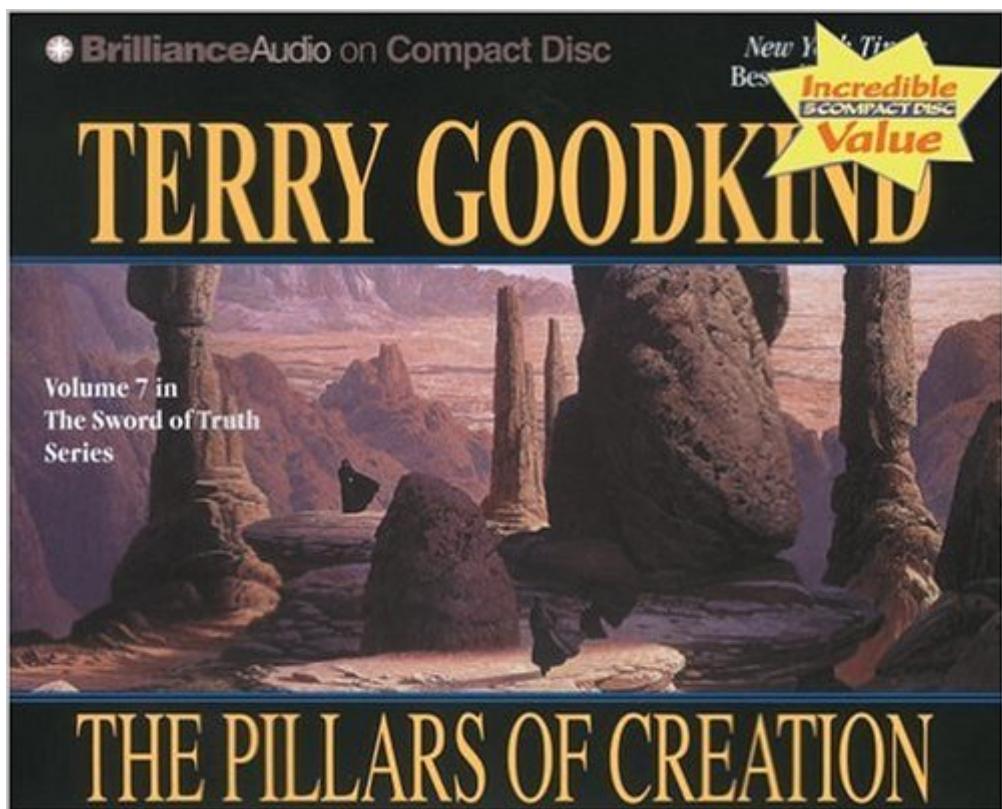


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# Pillars Of Creation, The (Sword Of Truth)



## **Synopsis**

Tormented her entire life by inhuman voices, Jennsen seeks to end her intolerable agony. She at last discovers a way to silence the voices. For everyone else, the torment is about to begin. Richard Rahl and his wife, Kahlan, have been reunited after their long separation, but with winter descending and the paralyzing dread of an army of annihilation occupying their homeland, they must venture deep into a strange and desolate land. Their quest turns to terror when they find themselves the helpless prey of a tireless hunter. Exploited by those intent on domination, Jennsen finds herself drawn into the center of a violent struggle for conquest and revenge. Worse yet, she finds her will seized by dark forces more abhorrent than anything she ever envisioned. Only then does she come to realize that the voices were real. Staggered by loss and increasingly isolated, Richard and Kahlan desperately struggle to survive. But if they are to live, they must stop the relentless, unearthly threat that comes out of the darkest night of the human soul. To do so, Richard will be called upon to face the demons stalking among the Pillars of Creation. --This text refers to an out of print or unavailable edition of this title.

