



# Brisingr

*Christopher Paolini*

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**Brisingr** Christopher Paolini

Oaths sworn... loyalties tested... forces collide.

It's been only months since Eragon first uttered "brisingr", an ancient language term for fire. Since then, he's not only learned to create magic with words — he's been challenged to his very core. 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 adventure 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 will take him across the Empire and beyond, choices that may lead to unimagined sacrifice.

Eragon is the greatest hope to rid the land of tyranny. Can this once simple farm boy unite the rebel forces and defeat the king?

## Brisingr Details

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Author : Christopher Paolini

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# From Reader Review Brisingr for online ebook

## Lauren says

So, I was a little disappointed with this third installment of Paolini's Inheritance "Cycle" now - since he changed the game and made this a 4 book series instead of 3, as it was originally intended.

The story was good and what I have come to expect from this series. But honestly, it did not have to be 748 pages long. I understand the author's desire to flesh out his characters, but the way that he kept going back and forth between the different characters I found annoying. The descriptions of the fights did not have to be as gory or detailed as he made them, nor as long as he made them. I had several guesses going throughout the book about how the plot would unfold and I ended up getting it right - though the character I thought was being set up to die did not. There are also points of the book where I can clearly see familiar plot points that I have seen in other books or series, like Star Wars or LOTR.

I also found Paolini's waxing on religion and philosophy through his main character annoying - it's as if he is trying to make this series more poignant than it should be - because after all, it is just a good fantasy tale at its core and I feel like he should just stick to those roots.

I will be interested to see how Paolini wraps this complex story up. He has woven a lot of moving parts together and they are all pretty complex and I wonder how the climatic battle between good and evil will finally play out. I just hope I won't have to wade through another 800 some pages to get to the end.

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## Trina (Between Chapters) says

If you want a story with awesome dragons and magic, this is a series to check out! I listened to this on audio and it was SO engaging. This book had a lot of action sequences, as well as many moments that were packed with emotion. What a great blend! Uhhnn, I just love it.

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## Jedidiah says

I love this book. I wish it was longer. Amazing!

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## Bibiana says

I just completed reading Brisingr, and I must say that I was very impressed with the plot!

To compress all of my thoughts and the plot in to only one word, this has to be it - Unpredictable.

Certain events that happened in the book really took me by surprise and I have to applaud Christopher Paolini to even think about such a complex plot. I could hardly guess what might happen in the next few pages, and the only way for me to find out was to keep my head buried deep within its depth.

Seriously, any reader who has followed the cycle closely will be in for a big surprise! That, I can promise you!

One word of advice: Do not let the horrible movie of the first book tarnish your impression of the cycle. That is probably the last thing you'd like to do. (:

I am also very eager for the next and final book to arrive. It was a bit saddening to know that Brisingr is not going to be the last one and us fans will have to go through another few years of torment to find out the ending of Eragon and Saphira.

But until then, may your swords stay sharp and let us meet at the gates of Uru'baen for the final blow!

(whoo, I managed to write a review that didn't have any spoilers!)

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## Swankivy says

An extremely long-winded "full" review by me for this book is on my site [here](#).

Everyone's been asking me to review the third book in this series, so here I go. In case you didn't notice, it took me over a thousand days to force myself to tackle it, but I decided my Labor Day weekend needed to be ruined by something.

My review is pretty much a ramble about everything I disliked about this book, but I'll try to keep it relatively short.

**The author still has basic storytelling problems.** The main one I keep noticing is that he is trying to work description or exposition into the action more, but it still reads like he's stopping the "movie," ZOOMING IN ON EVERYTHING, and then pushing PLAY again when he's done. We nearly always get an extremely detailed description of every weapon, every person, every room, and every setting the characters encounter, and the adjectives used aren't connected to actions or attitudes. Or if it's exposition, maybe we'll have someone cast a spell, and then the action pauses while we endure two paragraphs of narration about other caveats to the spell that could have been applied but aren't useful here, and what might happen if it fails, and all kinds of trivia about other magics that are like this one--none of which end up being important in the scene. He's still failing to filter these observations through the minds of his characters, which dooms the narrative voice because it takes us OUT of the moment every single time.

