



## A Bride's Story, Vol. 1

*Kaoru Mori, ? ?, William Flanagan (Translator)*

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## A Bride's Story, Vol. 1 Kaoru Mori , ? ? , William Flanagan (Translator)

Acclaimed creator Kaoru Mori (Emma, Shirley) brings the nineteenth-century Silk Road to lavish life, chronicling the story of Amir Halgal, a young woman from a nomadic tribe betrothed to a twelve-year-old boy eight years her junior. Coping with cultural differences, blossoming feelings for her new husband, and expectations from both her adoptive and birth families, Amir strives to find her role as she settles into a new life and a new home in a society quick to define that role for her.

## A Bride's Story, Vol. 1 Details

Date : Published May 31st 2011 by Yen Press (first published October 15th 2009)

ISBN : 9780316180993

Author : Kaoru Mori , ? ? , William Flanagan (Translator)

Format : Hardcover 191 pages

Genre : Sequential Art, Manga, Graphic Novels, Historical, Historical Fiction, Comics, Romance



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## From Reader Review A Bride's Story, Vol. 1 for online ebook

### Liz says

Oh. My. God. Just...OMFG. The artwork in this is...I have no words. Nothing good enough, anyway. Sumptuous, I think, is the closest I can come. Breathtaking, magnificent, awe-inspiring, they all work, but it's really something you have to see to believe. That's a phrase used a great deal, "You have to see it to believe it!" But in this case I think it's very true. The detail put into the art is simply unbelievable. The mangaka states she was fascinated with the culture of the 19th century silk road, and you can see the sheer depth of both her love for this period and the amount of research she put into it.

The thing is, it's not just the detail artwork, although that will blow you away, it's also the story itself. We're introduced to a time and culture that's absolutely alien to most Westerners (and many Easterners, I'd imagine, as well). The main character, Amira, is from a different tribe and just as much of a stranger as we are, so we learn along with her (and learn about her and her culture at the same time). A single panel can show so much, from bread making to table settings, to a scene showing this extended family each doing something different as they talk together, going about diverse daily routines that are so completely divorced from anything we as modern, first worlders do.

This is very much a slice of life type story at first, showing how the bride and groom in an arranged marriage try to learn about and adapt to each other, as well as the bride's attempts to be helpful to her new family, to fit in even as she stands out. It's a learning experience for everyone involved, including the reader.

A bit of drama and suspense does come later on when Amira's family (read: the men, because that's how things are; women are property of the men in their families) decides that they need her more as a bride to secure an alliance with another tribe and attempt to take her back. Amira's new family objects to this. The elder grandmother of the family, Balkirsh, does so vehemently. The situation is temporarily resolved, but that's the key word, temporarily, and that leaves an "edge of the seat" feeling lingering throughout. Great storytelling.

I wanted to give this five stars. No, I mean I *seriously* wanted to give this five stars. I haven't come across a manga like this in...ever, really, and I can't say enough good things about it. I can, however, point out the three things that took away that last star.

As I'm coming to find with most translated works, there's translation fail going on here. There are the usual issues such as turns of phrase and honorifics, which can be argued is just being nitpicky. However, there's the main character's name. Why on earth would they call her Amir when it's really Amira? That just makes no sense. What was the point of defeminizing a perfectly good woman's name? And there are the silly little changes, like changing Tileke's love of falcons to hawks. Why, exactly?

Then there's the foreigner living with the family, Henry Smith. Who is this guy? Even after reading the manga three times I still had no idea. There's no information given about him, nothing to explain who he is or what he's doing there. There's this one strange person in the background sticking out and being utterly confusing. I had to go online to find out about him and his purpose. A major, and unusual fail in the story telling.

Lastly, and as much as I really and truly hate to say it, there is a problem with the artwork. Not the detail work, oh *hell* no! That is superb. The problem is the characters' faces. There's a sameness going on with

everyone who isn't into old age. Most of the young women look the same, with only their clothing to distinguish them, as do the young men, with only hairstyles and clothes to tell them apart. And then there are the children, who all look alike, specifically Tileke. Is there a panel where this little girl doesn't look wide-eyed and open-mouthed with extreme emotion? It's the exact same expression on her every single time, and it really gets old fast.

With all three of those combined I just couldn't justify five stars, and that's a huge disappointment. The detail artwork and the main story really do deserve high praise.