## **Book Information**

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Best Sellers Rank: #4,978,187 in Books (See Top 100 in Books) #49 in Books > Books on CD > Authors, A-Z > ( G ) > Goodkind, Terry #3433 in Books > Books on CD > Science Fiction & Fantasy > Science Fiction #4005 in Books > Books on CD > Science Fiction & Fantasy > Fantasy

## **Customer Reviews**

I don't know quite what to make of this book overall, so I'll start simply by stating the following: Goodkind's fantasies are about people, not worldbuilding. He's made that clear both in and out of his novels. However, even with that in mind, I don't know what to make of it when the main

characters we've grown to know and love over the course of six massive novels don't even show up until the last fifty pages of the seventh, and then only as a segue into the eighth. After getting over my initial shock, I was both pleased and disappointed with this work. I'm glad that Goodkind had the guts to tell the story how he wanted to tell it, instead of catering to the fanboys. He had a character that will clearly be a very important part of the rest of the series (now contracted through Book 10), knew he couldn't tell her story merely in flashbacks, and so gave her a whole novel. Unfortunately, her story just wasn't terribly compelling. Like all of Goodkind's novels, this was a quick read, but many of the chapters seemed pretty inconsequential, or possibly too sequential, just an excuse to get the characters from point A to point B. As I've said, this book focusses on new characters. The main character, Jennis, is likeable and easy to feel for. Unfortunately, the same is not true for this book's main antagonist. Not only is he so utterly inhuman that I couldn't connect with him at all, but Goodkind seemed, as is too often the case, to downplay the power of others in a attempt to make him more powerful. Over the course of this story, we run into Zedd, Nathan, Adie, and other familiar characters...but never for long, and none of the scenes show the wit of their characters. Indeed, while many of the characters are interesting, they mostly also happen to be boring.

I have anxiously been awaiting this book to hit the shelves, and I can't tell you how many times I have reread Faith of the Fallen in preparation for Pillars of Creation coming out. Faith of the fallen is one of those rare books that really stand out amongst it's peers, but in reality has no peers due to the incredible rhetoric and imaginative writing of Terry Goodkind. But I am not reviewing that book. I fell in love with the Sword of Truth series from the start. I had been reading Jordans book feverishly until they started to become boring, and dependably dull. His series started to flag (I feel) by the 6th-7th book and it has been downhill ever since. Goodkind to me took some of the same ideas as Jordan in writing a series, but I feel as though he learned from Jordan, and didn't make the same tired mistakes. Goodking constantly kept his characters moving, growing, the plot shifting, and new wonders appeared in every book. It is for this that I have revered the series up until the last book. This new book by Goodkind is a good book. I will give him that. He is a very proficient writing, and has used the land he created almost in a selfish way I feel to explore ideas beyond the regular scope of his novels. I will explain. The book is about children of Darken Rahl that were saved from summarily being killed at birth as Rahl's are wont to do. These children by the storys beginning have grown to adulthood, and have been on the run from the ruthless minions of house Rahl their entire life. Though the lifelines of these children start out simply and independant, their stories quickly link up, and crisscross each other until the end of the novel.

OK, OK, it's fantasy. Earth's rules of science and physics don't matter but in many places this book fails to adhere to the rules of common sense. Also, I thought the editing was poor. There were spots where it felt like Mr Goodkind took a break then started writing again before he re-read what he had just written. One such error comes to mind where two full sentences repeated just two paragraphs apart. I don't mind letting a few nonsensical things slide, but there are so many big and little screwy things here that it was impossible to reconcile them short of turning off your brain. Here are a few examples in no particular order (a few spoilers noted with '\*\*\*\*'):<sup>\*</sup> Jennsen is selectively ignorant/knowledgeable, observant/unobservant, or strong willed/easily manipulated depending on what is convenient at the time throughout the story to maintain the weak plot.<sup>\*</sup> The Emperor's key strategists are not very strategic, nor does he listen to them.<sup>\*</sup> Doesn't the existence and knowledge of these "holes in the world" make places like the Wizard's Keep a whole lot less threatening? If the Emporer knew about Jennsen why didn't he use her to assault the Keep? Or, why didn't Richard use her (or someone like her) previously - wasn't one of the main themes of a previous book based around trying to get past the magical safeguards of the Keep?<sup>\*</sup> The Emperor losses a million plus units of his army to an unknown force that strikes at the heart of his camp and his response is basically, "oh well, it'll take a little time to rebuild." Yeah, this guy is going to have many followers...<sup>\*</sup> Tom covertly follows Jennsen (who is in the middle of this million plus unit army) in a horse drawn wagon.

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