He has also made some poor choices with apparently unintentionally sexist phrases and disturbing attitudes toward women, most notably by "telling" that Arya is brave and independent and capable but "showing" that she is not any of these things because she needs to be rescued AGAIN. There were so many other people Eragon could have had to rescue from imminent death, and yet again Paolini chose Arya as the damsel in distress. She holds her own and later saves his ass once too, but framing women like this suggests that the strong ones are the exception to the rule. And sometimes, Roran talks like a rapist. It's really uncomfortable:

Katrina: "My, you are bold, dear sir. Most bold indeed. I'm not sure I should be alone with you, for fear you might take liberties with me."

Roran: "Liberties, eh? Well, since you already consider me a scoundrel, I might as well enjoy some of these

liberties."

Katrina: "You're a hard man to argue with, Roran Stronghammer."

So, take note, dudes. If a girl says she's worried being alone with you might lead to you pressuring her, you might as well actually do it since she thinks that way about you anyway. Such coquettish banter, this.

Add to that the fact that Saphira's narration is really obnoxious and recoil in horror at some of the untidy retcons Paolini tried to force into the story, and you have a very good reason to believe this fellow has not learned from experience.

**Bad Narration:** Stylistically, narration is pretty terrible in this book. The similes and metaphors are especially galling, and I noticed that a disturbing number of his comparisons involved geological themes. I mean everything was hard "as diamonds" or heavy "as lead" or bright "as gold." No one can just be "distinguished"; she's "the most distinguished, like an emerald resting on a bed of brown autumn leaves." Someone should tell Paolini we don't need everything compared to something else in order to understand it. Even a monster's blood, which happens to be blue-green, is described as "not unlike the verdigris that forms on aged copper." Coming across "Her tears appeared like rivers of silvered glass" just made me groan. And how about "Red as a ruby dipped in blood, red as iron hot to forge, red as a burning ember of hate and anger. . . ." So . . . was it red? As red as HATE and stuff? Don't forget to dip red things in other red things so you can go off on how red they are! And let's not forget "A flock of starlings darted across the afternoon sky, like fish through the ocean." 'Cause "a group of animals moved through their habitat, like another group of animals moving through their habitat" really helps us see it better? And the biggest problem with it is it's not just distracting and unnecessary; sometimes they place an alternate image in your mind and draw your attention AWAY from the object or situation he is describing.

The unnecessary description is especially pronounced when it comes to describing weapons. Paolini devotes an inordinate amount of time to his descriptions of swords and other tools. One of the shorter descriptions was as follows: "[A] bizarre implement: a single-edged weapon, two and a half feet long, with a full tang, scale grips, a vestigial crossguard, and a broad, flat blade that widened and was scalloped near the end, a shape reminiscent of a dragon wing." I found one sword description--for a sword the protagonist only used for a couple chapters--at a mind-blowing two hundred words, and don't even get me started on the chapter where Eragon actually makes a sword that matters. Twelve pages of excruciating detail explain how exactly he made the sword, and it reads like an instruction manual. (Because Paolini freely admits he was fascinated with a certain Japanese swordmaking book at the time. Gee, you can't tell.) It's like if you just wanted to watch a crime thriller and twenty minutes of the footage involved an autopsy detailing exactly how the victim died. Some of the descriptions actually truly do not make sense, such as the description of Arya's voice as "Her low, rich voice contained hints of rustling pine needles and gurgling brooks and music played on reed pipes." Can you imagine that? Someone's VOICE having all those things in it? Considering the gurgling, I think Arya may need a doctor.

And let's not forget our old friend the unnecessary speech tags.

"But how could you prove that?" objected Eragon.

::sigh::

I shouldn't have to say it again, but if the WORDS THEMSELVES are an apology, an agreement, or an objection, you DO NOT NEED TO IDENTIFY THEM AS SUCH with your speech tags? ARE YOU

## ALLERGIC TO THE WORD "SAID," MY DEAR BOY?

("Yes, yes he is," said the exasperated author of this essay.)