I'm certainly recommending this to everyone I know (as well as random strangers who look like they might have even the vaguest interest in manga and/or YA books). It's also one of the few books that I knew, not even half way through, that I'd be buying the instant I got my next paycheck. Flaws aside, it's just that good.

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### **Seth T. says**

I have a wary appreciation for guides. Especially when visiting unfamiliar lands, having someone to help facilitate one's journey into the unknown can be a blessing. When I was wandering around Europe in the mid-Aughts, the cities in which I had friends waiting were comfortable stays. When things went awry—as they inevitably would—having a native's sturdy hand to navigate the unknown kept me from a great deal of unpleasantness in my journeys. And ready access to someone who could ease the cultural tensions between myself and those who didn't grow up in my precise formative circumstances was invaluable.

The trade-off, of course, is adventure. Not all adventure—as one can still seek adventure in the partially-known—but a substantial amount of it. In my same European excursion, I came to several cities (Budapest, Vienna, Berlin, and Amsterdam) where I had no contact to contact, no guide to call upon. My experiences in these stops were far more varied and exciting; some left warmly cherished memories while others left impressions I'd as soon forget. In Budapest, I visited a zoological gardens, spent a day at the national art museum, visited a bathhouse, went dancing with strangers, almost got stabbed in a hostel, and pooped my pants while taking a lady to dinner. It was glorious. In Berlin, I got very lost, huddled cold on the floor of a train station, walked in on a crowd of soccer hooligans knee-deep in some rivalry-driven fight, and was generally just scared and tired. Not so glorious. Still, for all that, I'm still a fan of the idea of adventure.

Mostly. As I've grown older, I've come to appreciate convenience a bit more. My back's not so good at supporting a full backpack for hours and hours. Sleeping on floors no longer sounds remotely fun. I spend so much of my day-to-day life worrying about what to do and when and how—kind of the last thing I want my excursions to be marked by is that kind of struggle. So when I say I'm happy to have Kaoru Mori serve as my guide into the history, locales, and culture of the 19th century Caspian region, I hope you'll understand and indulge my weakness. If it helps, she proves an able and inexhaustible docent.

In *A Bride's Story* Mori deposits the reader leagues away from the British romance of manners she crafted in *Emma*, instead exploring rural and nomadic life along the Western track of the Silk Road during the Great Game era. Mori has so far focused her attention specifically in what is probably northern Kazakhstan, near the expanding Russian border. The culture she describes is rich in a heritage and practice that will be largely

unfamiliar to the average American reader. This is a land of yurts, shepherds, big families, khanates, delicate carvings, intricate weavings, and ornate embroideries. Much of *A Bride's Story* serves as educational documentary, explaining carefully the importance of these facets of the peoples the story concerns—and it's a mark of Mori's talents that these lessons are never dull. The story, while pausing its plot elements for a description of tribal politics or the importance of rug-hanging, is built and embellished and given life through these brief excursions.

The most obvious of the more unique aspects of the culture Mori explores in *A Bride's Story* is this people's tradition for youthful marriages. The author explains in her endnotes to the first volume that the average marrying couple in the region would have been fifteen to sixteen years of age. For dramatic purposes here, she adds and subtracts four years from the average for her principle couple—though in a subversion of the trope, the bride is twenty and the groom only twelve. This creates numerous opportunities for thoughtful consideration of how different cultures might deal with the man/woman dynamic—as well as plenty of related awkwardness for both reader and characters alike. Amir, the bride, is often torn between mothering her young husband, Karluk, and approaching him like a young woman who is gradually falling in love. Further adding to the dynamism of the work is the fact that at twenty years old, Amir is viewed by her society as an old maid and there is no small concern that Karluk may have been slighted by being given a wife who will likely bear him few children. In a culture in which large families are essential to survival, gaining a wife who will produce few offspring is like buying a new car that turns out to be a lemon. Amir, therefore, is eager to please her husband and new family, which gives Mori ample opportunity to display the bride's considerable talents. Amir hunts, herds sheep, embroiders, shows a talent at horsemanship to rival any of the men in the family, and has a good decorative sense.

