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*Sean Scully*

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**Sean Scully : Not Quite a History of England: Half-Truths, Damned Lies, and God-Awful Puns by Sean Scully (2013-04-30)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Not Quite a History of England: Half-Truths, Damned Lies, and God-Awful Puns by Sean Scully (2013-04-30):

0 of 0 people found the following review helpful. Maybe not quite history - but definitely unconventional and wittyBy RaphaelThe title Not Quite a History of England Half-Truths, Damned Lies, and God-Awful Puns alerts the reader that the author's purpose lies not in recounting and contextualizing a parade of personalities, places, circumstances and events but rather his motivation is to be discovered in the style and tone of the telling. The voice identifies the work as a form of gentle satire -comprised of burlesque, caricature and parody. The chronicles provide a convenient vehicle by which to convey us on a bounding, joyously uninhibited, romp over and beyond the bounds that some that could be labeled as meek and humble servants of political correctness would recognize as the perimeters of our social, cultural, political, religious, and other conventions. Our guide on this journey enlivens the adventure by use of a variety of comedic devices, which include puns, double entendres, malapropisms, and amusing, novel and clever metaphors, and speaks to us with a voice that at times seems to channel the rhythms and narrative styles of several who are most prominent in the canon of western literature, while making liberal use of both modern British colloquialisms and archaic terminology (e.g. divers - is not a misspelling of diverse!). The sentences range from a few words to formidable lengths and structures. The plethora of styles utilized is unconventional (the work includes narrative,

dialog, poetry, lines of play) and perhaps is a clever and subtle device intended to invite consideration of effects of adopting diversity where custom has seen virtue in uniformity. The range of style, vocabulary, historical detail, themes, and humor, is similarly expansive but all coalesce well into an opus that is as progressive as impressionism and atonal scales were to antecedents in their arts. However, unlike other avant-garde works, which suffer derision when introduced without benefit of segues to provide accessibility, this author has taken care to craft a work that masterfully engages, incites, excites, and entertains as it provides fresh perspectives and insight on many levels. An adventure awaits. See history of medieval England relieved of its typical caricatures of ladies, lords and lads with lances, and reconstituted as a foil for familiar foibles. The transformation is enlightening!