And my favorite, of course, was when I encountered a single sentence that was 307 words long. Also known as "this is where the editor fell asleep." The narration described all the dwarves who were sitting around a table, and the sentence contained 9 semicolons, 28 commas, and 26 descriptive adjectives. When the final dwarf was described as "she of the nut-brown skin marred only by a thin, crescent-shaped scar high upon her left cheekbone, she of the satin-bright hair bound underneath a silver helm wrought in the shape of a snarling wolf's head, she of the vermilion dress and the necklace of flashing emeralds set in squares of gold carved with lines of arcane runes" . . . I really thought I was going to shoot myself.

**Bad Dialogue:** Two big problems. One: everyone--no matter their education--talks as though they are royalty, and it is uncomfortably unnatural. Roran, the illiterate farm boy, says "You dote upon her words as if each one were a diamond, and your gaze lingers upon her as if you were starving and she a grand feast arrayed an inch beyond your reach." You'd never guess his job is beating people to death with a hammer. Two: Other people's reaction is to praise their verbal abilities. This happens like six different times in the book, and I am convinced it is an attempted Jedi mind trick on Paolini's part. A character says something awkwardly phrased, long-winded, and overly ornate, and another character tells him how poetic he is or expresses amazement and surprise at his eloquence. Is he just trying to convince us that's so? (The "cursing," which happens a couple times when characters who are very angry spew out a stream of obscenities, is especially inappropriate. They all sound like they've been taking insult lessons from the French Taunter.)

And I probably don't have to say why a fantasy novel that actually contains the phrase "Die, puny human!" should be punished and reminded to go on the paper.

**Predictable Plot Elements:** This book is riddled with "revelations" that are written as if they will be a surprise to the reader, but I feel almost insulted when the narration suggests I didn't know. Take for instance monsters that are left for dead and **actually aren't**--wow, never saw that coming! Or a girl being revealed as being pregnant after **her "secret" was already referred to multiple times, including her acting weird whenever having children is mentioned**. How about when a character mysteriously referring to his "hearts" instead of his "heart" turns out to--oh my gosh--actually be foreshadowing? Yeah. It's really insulting.

**Nonsensical, Contrived, or Contradictory Plot Elements:** The most obvious and most drastically awful problem with this book is that the magic system continues to be incoherent and continues to get worse. People cast spells that go against the rules of spellcasting, or in a couple cases contradict everything Paolini has said. (Especially one scene where Eragon saves himself from an attack without using conscious thought or magic words; he has no time to compose a spell either mentally or verbally, and so he just "reweave the fabric of the world into a pattern more pleasing to him." This is established as NOT how magic works.) He also gets a ridiculous magic sword that bursts into flames for no reason every time he says the magic word for "fire," and seems shocked that fire was produced even though he didn't try to cast a spell. Guess what? Saying "fire" in the Ancient Language WHILE THINKING IT WAS A CURSE WORD and NOT KNOWING HE EVEN HAD MAGIC was how Eragon accidentally cast his first spell in the first book. Why is it so unbelievable now? Eragon also randomly guesses--on the first try--another character's true name, by which he can control him with magic. This wasn't a person he knew really well (Arya suggests Eragon doesn't even know her well enough to guess her true name, but he figured out the true name of his cousin's fiancée's dad), and there's no precedent for this random true name discovering in the book, before or since. In fact, when Eragon's worried that Galbatorix might guess HIS true name, Arya completely dismisses it as impossible. Huh?

Eragon denies Roran's request to be made more powerful through magic because he would "lose whatever strength or speed" that Roran would gain from it. This isn't how magic works in his story either. When he cursed Elva to grow up too fast, he didn't literally lose years. When he heals people he doesn't lose his own health. Admit it, Eragon. You just want an excuse to be the most badass in the story. It seems like Paolini's magic system only makes sense in weird little pockets of logic that wouldn't actually add up to a comprehensive set of physical laws. And you know why he does this? Because he constructs his physical laws around what he wants to happen instead of having things happen that reflect the physical laws.