*[I could not do this, but I'm glad somebody can.]*

*A Bride's Story* offers contemporary readers a delightful opportunity to exercise the skill of reading and enjoying a text without finding moral agreement with the circumstances, actions, or particulars of its protagonists. For this reason, *A Bride's Story* may even be desirable to get into the hands of younger readers (despite some occasional nudity) if for no other purpose than to promote this critical ability at an early age. Mori makes this an elementary text for this kind of exercise. Almost no American reader will approach the text thinking it good or appropriate that a grown woman should marry a boy who is only straddling the boundary between childhood and puberty—yet that is the circumstance this culture forces on its two very winning protagonists. Further, the reversal of the autumn-spring relationship trope presents opportunities to consider the contemporary sexual politic. As well, it's interesting to see a situation in which a clearly competent, intelligent, and mature woman should still be ultimately under the authority of a child (a kind child who evidently cares deeply for his new charge, but nonetheless...).

As with *Emma*, Mori crafts an exciting story that keeps a reader's interest—even while she explores all kinds of cultural nooks, crannies, etc.—but so far, the real star of the show is her artwork. Mori seems to have matured since *Emma* and her designs and layouts carry more interest. Atop that, she commits the biggest personal sin a cartoonist can. *A Bride's Story* is, in every page, filled with highly detailed and ornamented clothing. The kind of stuff that looks ridiculously cool on a cover or poster, but isn't the kind of thing anyone would want to draw over and over and over again. It would take me probably a day to draw a single panel that featured one of Amir's dresses. Or a rug. Or some throwaway example of embroidery. She makes

American artists who can't keep a schedule seem like a sad, tawdry bunch.

The truth is, I think she's probably a bit insane. Her art is that detailed and beautiful. People like to talk about Craig Thompson's ornamentation in *Habibi*. I think he did some amazing stuff in there and I still think he comes off as lazy compared to what's on display in an average chapter of *A Bride's Story* (no offense, man!). Actually, I'm aware that many manga artists employ a team in order to meet their deadlines and I desperately hope that Mori does the same. For her sake. For the sake of other artist's egos. For the sake of my ego. I think that highly of her work here.

Earlier, I mentioned that I was happy to have Kaoru Mori as my guide in the foreign world of the 19th century Caspian region. My ignorance of the region and its history is complete. I know less about the 19th century Silk Road than I know about nearly every other place and time ever. I am, in other words, a complete foreigner. Mori has my whole trust and I have no idea how deeply she is embellishing or romanticizing the culture. She could actually be lying outright and I wouldn't know. The entire premise could be built on fantasy or sci-fi. But it doesn't matter, not to me. Mori's vision is so splendidly realized that the reality of it doesn't matter at all, not to me. I've been introduced to a world that, in any case, no longer exists (I presume) and I am wholly invested in that world. It's strange and frightening and exuberant. Despite the fact that I am being ably escorted through the region by a steady hand, the entire experience effuses a sense of adventure. And really, what better thing could be said for a book?

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*[Review courtesy of Good Ok Bad]*

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### **Elizabeth A says**

As a kid I was fascinated by stories of the Silk Road, so imagine my delight when I stumbled upon this Manga series set in Central Asia in the 19th century. This historical fiction graphic novel slowly reveals the culture, artifacts, and traditions of people we don't often get to read about.

The story itself centers around Amir Halgal, a young woman who finds herself married to a twelve year old boy, eight years younger than herself. Over the course of this book she settles into married life, and has to deal with cultural and familial differences in a new place while surrounded by strangers.

I loved so much about this book, but the art is what steals the show. Wonderfully detailed pen and ink illustrations that made me feel as if I was walking in Amir's world. I could feel the textures, taste the smells, hear the sounds, see the colors. I love Amir, and was delighted by how her new family treated her. If I have one complaint, it's that they were simply too nice and welcoming, but maybe that's just my jaded point of view.

This didn't get a higher rating because I had issues with some of the pacing, and in spite of the historical setting, there is no doubt that this is Japanese Manga, and all those big eyes can get a tad annoying. That being said, I'd highly recommend this one to anyone interested in learning about a different culture, and reading about a strong woman character in a world that is oh so Patriarchal. Wonderful.

