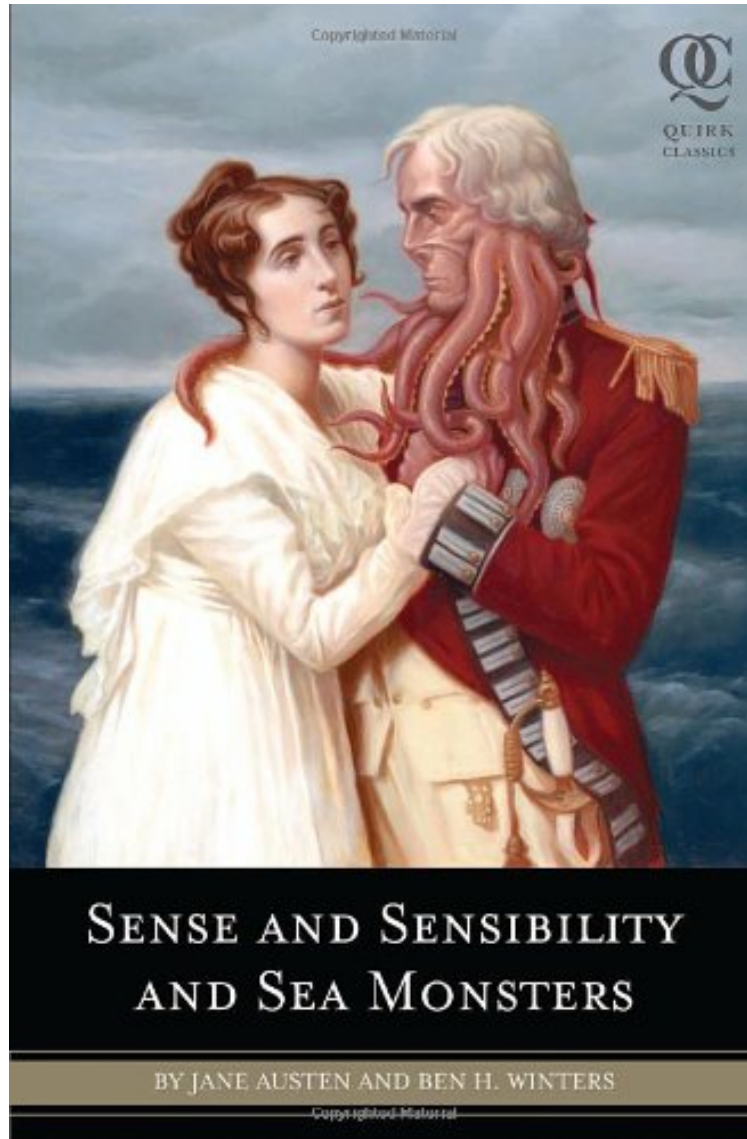


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## Sense and Sensibility and Sea Monsters

Jane Austen

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#438923 in Books Austen, Jane/ Winters, Ben H./ Smith, Eugene (ILT) 2009-09-15 2009-09-01Format: UnabridgedOriginal language:EnglishPDF # 1 8.00 x .94 x 5.30l, .70 #File Name: 1594744424344 pagesQuirk Books | File size: 59.Mb

**Jane Austen : Sense and Sensibility and Sea Monsters** before purchasing it in order to gage whether or not it would be worth my time, and all praised Sense and Sensibility and Sea Monsters:

6 of 6 people found the following review helpful. Would Jane Austen Turn in her Grave... or Applaud?By MF Miller"Sense and Sensibility and Sea Monsters" is a masterpiece. And this from a Jane Austen purist. The author has completed two remarkable writing feats notoriously hard to pull off: Created a complete alternate universe with its