There is also a consistent, disturbing trend for Eragon and Saphira to threaten people, barely suppress their own violent intent, and behave like tyrants. Saphira snorts fire at someone who said she couldn't have mead (after which he changes his mind right quick, and it's written as funny), and she attacks a tree spirit when it doesn't answer her fast enough. Even worse, Eragon tortures a blind man and banishes him (then gets emo about what HE went through having to do that), ignores a man's mortally ill wife to go drinking with his buddies until he's reminded again to heal her, and seriously considers taking the dwarf council hostage if they don't vote how he wants them to. It's horrible, and yet the narration treats Eragon as though he is a gleaming hero.

A hole: Paolini writes in English. The language of the humans is never named, but we just understand that it's the common language. Its not having its own name doesn't fit in with anything established in the story, and he keeps calling it "Eragon's own tongue." C'mon Paolini. Name it. You name everything else, including swords, and you name your main characters three or four times depending on who's talking to them. I bet you named your buttcheeks. You can name the language.

Arya tracks Eragon down at one point, and when he asks how she found him, she explains that "A Rider does not walk unnoticed in this world, Eragon. Those who have the ears to hear and the eyes to see can interpret the signs easily enough." She goes on for a while and it's clear he basically leaves a track in the air. I hereby dub this the Scent of Rider Farts. Which is going to bite Paolini in the ass really hard, if pretty much anyone can track him due to his being unable to walk unnoticed in the world. Perhaps his Protagonist Powers will counter this tremendous disadvantage?

I also have a problem with the magically enhanced soldiers the evil king sends at Eragon and his allies. They've been modified to not feel pain. This somehow makes them harder to kill, which makes no sense. They only die when they're hacked apart or beheaded, like zombies, but if the only reason they keep advancing when they're mortally wounded is that they don't feel or fear pain, it seems ridiculous that mortal injuries don't still make them go into shock or bleed to death. Painless soldiers actually shouldn't be harder to kill.

The aforementioned retcons mostly involved changing Eragon's known father from Morzan to Brom. In order to make Brom fit as his father, an entire chapter devoted to unpacking misconceptions and exposing lies he'd been told had to be inserted, wrapped up by a conveniently "recorded" memory Saphira had kept for Eragon in which Brom confessed to being his father. There were so many holes that had to be plugged and so many queries that ended in "Well Brom never told anyone why he did this or that" that I felt very strongly that this was an attempted twist that fell as flat as M. Night Shyamalan's movies starting with *Signs*. I imagine Paolini just got tired of being told he was writing *Star Wars* in Middle-Earth and decided to undo Luke Skywalker being Darth Vader's son.

And as a good thing about the book, I chuckled when Eragon asked if there was anything he could do to appease the dwarf clan that hates him and Orrik replied, "You could die." Yes, you could, Eragon. Why don't you get on that?

I must say this was a terribly difficult book for me to read and I honestly do not think Christopher Paolini is improving as a writer. There were perhaps three places in the book that I was interested in what was going to happen, and there were MANY places where I honestly would have just put the book down and not thought of it again if I weren't trying to review it critically. It's frustrating, because Paolini has determination and imagination, but his incredibly debilitating flaws are his inability to write character and his absolutely tone-deaf prose (especially since he decorates it after the fact with gaudy adjectives resembling fake versions of the gemstones he's always shoving into his similes). If he would learn to write people as if they were something other than plot devices and learn to stop writing narration as if he is an overenthusiastic performer, he might improve. Until he does so--until he realizes he ought to--he will continue to be a lucky kid who grew up to be a below average writer . . . an artist whose art is only admired by those who don't know better.

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## Hasham Rasool says

I really like this book a lot. Alhamdulillah.

I thought 'Brisingr' is a lot better than 'Eldest'.

Paolini is a good author.

Oromis, Glaedr and Angela are one of my favourite characters.

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## Cory says

**“The purpose of life is not to do what we want but what needs to be done.”**

**1. Sentence:** *“Eragon stared at the dark tower of stone wherein hid the monsters who had murdered his uncle, Garrow.”*

What the fart.