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## **Dov Zeller says**

I picked up this book not really expecting to like it that much, perhaps because though the first volume of Emma was very well done, I didn't find myself terribly drawn into the story. "A Bride's Story" was captivating. Kaoru Mori clearly takes great pleasure in the details of time and place -- clothing, landscapes, architecture, culture, dynamics between and among families. The art is fantastic, the details of every-day life in 18th century Asia drawn with exquisite care. And the characters are complex and have a lot of depth. It is a strange story -- a twelve year old boy taking a twenty year old bride. One in which we get to see the slow progress of intimacy between characters who do not fully understand who they are to each other or what they will become, but who are clearly trying to build a life together.

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## **Sesana says**

What initially brought me to this manga was the beautiful cover art. Isn't it lovely? I was also intrigued because the character's costume looked distinctly central Asian to me, not exactly a typical manga setting. I'm very pleased to report that the art is every bit as beautiful on the inside as on the cover. Some of the panels are so intricately detailed that I just stared at them.

The story itself is fairly quiet, slice of life stuff. It's the 19th century, and 20 year old Amir has just entered into an arranged marriage with a boy eight years younger than her. And from there, it's mostly just their lives. It certainly looks to me like the author's done her research. This wasn't surprising, coming from the author of Emma.

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## **Majo says**

Otoyomengatari (Bride's Stories) es una manga seinen del estilo slice of life, que cuenta con una narrativa prodigiosa, unos dibujos con lujo de detalles que narra una cultura rica y distante.

La historia transcurre en Asia central (la zona de Kazajistán) en el siglo XIX, donde una joven de las aldeas montañosas, **Amira**, se casa con **Karluk** que pertenece a una familia ganadera. Lo interesante es la diferencia de edad entre los protagonistas: Amira tiene veinte años y Karluk solo doce.

Durante este primer tomo, vemos la vida en Asia, sus costumbres, sus vestimentas, trabajos y conductas sociales. Si bien hay una historia de trasfondo (view spoiler) no se le da mayor importancia por ahora. Se centra, más que nada, en Amira intentando encajar en su nueva familia (demostrándoles que puede ser una gran cazadora) y conviviendo con su nuevo marido mientras sus sentimientos van naciendo.

La relación entre Amira y Karluk no es estrictamente marital, de hecho parecen más amigos que otra cosa, pero se va notando el cariño que va creciendo entre los dos. Y si bien, no hay un impedimento cultural para la unión, hay algunos que no están de acuerdo con ella. (view spoiler) Así que, probablemente ese sea tema de debate importante, mas adelante. (view spoiler) Por ahora, su historia es muy tierna y dulce, con ambos preocupándose por el otro y buscando la mutua compañía, aunque eventualmente eso tenderá a cambiar.

Creo que este es un manga imprescindible y no solo por los maravillosos dibujos y la excelente narrativa, sino también por reflejar con lujo de detalles una cultura ancestral, exquisita y muy distinta a la nuestra.

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### **usagi ?? says**

I've been keeping up with this series since it started serialization in Japan back in 2008. For those of you into the manga/anime genres, you'll know the author's previous work ("Emma"), which takes place in Victorian England. This new historical slice-of-life story takes place several centuries earlier in central Asia, in what's hinted near Mongolia. Her talent for storytelling of worlds past has only grown since then. Yen Press brings it to us with perfection (not to mention excellent packaging) for all to see.

I think what I love about Mori's style the most is that she does things slowly. It's frustrating when you want to read the next chapter of the story (it's a monthly serialization in Japan), and so collected volumes come out once or twice a year, if at that. When it's not on hiatus, that is. Anyway, you can feel the slowness of how things were back then in her stories, how life progressed from minute to minute, day to day instead of how it is now with constant connection and digitalization (not that that's a bad thing, but I think you understand what I mean). You can practically taste the food cooked by the characters, the cloth woven by its women, the smoke from the pipes of the men. You can't do that with a lot of author/illustrator combinations right now in the manga market, precisely because they would rather rush (or their publishers would).

Yen Press really did Mori a solid here and put the first printing of this volume into a lovely, glossy hardback edition for North America. Seriously. I liked them before, and now I love them for doing this. Very high-quality ink and pages used, nothing scrimped or cheapened for Mori's work. And to be honest, as this work definitely tops "Emma" in its broadness within a tiny piece of history/land, it really deserves everything Yen Press did to market this first volume. It makes the original Japanese paperback version look crappy.

