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Chainfire: Chainfire Trilogy, Part 1 (Sword Of Truth, Book 9)



Synopsis

“How much of this blood is his?” “Most of it, I’m afraid,” a second woman said as they both rushed along beside him. As Richard fought to focus his mind on his need to remain conscious, the breathless voices sounded to him as if they were coming from some great distance. He wasn’t sure who they were. He knew that he knew them, but right then it just didn’t seem to matter. The crushing pain in the left side of his chest and his need for air had him at the ragged edge of panic. It was all he could do to try to pull each crucial breath. Even so, he had a bigger worry. Richard struggled to put voice to his burning concern, but he couldn’t form the words, couldn’t get out any more than a gasping moan. He clutched the arm of the woman beside him, desperate to get them to stop, to get them to listen. She misunderstood and instead urged the men carrying him to hurry, even though they already panted with the effort of bearing him over the rocky ground in the deep shade among the towering pines. They tried to be as gentle as possible, but they never dared to slow. Not far off, a rooster crowed in the still air, as if this were an ordinary morning like any other. Richard observed the storm of activity swirling around him with an odd sense of detachment. Only the pain seemed real. He remembered hearing it once said that when you died, no matter how many people were with you, you died alone. That’s how he felt now - alone.

Book Information

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Customer Reviews

A weak, repetitive plot mars the ninth novel in bestseller Goodkind’s Sword of Truth fantasy series

(after 2003's *Naked Empire*). The story opens promisingly enough. Richard, Lord Rahl, ruler of D'Hara, seeker and bearer of the Sword of Truth, is sorely wounded in battle. Healed by the sorceress Nicci, he regains consciousness only to discover his wife, Kahlan, is missing-and no one believes she exists. Meanwhile, the armies of Emperor Jagang, leader of the brutal Imperial Order, threaten D'Hara. Distracted by Kahlan's disappearance, Richard refuses to lead troops against Jagang's forces, insisting his people must stand up for themselves. Bargaining with the witch woman Shota, he trades the Sword of Truth for information on Kahlan and learns of "chainfire," hidden in "the place of the bones in the Deep Nothing." Journeying there, Richard discovers chainfire is a spell capable of unraveling existence. Meanwhile, the Sisters of the Dark have stolen two of the three boxes of Orden, seeking to call the Keeper of the Dead to life. Even fans will be disappointed by the minimal action and lengthy speeches that slow this juggernaut of a novel to a tedious crawl. Hopefully, Goodkind has positioned all his pieces and the pace will pick up in the next installment. Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. --This text refers to an out of print or unavailable edition of this title.

Praise for Terry Goodkind: 'A real born storyteller' Anne McCaffrey 'Everything one could ask for in an epic fantasy' Publishers Weekly --This text refers to an out of print or unavailable edition of this title.

Other than the complaints brought up didn't bother me as much as it did others. He is preachy but for some reason his preachiness doesn't bother me nearly as much as Jordan's constant male bashing, or three page descriptions of rooms never to be seen again and ponytail tugging. The plot is sluggish but again, did you read any of Jordan's middle and later books or George Martin's last two? This plot flies by in comparison. What really annoyed me no end is him spending pages hammering an idea or concept into your head over and over again until you had no choice but to skip past it. You don't have to tell me 7 different ways that Richard doesn't eat meat in the space of 2 pages. And as someone else mentioned, he really doesn't need to recap earlier books so thoroughly as he does. Not a whole lot of action but I did enjoy the character interactions and he has a way of making me really feel good about certain actions characters occasionally have. I must admit that Richard seems to not listen to his own preachiness when he abandons all to find his lady. And he clearly stole from Thomas Covenant the way Richard can't master his powers. I think it would have been nice if he was more God like than he is by book 9. And maybe an author needs to be bold and stop the Lord of the Rings formula of breaking up the main characters and sending them on

separate quests so much. Oh and the main plot. I am of two minds of it. It's sort of annoying after awhile hearing how everyone thinks he's crazy. It seems EVERY chapter another thing comes up that is sure to prove Richard right. Only to make him look even more insane when it doesn't. I like the way that is building but in turn, enough already, we get it. Everyone thinks he's nuts. No one remembers but him. Stop banging it over our heads already. All in all it's not a bad book. Just more of the same and cut out some of the unneeded words.

The plot elements are fairly interesting. It's a bit like the Illiad ("Just one damned thing after another"). There is still a lot of faux-libertarian/monarchist ranting, which we have learned simply to skip (this really, really helps), and the hyperbole continues to be a problem. The grammar problems continue apace in contrafactual-conditional constructions. Large sections are thoroughly over-written, with hyperbolic descriptive passages going on for page after page after page (much of it repetitive -sorry, couldn't resist) for a scene that can really only cover about five minutes of actual time. It's not exactly Dickens's opening to "Bleak House". In addition to long rants against socialism, democracy, and pacifism (too much Ayn Rand in the author's youth, one suspects), the author really likes detailed descriptions of torture. These get old fast. Again, skipping by to the actual activity of the story after a page or two of this can help. The introduction of a lot of technical jargon about magic is welcome, but it would be better if it developed an actual comprehensible structure to the subject instead of just introducing random argot. The help of a mathematician or physicist would be useful here. Speech is often too colloquial for its setting. Even in highly formal settings we have people saying (always), "Like I said, your ExcellencyÃ¢ÂÂ". Reading these aloud to my wife I often change them to "As I said", something the author has NEVER written. This particular diction would be reasonable if it characterized the speaker's lower educational status or inability to recognize the circumstance in which s/he speaks, but it doesn't seem to be used in this way. Even the characters of the highest level of intellectual and social development speak like this. One suspects that the author, in real life, has never said, "As I said..". We are happy to be on the the last book. Some Ursula LeGuin or even some Asimov would be a great antidote. Maybe the translation of Thucydides we just downloaded will be nice. But perhaps, as a breather, the latest #1 Ladies Detective Agency book is what we need (before the Thucydides). Michael Ryan

I hate to give this book only three stars. It is an important part of the series, and it isn't even bad, but it has a slower feel than the other books so far. It is a very good setup for the next two book in the sub-series within the Sword of Truth series. Really, anything in this series is better than most other

books, but my review of three stars is meant to be interpreted as a rating of the books within the series, and not an indication of the overall quality of the book itself. I understand that might not be completely fair, but Goodkind sets the bar extremely high with this series. Richard wakes to discover Kahlan missing, and he goes through the book, in various states of emotion about it, trying to figure it out. To his frustration, he tries to find out if anyone alive remembers her, and tries to piece everything together in his own unique way despite it seeming like she never existed. Goodkind definitely conveys Richard's frustration and occasional despondency to the reader, and maybe that is why the book doesn't feel quite as awesome as the first eight in the series.

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