Seriously.

WHAT THE FART.

This series goes downhill **rapidly** with every book I read. I really liked the **first book**, I found the world-building to be amazing and original, even though I noticed the similarities to other fantasy novels. I didn't mind, though. The **second book** was then a big disappointment, completely dull and long-winded. So now, here we are with the third book in the series, ~~Brisingers~~ **Brisingr**, probably the most boring drivel I have ever read.

If you asked me what exactly happened in **Brisingr**, I would have serious problems attempting to answer your question. Let's see what the blurb has to say about that.

Eragon, Saphira and the Varden survived a **colossal battle** against Galbatorix' warriors.  
*No really, it was colossal.*



Eragon is reminded of several **promises** he once made to a bunch of people.  
*Shouldn't of done that, dude.*

Eragon travels the kingdom in order to **keep those promises**.  
*A man's gotta do what a man's gotta do.*

Eragon must continue impersonating **hope**.  
*Or at least try to do so.*

Well, isn't that exciting. No, it is not. What the blurb managed to summarize in, like, nine sentences took Paolini 763 pages of lengthy rambling. Or 24 audio CDs for that matter because I had the pleasure to listen to the audio book while struggling not to fall asleep during it. Which is quite dangerous if you, like me, listen to audio books **while driving**.

Frankly, *Brisingr* more felt like a gory blood feast than a fantasy novel.  
It didn't even take ten minutes into the book and I was already completely grossed out. It didn't get better afterwards.

I cannot even count how many fights I had to listen to; fights that were described **disturbingly** vivid, in shocking, bloody detail. Slit throats, knives being drilled into heads and a lot of beheading and slashing... gross. Not only was it really sickening but it also became rather repetitive after the 2507th fight. For what kind of audience was this book actually written for, I wonder? *Children?* I think not. Well, I **\*hope\*** not, but who knows. I certainly wouldn't recommend this book to anyone under 18 years. Oh, and neither to anyone over 18 years while we're at it.

I got the impression that the author grew tired of all these *boring* dwarves, elves and dragons. I mean, after two books about this *childish* stuff it starts to wear out, doesn't it. So, what would be the obvious solution to make things more thrilling again and add a never known level of gore? That's right, an **army of zombies**, of course! I'm rather baffled as to what place freaking zombies have in a fantasy novel but ... there they were. *Laughing* zombies. I laughed at them, too, because it just was *that* ridiculous. To be honest, at that point all the hope I had left for the *Eragon* series went down the toilet, with a loud flush.

Listening to the ever ongoing violence almost physically hurt my ears. However, the characters themselves ignored all their injuries surprisingly well. If **\*my\*** hand got cut off, I'd certainly not tell everyone that it's NO BIGGIE and **hardly a wound at all**.

I'd really like to know Jaime Lannister's thoughts on this.

[image error]

Also, who cares about a bloody combat, nay, a **colossal battle against a zombie horde**, where thousands of fellers died a horrible death. Let's not bother with that nor shed any tears, let's have a wedding instead! And there the wedding preparations began, everyone was happily running around, blissfully ignoring the heaps of corpses all around.

Way to go.

~~Fred~~ Eragon has always been one of the dumbest characters I ever encountered but I usually could bear his

dumbness by simply ignoring him and concentrating on something more interesting. As nothing interesting at all happened in *Brisingr* this became a real problem and I had to realize that Eragon still is an idiotic, arrogant, self-important and self-righteous twat-waffle. How can he even **begin** to think he has the **right** to simply decide things over people's heads and keep secrets from them just because **he**, being the bigheaded douche he is, thinks it's for the better? And we're not talking about random strangers here, no, he's doing that to family members, people who trust him and naively believe every word that comes out of his mouth. It just makes me **angry**.

What makes me angry, too, is the fact that Eragon had to transform into a freaking ELF to be able to save the entire kingdom/world/universe. Obviously, the message being sent here is that being human just isn't good enough!

