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In *The World at Your Feet: One Man's Search for the Soul of the Beautiful Game*, Tim Hartley takes us on a footballing world tour. We meet fans in Hong Kong who refuse to bow to China, help clear the goats off a pitch in Africa and kick off the chanting at a bizarre game in North Korea. Back home, Hartley visits all 92 Premier and Football League grounds and watches a prisoners' team desperate to play a competitive match. Using wry observation and detailed research, *The World at Your Feet* unfurls the good, the bad and the ugly of football. It is brutally honest, informative and often very funny. This is a rough guide with a difference. The power of football across the world is put in the balance and measured, its successes raised up, its failings laid bare. Hartley rails against the excesses of professional football but he never loses faith and through his travels he finds the soul of the game is still alive and kicking. If you want a global health check of the game we sometimes struggle to love, then you really need *The World at Your Feet*.

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Gender-based ViolenceOxfam

From 1970 until his death in 2000, Hafiz Asad ruled Syria with an iron fist. His regime controlled every aspect of daily life. Seeking to preempt popular unrest, Asad sometimes facilitated the expression of anti-government sentiment by appropriating the work of artists and writers, turning works of protest into official agitprop. Syrian dissidents were forced to negotiate between the desire to genuinely criticize the authoritarian regime, the risk to their own safety and security that such criticism would invite, and the fear that their work would be co-opted as government propaganda, as what Miriam Cooke calls "commissioned criticism." In this intimate account of dissidence in Asad's Syria, Cooke describes how intellectuals attempted to navigate between charges of complicity with the state and treason against it. A renowned scholar of Arab cultures, Cooke spent six months in Syria during the mid-1990s familiarizing herself with the country's literary scene, particularly its women writers. While she was in Damascus, dissidents told her that to really understand life under Hafiz Asad, she had to speak with playwrights, filmmakers, and, above all, the authors of "prison literature." She shares what she learned in *Dissident Syria*. She describes touring a sculptor's studio, looking at the artist's subversive work as well as at pieces commissioned by the government. She relates a playwright's view that theater is unique in its ability to stage protest through innuendo and gesture. Turning to film, she shares filmmakers' experiences of making movies that are praised abroad but rarely if ever screened at home. Filled with the voices of writers and artists, *Dissident Syria* reveals a community of conscience within Syria to those beyond its borders.

My Detroit is a unique blend of traditional ethnic memoir and a historian's account of the decline and fall of America's most populous industrial city. The interaction of American culture and ethnic consciousness is evident on almost every page. Archbishop Iakovos marches with Martin Luther King, Maria Callas becomes as famous as Marilyn Monroe. Greek diners become neighborhood hangouts. The reader is taken in ever widening circles from the particulars of Greek American culture to the core of an embattled Motor City awash in racism and corruption.

The four Rightly Guided Caliphs (Khaliph's) Abu Bakr As-Sideeq, Umar ibn Al-Khattaab, Uthmaan Ibn Affaan and Ali Ibn Abi Taalib. The Biography of Umar Ibn Abdel-Azeez who is regarded as one of the Rightly Guided Khaliphs is also included in this book.

Bella Caledonia: Woman, Nation, Text looks at the widespread tradition of using a female figure to represent the nation, focusing on twentieth-century Scottish literature. The woman-as-nation figure emerged in Scotland in the twentieth century, but as a literary figure rather than an institutional icon like Britannia or France's Marianne. Scottish writers make use of familiar aspects of the trope such as the protective mother nation and the woman as fertile land, which are obviously problematic from a feminist perspective. But darker implications, buried in the long history of the figure, rise to the surface in Scotland, such as woman/nation as victim, and woman/nation as deformed or monstrous. As a result of Scotland's unusual status as a nation within the larger entity of Great Britain, the literary figures under consideration here are never simply incarnations of a confident and complete nation nurturing her warrior sons. Rather, they reflect a more modern anxiety about the concept of the nation, and embody a troubled and divided national identity. Kirsten Stirling traces the development of the twentieth-century Scotland-as-woman figure through readings of poetry and fiction by male and female writers including Hugh MacDiarmid, Naomi Mitchison, Neil Gunn, Lewis Grassie Gibbon, Willa Muir, Alasdair Gray, A.L. Kennedy, Ellen Galford and Janice Galloway.

