobooks > Children's Books > Fiction #49 in Books > Teens > Literature & Fiction > Action & Adventure > Fantasy

Customer Reviews

I'm not your typical Eragon basher. I find the professional Eragon detractors tiringly obsessive, and every time someone clogs up a message board with another hey-this-is kinda-like-Star Wars post he's SURE is pure unprecedented genius insight, I'm certain an angel loses his wings. Unfortunately, the series is growing into the complaints. Paolini does have talent, but his sales figures and

incredible life story have seemingly allowed his manuscripts to go unchecked, and his writing flaws are getting worse, not better. Three major problems with "Brisinigr": 1) It's way too violent. It opens on a group of fanatics who slice off their own limbs to prove their faith, whose rituals we observe in loving detail. (The head priest has lopped himself down to just a torso.) We soon continue to a torture victim whose eyes have been pecked - eaten - out of his face. "Gore" is Paolini's favorite word, particularly when it is "smeared" on something, and we get endless graphic depictions of Roran's hammer smashing an enemy soldier's skull/throat/arm/spine, its owner rejoicing in the carnage. I don't expect war to be bowdlerized, but the book revels in charnel for its own sake and is too bloody for readers under thirteen. 2) Eragon has become a bit of a sociopath. A reunion with one of his childhood bullies - who's just been through horrific torture - becomes a control-and-humiliate fantasy that's disturbing. When the typically closed Arya touchingly recounts her love's recent death and how it stole all joy from her world, Eragon's heart is unmoved; he feels only irritation and jealousy, fuming that he will "not be discouraged in his suit". (Has he been reading "The Game"?)

Like a good number of people who've reviewed this book, I'm a writer who's hoping to get a fantasy novel published. Along the way, I've purchased and read my way through a lot of fiction to train myself; "Brisinigr" is, by far, the most important book I've read since I first began my training. When I bought this, I told myself, "I don't care if it's good or bad. I just want to learn something from it." At a gut level I knew it would be disappointing. I sensed it when I first picked up the book and held it in my hands. It's more than a year later, and it's taken me this long to read through the book twice, and I still don't remember most of what happened in the book. But here's the truth: It was a purchase I'm proud of. I've read hundreds of reviews of the book and at least a thousand of the entire Inheritance Cycle, and I've come across a lot of great advice. But nothing has helped me more than actually struggling through the book. By reading it word for word, I got to step into Paolini's shoes and understand his thought processes as he wrote the book. As a result, it's taught me some things to keep in mind as I write fiction. Here are a few that tie into my issues with "Brisinigr": 1) Eragon is worsening as a character. I can't get around it. The more I read his dialogue, the more I can't stand him. There's nothing that I can relate to. There's nothing I can admire. There's nothing that makes me want to keep reading about him. Of course, he still has to defeat King Galbatorix, but there's nothing else in his life or personality that I can fall back on. Every word out of his mouth sounds forced: the more I read his dialogue, the more he sounds like Paolini instead of like a fresh, original character with a mind of his own.

I was disappointed when I first heard some months ago that the Inheritance trilogy would, in fact, become longer. Part of me wonders if the 4th book won't also end up being too long, and needing to be split. Eragon certainly has more to do now than he did at the end of *Eldest*, and Paolini has made it clear that whenever Eragon swears an oath to someone, we're going to devote a whole lot of time to watching him do it. Given that Eragon swears a new oath every 50 pages or so (give or take), it may be a while before he gets caught up. I have long since given up on the tiresome fantasy series of Robert Jordan, Terry Goodkind, and the like as I noticed that after about the 3rd or 4th book, nothing new happens. A series should be short, maintain our attention, and always keep in mind the primary conflict between hero and villain. Books one and two of the Inheritance cycle did this. At the end of *Eldest*, Eragon has three things that need to be done, fulfill his promise to Roran, return to Oromis, and defeat Galbatorix. The first of those is finished in the early pages of the book, but from there, we spiral away from the story and into tiresome cliché. Eragon spends pages moaning and groaning about how he has been forced to kill, but it never amounts to anything. Eragon and Roran spend pages pontificating at each other in conversations that make each of them sound as though they were raised in the hearts of academia, rather than on the farm. As an aside, the characters talk way too much in this book. For pages. One wonders when they pause to take breath. Even other characters notice this "He certainly talks a lot," says Saphira at one point. Yes, I suppose he does. But then, so do you, my dear blue dragon. So do you...

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