Amira's story is told in a seemingly traditional fashion, with her being the arranged bride of a young man from another tribe. However, knowing that arranged marriages (even in Japan) really aren't as popular as they used to be, she used it to show how a couple meets and starts to fall for each other – even if the age difference is as big as it is here. You have the traditional suspicious family members on the groom's side, but Amira's honesty and vivacity (along with respect for her elders) quickly charms them into complacency. So complacent that when her father and brothers come back for her, her new family defends her as if she'd been born as one of their own.

Mori obviously did research on the area and the time that she used in this story – you can tell with each pen scratch, ink stroke, and expression with the characters. Not to mention the scenery, which feels like looking at an old black-and-white panoramic picture, an old film. Her work is that beautiful, and refreshing just because of all of these qualities that the manga market in Japan has started to lose within the last ten years or so. She sticks to her guns, knowing that the tortoise will win the race over the rabbit and would rather quality in her story over releasing five or more volumes a year. And I admire her for that.

If you're looking for a relatable, warm historical slice-of-life without too much suffocating romance, choose "A Bride's Story". The next volume should be due out in North America in October or November, though no word on whether or not it too will get the hardback treatment. Let's hope it does.

(posted to librarything, shelfari, goodreads, and [witchoftheatregoing.wordpress.com](http://witchoftheatregoing.wordpress.com))

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## Kaion says

### **Women's History Month, or thoughts on everyone's favorite manga which celebrates the womanly skills of rabbit skinning**

My friend just started reading *A Bride's Story*. She enjoyed the first two volumes, but seemed hung on that most dangerous of reader questions — "but what is the point?" The question flummoxed me a little, because what seems to make *A Bride's Story* so unique, and so special in the world of serialized storytelling is that the point is the point.

When Kaoru Mori dedicates a chapter to women admiring the family embroidery, it's because she's interested in Central-Asian embroidery, and wants to tell you about the meanings of some of the common design elements. She doesn't need to tell you these women view embroidery as not only skill but art, that it exists as a tangible link between them and their foremothers— it's there in the beauty of her insanely detailed recreations, the reminder of how much of their lives women have threaded through their needles. When Mori dedicates a chapter to Karluk attempting to get Amir to see him as a man and not a boy, it's not because Mori feels the need to normalize a marriage that some readers might find squicky inside their own cultural context, but because, hey, what twelve-year-old boy wouldn't find the endlessly cool and badass Amir a little intimidating?

In a reading culture where the expectation is that books fit into genres and different genres of books fulfill different specific needs, like readers are some sort of Sims that may require +3 feels (romance novel) +5 smarts (overpraised metafictional novel) and +7 thrills (MURDER), I suppose it *\*is\** something notable where Mori can get away with lavishing equal attention on bread decorating and town sieges. For me at least, it seems clear that Mori's intentions have always been delivering a portrait of the 18th century Near East that is not merely historical but quasi-ethnographic— in a form that combines her skill in observing the smallness of human nature against the largeness of human history, and her interest in the lives of women in the societies that bore them.

If there is a genre that *A Bride's Story* is often comfortably slotted into, it is "slice-of-life", a label which amuses me a little, because it only seems to me to describe the whole intention of art itself. The world in a grain of sand, or perhaps more appropriately, a sheep.

Also, for all the costume porn. And the food. The funnies. And awesome ladies being awesome (grandma on her goat!). Occasionally naked awesome ladies being awesome. Mori clearly has MANY RELEVANT INTERESTS, okay? **Rating: 4 stars**

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## Brie says

Very quickly this series has become a favorite. It's so different from anything I'd ever read.

The story is set in 19th century Central Asia, near the Caspian Sea. The main character of this volume is a 20 year old woman named Amir, who is newly married to 12 year old Karluk. She is now living with his family as a wife, and has become well-loved by the family.

First, the choice to make Amir so much older than Karluk was interesting to me. But you see that they have a wonderful relationship right away. Karluk is mature, but every once in a while you still see some of the kid in him. He treats Amir very well and admires her skills. Amir is a darling. She is happy in her new family and wants to be a good wife to her new husband. She adores him as well, and looks out for his safety and health. He also looks out for her. They are so sweet together, and they both have no regrets in marrying. However, you still see that they're still getting used to each other in a few ways, and their relationship continually develops.