Other characters were more or less forgotten, until Paolini all of a sudden remembered them and threw them into the story like dusty chess pieces. Orin didn't even appear until the middle of the book and when he did, nothing of the old, grumpy, likeable dwarf was left. He got moved around the political chessboard, then disappeared again when he had served his purpose for the story. Nope, that's certainly **\*not\*** how you maintain your characters.

Just like in *Eldest*, endless chapters were spent on unnecessary, long-winded, tiring ramblings about jewelry, power structures, cooking and eating habits including the concept of being vegetarian (which Eragon clearly never fully understood), plus completely redundant scenes that were explored in full length, but had no actual significance to the plot. For instance, does anyone remember the long-drawn-out conversation between Arya and Eragon in the woods, when she suddenly created some strange grass ship and Eragon was all "*oh*" and "*ah*" about it? I wouldn't wonder if you forgot about it because that ship actually served no other purpose than *to be there* and add some fluff! It was probably supposed to tell the reader THAT THERE'S MAGIC IN THIS WORLD. WHICH WE ALREADY KNOW AFTER TWO BOOKS, THANK YOU VERY MUCH.

The goal clearly was to hide a nonexistent plot under a cover of lots of fancy words. At some point I was actually **\*screaming\*** in my car because I couldn't bear this superfluous nonsense anymore! I well remember which scene caused my yelling. Roran and Katrina decided to marry, consequently a ceremony was held with Eragon solemnizing the marriage. Such a ceremony naturally includes some kind of speech and vows.

**What I expected:** A somewhat brief description of Eragon's speech and the couple's vows. Ta-dah! Marriage done.

**What I got:** A fully written out wedding speech right down to the last detail - three times in a row! Because, of course, Roran had to repeat each and every sentence as his vow, and Katrina had to do the same once more. Instead of using a simple "Roran/Katrina repeated it", it all got copied and pasted again. Way to gain a few pages!

**T-I-R-I-N-G, I'm telling you.**

Not only was the writing verbose, it as well was downright ridiculous. What's up with all those "*silent smiles*" going on? Last time I checked smiling didn't make any noise, so why the frack are you pointing it out *over and over again*. Annoying.

Also, this book and it's similes, I can't even. If you think **Shatter Me** is filled with lots of stupid similes and

metaphors, you should definitely check out the Eragon series. Puts everything into perspective.

**"She gave an abrupt, choked laugh, the sound of water falling over cold rocks."**

**"Eragon realized she was crying, thick tears rolling from the outer corners of her eyes, down her temples, and into her hair. By the stars, her tears appeared like rivers of silvered glass."**

**"Calm as a mountain lake, Nasuada arranged her robes before answering [...]"**

**"Silence reigned for a quarter of an hour until Eragon said, 'Urgals.' He let the statement stand for awhile, a verbal monolith of ambivalence."**

What. A *verbal monolith of ambivalence*????

This book is a prime example of how to **not** write a book/bore your readers to death. There were no major twists and turns, not even the one I was secretly hoping for... (view spoiler)

Well, yeah, a few things got revealed, some of them really sucked for Eragon, I'll give him that.

Anyway, I will finish this series! I kind of see it as a challenge now. One could say I will go down with this ship, drowning in a sea of utter boredom, engulfed by waves of regret and fatigue.

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## **Alena says**

For the love of all that is good and decent in the world, MAKE THE EXPOSITION STOP!!!

I didn't think it was possible for this series to get worse after *Eldest*. I was wrong. This book is nearly 800 pages of pointless adjectives, with perhaps six pages' worth of plot... most of which is just review (described in *\*excruciating\** detail) from the previous books.

Don't waste your time or money... unless you really need a cure for insomnia.

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## **Carminé says**

### **Viaggio al centro della terra (e sempre più giù)**

Ammirabile valanga di fulminanti supercazzole con lo scopo di far vedere quanto è bello 'sto fuocherello e la radura attorno; e poi osserva la lama, scegli la tua spada, guarda che bel catalogo; ma non dimenticare i Ra'zac e la figura di merda prevista dal copione per evidenziare il power-up che c'abbiamo qui (utilizzo del bastone di legno per fare più figo).