Pamela Gillilan was born in London in 1918, married in 1948 and moved to Cornwall in 1951. When she sat down to write her poem *Come Away* after the death of her husband David, she had written no poems for a quarter of a century. Then came a sequence of incredibly moving elegies. Other poems followed, and two years after starting to write again, she won the Cheltenham Festival poetry competition. Her first collection *That Winter* (Bloodaxe, 1986) was shortlisted for the Commonwealth Poetry Prize.

Great, beautiful notebook/journal features fantastic galaxy, universe image. Perfect gift for friends. Simply and elegant. Good quality cover, Glossy. 110 Pages Inside Specifications: Cover Finish: Glossy Dimensions: 6" x 9" (15.24 x 22.86 cm) Interior: White Paper, Blank Pages: 110

This book brings together some of the most interesting and innovative work being done to tackle gender-based violence in various sectors, world regions, and socio-political contexts. It will be useful to development and humanitarian practitioners, policy makers, and academics, including gender specialists.

"This is a timely and easily accessible book that addresses a number of issues that are of central concern to the development of tourism studies. It will also be of interest to those in cultural studies, social geography and social anthropology who are concerned with the relationship between the production and consumption of place." - Kevin Meethan, University of Plymouth Sharp and

engaging, *Tourist Cultures* presents valuable critical insights into tourism - arguing that within the imagined-real spaces of the traveller self it becomes possible to envisage tourist cultures and futures that will both empower and engage. Here is a framework for understanding tourism which is subject-centred, dynamic, and capable of dealing with the complexity of contemporary tourist cultures. The book argues that tourists are not passive consumers of either destinations or their interpretations. Rather, they are actively occupied in a multi-sensory, embodied experience. It delves into what tourists are looking for when they travel, be they on a package tour, or immersing themselves in the places, cultures and lifestyles of the exotic. Tourism is examined through a consideration of the spaces and selves of travel, exploring the cultures of meaning, mobilities and engagement that frame and define the tourist experience and traveller identities. This book draws on the explanatory traditions of sociology, human geography and tourism studies to provide useful insights into the experiential and the lived dimensions of tourism and travel. Written in an accessible and engaging style, this is a welcome contribution to the growing literature on tourism and will be important reading for students in a range of social science and humanities courses.

Another weighty regimental history, two volumes, 820 pages in all covering the record of twenty-two battalions in France, Flanders, Italy and Gallipoli (all of them served on the Western Front). When war broke out the regiment consisted of two Regular battalions (1st and 2nd), two Special Reserve (3rd and 4th) and four Territorial battalions (5th to 8th); the 1st Battalion went to France with 6th Division in September 1914, the 2nd Battalion came home from Malta to join the newly formed 8th Division (Regular) and went to France in November 1914. Both battalions remained in the same brigades (18th and 23rd) and divisions throughout the war. The four Territorial battalions each formed a 2nd and a 3rd line battalion; the four original battalions made up the 146th Brigade, 49th (West Riding) Division, arriving in France in April 1915, the second line battalions combined to make the 185th Brigade, 62nd (2nd West Riding) Division which arrived in France in January 1917. Kitchener's call to arms resulted in eleven Service battalions being raised, 9th to 18th (the 17th was formed as a Bantam battalion) and 21st; of these only 13th and 14th did not go on active service. The 21st Battalion became a Pioneer battalion in 4th Division and the 22nd was a Labour battalion which also went to France. This history records events in chronological order, the dates of the operations being described are shown in the margin as are the identities of the battalions involved. Volume 1 (x + 355pp with 18 maps and 15 b/w photos) covers the period from the outbreak of war to the end of 1916, the close of the Somme offensive and includes the Dardanelles campaign where the 9th Battalion was in action with the 11th (Northern) Division. On 1st July 1916, the first day of the Somme, the 10th Battalion attacked at Fricourt and incurred the heaviest casualties of any battalion - 710, of whom 307 were killed including the CO, 2IC, adjutant and two company commanders. More than half of them are in Fricourt New Military Cemetery which is in the No Man's Land across which they attacked and where they died. The CO (Lt Col Dickson) and his adjutant (Capt Shann) lie side by side. There is a Roll of Honour for the period covered in which the other ranks are listed alphabetically by battalions as are the Territorial battalion officers; the other officers are shown in one group in alphabetical order with the battalion number in front of the name. Although the note at the head of the officer casualty list states that the theatre in which death occurred is France and Flanders unless otherwise indicated, nonetheless Gallipoli is not shown against the names of the officers of the 9th Battalion who died there, and so one is left with the wrong impression they died on the Western front. Volume 2 (xi + 494pp with 9 maps and 8 b/w photos) covers 1917-18 and Italy where the 11th Battalion served from November 1917 to the end of the war in 23rd Division, suffering only two officers wounded, 11 other ranks killed and 58 wounded in that last year of the war. There is a Roll of Honour for 1917-18, arranged as in Volume 1. In all the regiment had 12,700 dead and was awarded four VCs for which the citations are all at the end of Volume 2.