We are introduced to other characters that will gain importance through the next volumes, and the politics of marriages, nomadic life, and family connections. This volume more so sets up Amir getting used to her new household, but also introduces the conflict. At her father's demand, Amir's older brother and her cousins have come to reclaim her – but will they? ;)

The characters of this series are so lovely, but what really blew me away was the quality of the art and overall story. Mori did her research extremely well. The landscapes are picturesque even in black and white. Animals and scenery are rendered precisely. But what I love the most is the attention to detail in the clothing, textiles, and patterns. They are so painstakingly well done, and panel to panel absolutely no detail is spared.

If you're looking for a sweet, culturally rich manga with great characters, don't hesitate to pick this up!

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### **Mike says**

A Bride's Story has been on my "to-read" list for quite a while. I had heard wonderful things about it and love slice of life stories in general.

It didn't disappoint. This is an extremely carefully done character driven tale that depicts a situation unthinkable to modern times very accessibly. Amir is welcoming of her new life betrothed by her family to a very young future husband in another tribe and it is very interesting to watch as everyone gets used to each other. The story is well layered, with diverse personalities and customs coming into play and several external complications lying in wait. Though some will find the pace slow, for me the best part is that the story knows when to get out of its own way and take its time to let a scene unfold properly.

I've read a lot of excellent manga by a lot of talented artists, and I don't think I've ever seen anything that compares to this. The detail in the art is AMAZING. Mori fills every panel with intricate, painstakingly perfected details and patterns. Just phenomenal stuff page after page. Several scenes, including the rabbit hunting and wood carving ones, were just jaw-droppingly gorgeous.

A Bride's Story is one of the best, most lovingly created stories I've ever read. The premise depicted is from another time and very alien to modern sensibilities, but it's done so well you can't help but pull for the unusual young couple.

Highly recommended.

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### **Anya says**

*Read till Chapter 61*

I had honestly decided to forgo reviewing Otoyomegatari because anything I would write could in no way faithfully reflect what I feel about this manga series or how much I adore Mori sensei.

I was introduced to the works of Kaoru Mori back in 2006 through Animax when I watched Emma: A Victorian Romance for the first time. I was 12; innocently fascinated with anime ~~and a budding Anglophile~~. To me, Emma was the perfect amalgamation of things I loved the most- history, anime, and tender (I shuddered with embarrassment just writing this word >.<) romance.

I just love it when boys in love get awkward; it's so cute!

I have tried for years to get into manga but due to lack of resources and my stupid uncoordinated brain (you wouldn't believe how much grief right to left reading has given me. I always ended up confused.) I failed miserably time and again.

Then this winter, my younger brother came home from college and off-handedly told me how he had guzzled Naruto in a week (WHAAAAAA O.o), fangirled all over Onepunch Man and very nonchalantly (again) mentioned how he was learning Japanese. (WHAAAAAA O.o)

Cue intense admiration tinged with jealousy.

As a language whore and lover of Japanese art, I was incredibly envious (in a good way, of course; I love my otouto chan to bits) so I was all screw it, I'll give it a try and picked up Emma.

### **I FUCKING BLAZED THROUGH IT.**

In the last two months, I have been going at manga with a vengeance. So much so that it has ruined my reading list beyond repair. I had years worth of catching up to do, after all. And this week I finally, (FINALLY!) got to Otoyomegatari (or The Bride's Story as translated in English).

The Bride's Story chronicles the everyday lives of different people living in the cold Turkic Central part of Asia in the 19th century. At its main focus is Amira, a 20-year-old girl who leaves her home to become the bride of a boy 8 years younger than her.

Truthfully, at first, I was a bit apprehensive because I didn't want it to be a reverse Lolicon sort of thing or worse, a fetishism of the culture. But then again, it is Kaoru Mori we are talking about and in my eyes, she is a goddess. It's touching how beautifully Mori sensei has rendered the lives of the tribes of Central Asia. I could feel the warmth seeping through the pages- how closely knit the communities were, how bravely they battled the cold climate and hardships of life with a smile on their faces (to quote my mum). I could feel the love they had for each other.

And then there was Amira, trying to fit in a distant land and earnestly trying to please her in-laws. And amidst of it all, slowly falling in love with her young husband.

Like Amira, I found myself wishing him to grow up a little faster.