Ah, sono tuo padre: commozione a comando, anche se il tutto è stato capito diciassette anni prima della

rivelazione.

E comunque risulta palese che Paolini nel finale abbia avuto un attacco di squacquero, vista la patologica fretta con cui risolve uno dei pochi momenti importanti della saga.

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## **Mindy says**

I'm sure I'll get hate comments for this rating. But I just was bogged down by Paolini's formal and dry descriptive text. Maybe I'm just too far removed from the other books these years later. I really liked the first two, I just couldn't get into this one. I feel like the story just sort of meanders around.

(SPOILER ALERT) The wedding scene was particularly terrible. It was so long and drawn out. I don't like to go to long drawn out weddings in real life. Reading one was that much worse. (END SPOILER)

There were a two things that propelled me through the book. 1. what happens with Murtagh. 2. Do Arya & Eragon get together. Yet again, I feel as if things just sort of meandered about, story lines just got smooshed and pushed together.

Also, Eragon was so whiny. It reminded me of one of the Harry Potter books (maybe OOTP) Where Harry's character just got on my nerves. Eragon was on my nerves throughout the book. I felt like he was sort of having himself a little pity party.

Maybe this is all because Paolini is so young and started these books so young. The first book was sort of carefree for me. It was fun and exciting. The second began the bogged down descriptive nature of what has apparently become Paolini's adult style. It's very disappointing.

Perhaps if the book lost about a third of it's over descriptive text it would have been a much better, and tidier read. I rarely give up a series, but I think for the next one I'll just ask someone how it ends, instead of trying to force myself through what is likely to be another 500 pages at minimum.

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## **Mel says**

This series keeps getting better and better! i think what makes this series so enjoyable for me is the fact that I love the narrator in the audiobooks. I feel like if I didn't have that like for him I might not enjoy the books as much but I love them dearly.

The world this author has created is so intricate and detailed and every character is so well written and developed that I applaud his writing.

I think Eldest is still my favourite so far of the 3 I've read, but I really enjoyed Brisingr.

(view spoiler) It seems really out of place to me. I don't really like the inclusion of it and to be honest I don't see the purpose to it. I just find myself not caring about it as much.

Love this book though and I am starting Inheritance right away!

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## Kass says

This book should be called Blahsingr because all it is is 800 pages of Blah Eragon, blah Roran, blah Arya, blah Orik, blah Galbatorix (which I'm certain is a new prescription drug for indigestion), blah, blah, blah.

We all know Paolini killed his trilogy by turning it into a "cycle" but making us read through another 784 pages after his horrific second book, Eldest, was grounds for banishment to the Empire's dungeons.

The book basically had no plot, just a bunch of diversions to keep you reading thinking something big was going to happen. Did I really have to read an entire chapter on how Eragon made his sword while an elf was controlling his body? Or all that super-cheesy heart-of-hearts rambling? And what of Katrina's father? Who cares??? It's a recap wherein no new characters or real plotlines emerge. Rather, the author spends his time further developing his characters and setting us up for the big finale - the showdown between Eragon and Galbatorix, and possibly something with Roran - like he'll become a Rider or hero of some sort due to his supernatural strength, and something with old Murtagh and Thorn - who just won't die. All of this will no doubt occur after we've read 600 more pages of recap in the final book of the cycle.

Still, I have to keep reading because I know by the time two years passes and the final book comes out I'll have forgotten how lame two out of three of these books were and will pick it up and read the ending and hopefully be shocked to learn that Galbatorix wins and all that is good in the world is gone because that is the only way Paolini can surprise us at this point.

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## Kyriakos Sorokkou says

Σουβλ?σαμε και τα αρνι?, τα φ?γαμε, τα χων?ψαμε, τα χεσ... και σχεδ?ν π?ει κι ο μισ?ς Απρ?λης και πλησι?ζει στο τ?λος του ?που θα π?ρω για τ?ταρτη και τελευτα?α φορ? βιβλ?ο του Παολ?νι και θα μ?θω επιτ?λους π?ς τελει?νει η ιστορ?α που ?φησα ατ?λειωτη απ? το 2010 και δεν συν?χισα ?ταν π?ρα το τ?ταρτο βιβλ?ο δ?ρο το 2014.