On March 17, 2011, many Syrians rose up against the authoritarian Asad regime that had ruled them with an iron fist for forty years. Initial successes were quickly quashed, and the revolution seemed to devolve into a civil war pitting the government against its citizens and extremist mercenaries. As of late 2015, almost 300,000 Syrians have been killed and over half of a total population of 23 million forced out of their homes. Nine million are internally displaced and over four million are wandering the world, many on foot or in leaky boats. Countless numbers have been disappeared. These shocking statistics and the unstoppable violence notwithstanding, the revolution goes on. The story of the attempted crushing of the revolution is known. Less well covered has been the role of artists and intellectuals in representing to the world and to their people the resilience of revolutionary resistance and defiance. How is it possible that artists, filmmakers and writers have not been cowed into numbed silence but are becoming more and more creative? How can we make sense of their insistence that despite the apocalypse engulfing the country their revolution is ongoing and that their works participate in its persistence? With smartphones, pens, voices and brushes, these artists registered their determination to keep the idea of the revolution alive. *Dancing in Damascus* traces the first four years of the Syrian revolution and the activists' creative responses to physical and emotional violence.

This book includes 9 projects on building smart and practical AI-based systems. These projects cover solutions to different domain-specific problems in healthcare, e-commerce and more. With this book, you will apply different machine learning and deep learning techniques and learn how to build your own intelligent applications for smart ...

This companion applies the Harvard framework, women's empowerment approach, gender analysis matrix and social relations approach to analysis of a variety of educational contexts, including national education policies and projects, schools, colleges, ministries, teaching and learning materials, and school and teacher training curricula.

A Better Pencil puts our complex, still-evolving hate-love relationship with computers and the internet into perspective, describing how the digital revolution influences our reading and writing practices, and how the latest technologies differ from what came before.

A well-known novelist and journalist from the coastal city of Jableh, Samar Yazbek witnessed the beginning four months of the uprising first-hand and actively participated in a variety of public actions and budding social movements.

Throughout this period she kept a diary of personal reflections on, and observations of, this historic time. Because of the outspoken views she published in print and online, Yazbek quickly attracted the attention and fury of the regime, vicious rumours started to spread about her disloyalty to the homeland and the Alawite community to which she belongs. The lyrical narrative describes her struggle to protect herself and her young daughter, even as her activism propels her into a horrifying labyrinth of insecurity after she is forced into living on the run and detained multiple times, excluded from the Alawite community and renounced by her family, her hometown and even her childhood friends. With rare empathy and journalistic prowess Samar Yazbek compiled oral testimonies from ordinary Syrians all over the country. Filled with

snapshots of exhilarating hope and horrifying atrocities, she offers us a wholly unique perspective on the Syrian uprising. Hers is a modest yet powerful testament to the strength and commitment of countless unnamed Syrians who have united to fight for their freedom. These diaries will inspire all those who read them, and challenge the world to look anew at the trials and tribulations of the Syrian uprising.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

The second edition of Bruce Gervais' Living Physical Geography offers a fresh approach to the study of physical geography, combining print and digital media to create a scientifically substantive work that is written for students. Living Physical Geography focuses on human-physical geography interactions, using pedagogical features in the textbook and online in SaplingPlus to create a modern synthesis of the science of physical geography. In this, the most student-friendly book in the market, the authors Bruce Gervais has curated and designed all of the learning assets within the text and online in SaplingPlus. Each of the four major parts in Living Physical Geography focuses on energy flows within Earth's physical systems. Additionally, landscape analysis underpins the body of the text. Step-by-step examples are used to illustrate how landforms and systems develop, evolve, and change through time.

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