Around April last year, I read Thompson's *Habibi* and remember thinking that the artwork was the most gorgeous thing I had ever seen in my whole life. While I still think that it's epically beautiful, Kaoru Mori easily takes the first spot. Her artwork is **GLORIOUS**. Her artwork is so detailed and a sumptuous feast for the eyes.

I mean, just look at this.

Honestly, though, *The Bride's Story* is a patchwork blanket of the tales of various women living in the Central Asia (all heartwarming and sweet in their own regard).

And as an unrepentant fangirl, I am shoving this glorious gem of a manga in the hands of anyone who would pay me heed. First in line, my mum. She's loving it so far.

Oh, and Karluk? Please grow up faster, your bride is falling in love with you.

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### **Lola says**

Ending on a cliffhanger is a fantastic marketing technique, especially since it amplifies the reader's excitement for the next book.

But if I did not have the second volume in my possession right now, I would be so darn mad at *A Bride's Story*, or more precisely at Kaoru Mori, the author, for doing this to me.

This is quite different from other manga stories I have read in the past. For starters, it does not focus on the romantic relationship between the two main characters. Moreover, It does not focus on action, adventure or fantasy elements.

Instead, it illustrates the clash of two cultures and the beginnings of a union. Amir is a twenty-year-old bride who marries a twelve-year-old boy of a tribe different from hers. The two have varied customs and behaviours. But although Amir is intimidated at first, she is set on finding her place among her new family.

Except, her former family wants her back.

The visuals are absolutely stunning. I could not find a single flaw there. Everything is so detailed, from the landscape to the houses to the delicate embroidery on the women and men's clothes. There is much to be admired.

Most of all, I loved Amir. She is reasonably obedient, meaning that she will not comply with orders that go against her personal values, even if others do not agree with them. She is strong and proves herself to be resourceful.

Eager to read more.

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### **Christian says**

[ Boobs. Don't have anything against them and it was kind of artistic, but it still felt like a trick shot to me  
(hide spoiler)]

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### **Carol says**

The art is magnificent. The story so-so.

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### **Gusfina says**

--- The Bride's Stories 1-? ---

Plot: SUPERB!

Gambar: SUPERB!

Penokohan: Saya menyukai nyaris semua tokoh^^

*Komik ini termasuk komik yang... tidak mungkin saya TIDAK koleksi. ??▽??*

Bagaimana tidak? Gambarnya terlalu indah untuk dilewatkan //// . Arsiran sulamannya yang detail, garis gambar Mori sensei yang kuat bertenaga tapi tidak berlebihan, keindahan lingkungan sekitarnya, kuatnya tradisi yang digambarkan dan tokoh-tokohnya pun lovable.

Kemudian yang paling utama... plot ceritanya terlalu bagus untuk tidak disimak //seriusan //mungkin //uhuk.

*Lihat gambar itu! Lihat! Pandangilah keindahan itu! Segala yang jelek yang kamu rasakan, hanya karena kamera saya.*

*Aslinya jaaaaauuuuuuhhhh lebih marvelouso ❤️?!*

Berawal dari membaca ilegal sampai akhirnya bela-bela mengoleksi semua sampai volume yang sekarang

telah terbit... ^^ Komik ini adalah salah satu dari sekian banyak komik yang saya beli setelah baca.

Kurasa tidak ada kata yang benar-benar cocok untuk komik ini.

"**Bagus**" tidak menggambarkan komik ini. Komik ini sangat bagus! Lebih bagus dari sangat bagus! Gambaranya detail, konfliknya yang bikin greget, taburan komedi dan taburan ekspresi yang indah dan realistik.

Sayangnya, komik ini sepertinya agak underrated di Indonesia. Bahkan teman saya; yang notabene kolektor komik (apalagi karya Mori sensei macam Emma dan Shirley), bahkan tidak tahu menahu dengan komik ini! Sayang sekali, mengingat bobot isi The Bride's Stories yang harusnya tidak kalah dengan Emma. ~~Tapi tenang, bukan saya namanya kalau gagal mengompor. Mwahahahaha!!~~ “ψ(?▽')ψ //pruck!

Ya, buku ini benar-benar "cangkir komikku" dan kurasa... bisa menjadi cangkir komik siapapun yang membacanya :DD *Don't mind the age gap tho!*

[10/10]

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