?πως και με το προηγ?μενο εδ? υπ?ρχει ξαν? βελτ?ωση στη γραφ? και στην ιστορ?α, εμβاث?νεται περισσ?τερο το ιστορικ? υπ?βαθρο της Αλλαγισ?ας, οι ?ρωες ε?ναι πιο καλ? σμιλευμ?νοι πλ?ον και η ιστορ?α ?χει π?ρει μια τελικ? και ?γρια τροπ?.

?ταν αργ? βιβλ?ο να πω την αλ?θεια αλλ? δεν με κο?ρασε. Μ?νο τρ?α σημει?α βρ?κα βαρετ?.

1) 10-14 σελ?δες αν?λυσης και περιγραφ?ς σπαθι?ν, πελ?κων, ξιφ?ν, σπαθ?ν κι εγ? παθ?ν σε ?λη αυτ? την περιγραφ?

2) 10-14 σελ?δες αν?λυσης και περιγραφ?ς της πολιτικ?ς και οργανωτικ?ς ιστορ?ας των ν?νων, λες και παρακολουθο?σα ντιπ?ιτ υποψηφ?ων βουλευτ?ν. δε χ?ρρορ!

3) 10-14 σελ?δες αν?λυσης και περιγραφ?ς της τ?χνης της ξιφοποι?ας με αποτ?λεσμα να μπορ? πλ?ον μ?νος μου να φτι?ξω μια σπ?θα διακοσμημ?νη με δρ?κους στη λαβ?.

Σε δ?κα μ?ρες θα ξαναμπ? στον κ?σμο του ?ραγκον για μια τελευτα?α φορ?, μ?χρι τ?τε: Ε?θε τα ξ?φη σας και τα μυαλ? σας να παραμε?νουν κοφτερ?.

Βαθμολογ?: 8/10

Υστερ?γραφο: Το 1ο βιβλ?ο π?ρε ?να 6/10, το δε?τερο ?να 7/10, το τρ?το ?να 8/10, για να δο?με το τ?ταρτο π?σα θα π?ρει.

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### Rebecca Honeycutt says

Is it just me, or is this series on a serious downward spiral? *Eragon* was uninventive but entertaining; *Eldest* was a bit of slog, but pulled through in the end; *Brisingr*, however, just left me exhausted and annoyed. At least half of this novel could have be edited out, and as with the previous two books, Paolini seems more interested in showing off his vocabulary (both English and invented) and in delivering lengthy, detailed battle scenes than in telling a compelling story. Oh, and.....SPOILER BELOW....

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.....what's up with the Eldunari? Horcruxes much? The whole series has been a cup of Tolkein, a dollop of McCaffrey, a dash of Lackey, and now we're adding a teaspoon of Rowling. When *Eragon and the Deathly Hallows* comes out, I'm just going to skip to the end.

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### Ahmad Sharabiani says

Brisingr (The Inheritance Cycle, #3), Christopher Paolini

Brisingr or, The seven promises of Eragon Shadeslayer and Saphira Bjartskular , c 2008

Brisingr is the third novel in the Inheritance Cycle by Christopher Paolini. It was released on September 20, 2008. Originally, Paolini intended to conclude the then Inheritance Trilogy in three books, but during writing

the third book he decided that the series was too complex to conclude in one book, because the single book would be close to 1,500 pages long. A deluxe edition of *Brisingr*, which includes removed scenes and previously unseen art, was released on October 13, 2009. *Brisingr* focuses on the story of Eragon and his dragon Saphira as they continue their quest to overthrow the corrupt ruler of the Empire, Galbatorix. Eragon is one of the last remaining Dragon Riders, a group that governed the fictional nation of Alagaësia, where the series takes place. *Brisingr* begins almost immediately after the preceding novel *Eldest* concludes.

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