own culture, true to its own laws from beginning to end; and made me feel as if I was really reading about Austen's authentic Elinor, Marianne, Willoughby et al. The sea monster world was so graphic, gruesome and juicy, I almost broke out in hives from my seafood allergies. More than once I caught myself grimacing and wrinkling my nose at imagined fishy stink. Normally, the violence alone would be enough to make me abandon the book, but author Wilson only uses it to throw Regency cultural values into sharper and more satirical relief -- witness the scene of Elinor and Marianne earnestly engaging in prim introspection, concerned about social appropriateness and proper behavior, when (SPOILER ALERT) the entire underwater dome is about to crack at the onslaught of the sea monster rebellion and a servant has just been gruesomely murdered before their eyes (unnoticed). Setting the main story and its sub-plots against such a background also served to emphasize what Austen herself was indeed emphasizing -- the ludicrousness of Regency-era polite society. I did not fall off my chair laughing, but I did appreciate the skill and wit of the author. My only complaint: Colonel Brandon was a little \*too\* graphically repulsive. But I quite forgave this at the end of the book, when the author innocently explained the advantages of extra appendages (and I did teeter on the edge of my chair at that). Ultimately, I consider this book a resounding success because (a) the author wrote quite as masterly a satire of social mores as did Austen herself (b) he wrote a satire of Austen's satire -- breathtaking (c) I not only found it darkly amusing -- I thoroughly enjoyed it. Great job, Ben H. Winters. 2 of 2 people found the following review helpful. 20 pages in and I'm already disappointed By A. Gerber Like most other readers of this book, I am an Austen fan of long-standing, and was amazed and impressed with *Pride and Prejudice and Zombies*. I had hoped that this book would live up to the quality and entertainment value of the first Quirk Classic, but after only 20 pages, I am already disappointed. Jane Austen's voice is practically lost in its entirety in this volume. That was one of the most delightful and humorous aspects of PPZ, but this author is either uninterested in, or unable to, pull off the same creative weaving here. In addition to which, there are already \*significant\* plot departures in the book by page 20. If the author wasn't intending to stay true to the original story in either dialogue or plot, then why bother writing a mash-up of this kind? Perhaps I would feel differently about the lack of Austen's voice and the plot changes if the writing or story development of this version were sufficiently good in their own right. However, this is sadly not the case, particularly when compared to PPZ. The writing is wooden and functional. It's as if the author's interventions in the story are printed on the page in a different color ink, that's how much they clash with the original text. I will probably wind up finishing the book (or at least attempting to), but I don't anticipate enjoying it very much. When I sat down to read PPZ, I was completely captivated, and read the whole thing in one marathon sitting. I doubt if I will be able to read more than 10 pages of *Sense and Sensibility and Sea Monsters* at one time. 1 of 1 people found the following review helpful. A Clever Fusion of *Sea Monsters* *Dashwoods* By Becki Svare As an Austen fan, I wasn't sure what to think of this book. Winters cleverly wove his story of sea monsters into Jane Austen's story of the Dashwood sisters. While I can't really say that I loved it, I did finish it and thought it well done. I didn't enjoy the gory details that made up part of the everyday life, but I enjoyed how Winters remade the original story. He was creative in how he kept the main thread of Austen's story line, but yet it was all so different and new.

From the publisher of *Pride and Prejudice and Zombies* comes a new tale of romance, heartbreak, and tentacled mayhem. *Sense and Sensibility and Sea Monsters* expands the original text of the beloved Jane Austen novel with all-new scenes of giant lobsters, rampaging octopi, two-headed sea serpents, and other biological monstrosities. As our story opens, the Dashwood sisters are evicted from their childhood home and sent to live on a mysterious island full of savage creatures and dark secrets. While sensible Elinor falls in love with Edward Ferrars, her romantic sister Marianne is courted by both the handsome Willoughby and the hideous man-monster Colonel Brandon. Can the Dashwood sisters triumph over meddling matriarchs and unscrupulous rogues to find true love? Or will they fall prey to the tentacles that are forever snapping at their heels? This masterful portrait of Regency England blends Jane Austen's biting social commentary with ultraviolent depictions of sea monsters biting. Its survival of the fittest and only the swiftest swimmers will find true love! Wallpaper Illustrations from *Sense and Sensibility and Sea Monsters* (Right-click on the image and select "Set As Desktop Background")

From Publishers Weekly This latest effort to combine Jane Austen mania and pop culture horror takes the same format as *Pride and Prejudice and Zombies* minus the innovation of being the first to do so. Using the familiar plot structure of Austen's first novel, and a few of the most famous lines, the mannered life of early nineteenth century gentry is stripped of witty dialogue and replaced with monsters, vulgarity, and violence. When Mr. Dashwood is eaten by a hammerhead shark his daughters Marianne and Elinor, along with their sister and mother, are sent to Pestilent Island where they meet Sir John Middleton, owner of the islands, and squid-faced Colonel Brandon. Marianne is rescued from a giant octopus by Mr. Willoughby, causing her to fall in love with him. Meanwhile, Elinor falls in love with Edward Ferrars who is engaged to the evil Lucy Steele. Readers who found humor in the contrast between Austen's familiar novel and the addition of zombies will probably welcome this unevenly written effort. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. About the Author JANE AUSTEN is coauthor of the New York Times best seller *Pride and Prejudice and Zombies*, which has been translated into 17

languages and optioned to become a major motion picture. She died in 1817. BEN H. WINTERS is a writer based in Brooklyn. From AudioFile This genre-crossing novel combines the classic social commentary of Austen with--of all things--monsters from the deep. Katherine Kellgren's proper English accent and manner are interspersed with moments of suspense as the two-headed sea serpents and a whole catalog of other sea monsters go on the attack. Kellgren maintains the heroine's attitude of civility and unflappably correct behavior even when the monsters are at their worst. Through sickness, loss of fortune, and romantic disappointments, Kellgren sees the characters through without hesitation. She maintains a good pace and relies on changes of tone to add texture to the narration. J.E.M. AudioFile 2009, Portland, Maine