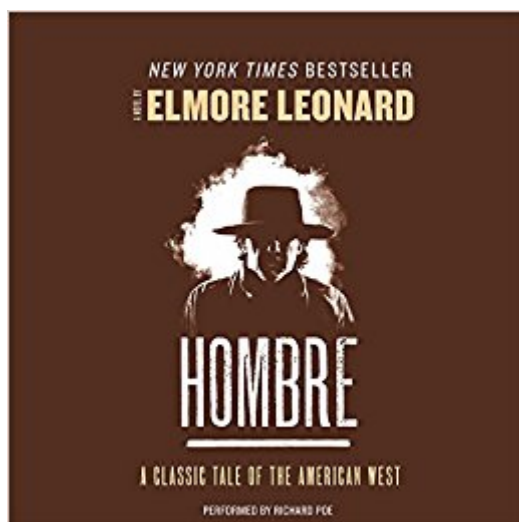


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# Hombre



## Synopsis

[Read by Richard Poe] Grand Master Elmore Leonard is justifiably acknowledged as "the best writer of crime fiction alive" (Newsweek) -- and, in fact, one of the very best ever, alongside other all-time greats like John D. MacDonald, Dashiell Hammett, James M. Cain, and Robert Parker. But he has also many acclaimed masterworks of American western fiction to his credit -- including *Hombre*, the basis for the classic Hollywood motion picture starring Paul Newman. Set in Arizona mining country, *Hombre* is the tale of a white man raised by Indians, who must come to the aid of people who hate him when their stagecoach is attacked by outlaws. As thrilling as his contemporary novels of crime, double-cross, and murder in Detroit and Miami, *Hombre* is Elmore Leonard at his riveting best -- no less than one would expect from the creator of U.S. Marshal Raylan Givens (*Justified*).

## Book Information

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## Customer Reviews

"Although known for his mysteries, Elmore Leonard has penned some of the best western fiction ever." --USA Today "A classic" --[Amazon](#). Leonard's writing style is as effortless and enjoyable as watching a good movie." --Portland Oregonian

John Russell was raised as an Apache, and even served as a member of the tribal police. Now the time has come for him to leave the San Carlos reservation far behind and live again as a white man. The stagecoach passengers he's traveling with want nothing to do with this man they call "Hombre," forcing him to ride in the boot with the driver. But they change their tune when outlaws ride down on

them. Suddenly they all must rely on Russell's guns and his ability to survive in the desert. They shunned John Russell, and now they must follow him . . . or die. --This text refers to the Paperback edition.

I haven't read anything by the author, nor viewed the movie adaption so can't compare the two however it's no secret that I enjoy a good "western". The story unfolds through the eyes of Carl Allen who is a passenger on a stagecoach that is waylaid by robbers. Among the passengers is John Russell a white man who spent his early years living amongst the Indians. This is a novel of prejudice and greed versus survival and moral integrity. Good versus evil. Loved the setting and the style. The delivery suited the environment the barren and arid desert. Enjoyed the characters presented here, particularly the enigmatic and taciturn John Russell who walks between two worlds. This is more of a longer length novella but well written I thought and offers more than just a novel of the western genre.

I've been a fan of the film *Hombre* since it came out. I only got around to reading the novel 40 years later. Though more of a novella than a novel, it's an excellent read, full of trenchant dialog and well-realized characters. For fans of Elmore Leonard, it's a must-read. If you haven't seen the film adaptation, it's interesting that so much of the dialog from the book made it into the screenplay. A great read for a plane trip or sitting on a beach.

I think my expectations were too high. If you've seen the movie with Paul Newman and Richard Boone, then you know the story. If you haven't seen it, you should. The movie was true to the book and more entertaining.

Far better than the Paul Newman movie. I didn't have high hopes for the book after watching the movie, but the book is far better. Mr. Leonard's westerns are awesome and far better than any recent ones.

Although I had seen the movie version many times, I felt the need to read the book, and I found it enjoyable. Few movies ever come close to being as good, or better, than the book they are based on, but some do just that (*Jaws* by Peter Benchley comes to mind as a great example of a book made far better by the movie). This is another great example. The movie screenplay was far better than the novel, with richer dialog and added characters. The movie is among the best westerns ever

made, mainly because of acting, direction, and virtually every other reason. Paul Newman was perfectly cast (except that in the book he was only in his early twenties). Richard Boone and Diane Cilento's characters were added to excellent effect. The characters in the book are fleshed out to perfection in the film version. That said, the book is still a great one, and well worth reading.

This is one of those books that grab you by the balls and don't let go. By the end I could barely stand upright. And boy, was I thirsty. Wonderful. Elmore Leonard can only be admired, not imitated. What I wouldn't do to be able to write like that.

Elmore Leonard is not nearly as well known for his Westerns as his hardboiled crime dramas, but in fact he is one of the finest writers in the genre of the past fifty years. This is partly because he is simply one of the finest American writers period. He is famous for writing some of the hardest hitting, purest prose during his lifetime. There is nothing flashy about his writing. My guess is that a glossary of all his words would tally less than 400 words in all. There probably aren't more than 20 words of more than two syllables in the entire book. Some paragraphs have few two syllable words. This apparent simplicity can mask what is in fact a stunning virtuosity. Leonard is known as a writers' writer and this will escape no reader who pays close attention to the deceptive sophistication of his style. The story he tells here is a simple one. Leonard is hardly the first to depict a Western hero. Nor is he the first to depict a hero who possessed outsider status. John Russell, the "hombre" of the title (and "hombre" here really has a similar sense as "Mensch" in Yiddish), is a white man who was raised in his formative years as an Apache. He is the result of white, Apache, and Mexican cultures, yet doesn't completely fit in any of them, though he seems most comfortable as an Apache. Though treated with disdain by his fellow stage coach passengers (actually, they travel in a mud wagon), he becomes their only hope after bandits hold them up. Russell is striking for being treated as both heroic and extremely capable, but not impossibly skilled as many Western heroes are depicted. Though a good shot, he misses more than he hits his target. Though most of his decisions are good ones, he isn't infallible. The novel is remarkable for how sympathetic Native Americans are depicted. Written in 1961, Leonard anticipates the far more positive treatment of Indian characters in the seventies and beyond. The central crime in the novel is one perpetuated against Indians, just as the protagonist is a product of Apache culture. I highly recommend this novel. It is yet another example of Elmore Leonard's consummate ability as a writer, as well as being a first rate Western. It truly is Leonard at his very best.

Elmore Leonard is a master of character development and the ability to put you into a time and place you've never visited before. "Hombre" is perhaps the best of his many Western tales. As with many of his other novels, there is a movie based on this one. This story is one of my favorites--it shows in a very unusual way the notion that the honor and dignity in which a person holds themselves is that which defines them most. The film was perfectly cast with a young Paul Newman in the lead. This is one instance where the film is very true to the book, and I very much enjoyed the book even though I read it long after I'd first seen the film. Like "3:10 to Yuma," "52 Pickup" and "Get Shorty" (to name but a few), Leonard's novels and short stories are all very "cinematic" in that you can see the action unfolding in your mind while you read the book as well as you can on the screen. I highly recommend both a reading of this novel, as well as a viewing of the fantastic film.

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