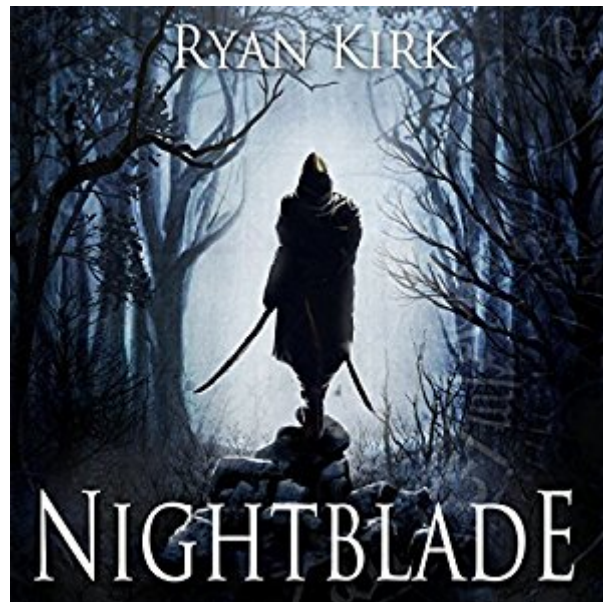


The book was found

Nightblade



Synopsis

Ryuu is a boy orphaned by violence at a young age. Found by a wandering warrior, he learns he may have more strength than he ever imagined possible. A quiet child, Moriko is forced into a monastic system she despises. Torn from her family and the forest she grew up in, she must fight to learn the skills she'll need to survive her tutelage under the realm's most dangerous assassin. Young, beautiful, and broke, Takako is sold to pay for her father's debts. Thrust into a world she doesn't understand and battles she didn't ask for, she must decide where her loyalties lie. When their lives crash together in a kingdom on the brink of war, the decisions they make will change both their lives and their kingdom forever. If they can stay alive.

Book Information

Audible Audio Edition

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Whispersync for Voice: Ready

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Customer Reviews

I've always depended on the reviews from fellow readers, and it's guided me to some great books I'd have otherwise not read. This, unfortunately, is one of those "how-the-hell-did-this-get-5-stars" situations that has driven me to write a review (something I would typically not do). The story is relatively sound, and in the world of martial fantasy, certainly good enough for a casual read and peaked my interest. The writing, however, is largely terrible. Nightblade reads like a second draft rushed to publishing. The flow is constantly, consistently spoiled by repetitive language, repetitive paragraph structure, and some just downright ****y sentence structure. For example: "The man lived and breathed swordsmanship because from the man's glances Orochi could tell he was about to ask about Orochi's blade" That is a horrible sentence. It's awkward, garbled, and manages to use

the name Orochi twice in short order. Likewise, there have been several instances of back-to-back paragraphs stating the same thing in slightly different ways. Use of the word "kingdom" in three consecutive sentences, the staggering amount of times the world "cycles" appears in this book, etc. The potential is there, certainly, and I imagine I may enjoy the second book in the trilogy much more if I can bring myself to read it. I've only made it to about 80% of the way through *Nightblade* by aggressive skipping of paragraphs and pages when the writing gets under my skin. Perhaps I've just been spoiled by the likes of Will Wight, Jim Butcher, Pierce Brown, Robin Hobb and Scott Lynch (to name a few). If you're not the type of person to be bothered those sorts of grammatical and structural issues, you'll probably really enjoy the book.

I've been considering the possibility of submitting some of my own writing on , so I've been checking to see "what's out there"...what's being offered by others who self-publish. Some of what I've read--well, it's clear why they are SELF published... Not the case with *Nightblade*, by Ryan Kirk. Unlike some of the other works I looked into, his book "took hold" and it did NOT make me feel painfully awkward like having a conversation with someone's who's fly is down... His language is plain--elegantly so. The story has a natural flow and feel; it doesn't feel like bricks being laid, or as if it were written by a robot. His descriptions were not tiresome or contrived, but natural and invited the reader's own imagination to participate. The characters in *Nightblade* are consistent with the genre of the story--yet they have depth and dimension--and he leaves just enough mystery to make them compelling. I like that he didn't over-describe the characters physically--only those traits that are pertinent to the story. Again, this gives the reader the room to co-create each character. This is not avant garde type writing. It does not seek to break down conventions or provoke the reader's beliefs. That being said, the writer does take a small amount of creative license with the Japanese-sword-fighter tale, using that as a palette from which he spins a very solid, very engaging tale with resilient, 3 dimensional characters. I love that there is no seedy sexual scenes! Look, most people--I've found--really suck at erotic writing. Even worse is when sexual content is included--when it should be left out! Neither is it the case that sexual content is delicately and prudishly over-stepped or generically ambiguous.

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Nightblade

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