

Telecharger Le Parachutage De Norbert Zongo

Was World War II really such a “good war”? Popular memory insists that it was, in fact, “the best war ever.” After all, we knew who the enemy was, and we understood what we were fighting for. The war was good for the economy. It was liberating for women. A battle of tanks and airplanes, it was a “cleaner” war than World War I. Although we did not seek the conflict—or so we believed—Americans nevertheless rallied in support of the war effort, and the nation’s soldiers, all twelve million of them, were proud to fight. But according to historian Michael C. C. Adams, our memory of the war era as a golden age is distorted. It has left us with a misleading—even dangerous—legacy, one enhanced by the nostalgia-tinged retrospectives of Stephen E. Ambrose and Tom Brokaw.

Disputing many of our common assumptions about the period, Adams argues in *The Best War Ever* that our celebratory experience of World War II is marred by darker and more sordid realities. In the book, originally published in 1994, Adams challenges stereotypes to present a view of World War II that avoids the simplistic extremes of both glorification and vilification. *The Best War Ever* charts the complex diplomatic problems of the 1930s and reveals the realities of ground combat: no moral triumph, it was in truth a brutal slog across a blasted landscape. Adams also exposes the myth that the home front was fully united behind the war effort, demonstrating how class, race, gender, and age divisions split Americans. Meanwhile, in Europe and Asia, shell-shocked soldiers grappled with emotional and physical trauma, rigorously enforced segregation, and rampant venereal disease. In preparing this must-read new edition, Adams has consulted some seventy additional sources on topics as varied as the origins of Social Security and a national health system, the Allied strategic bombing campaign, and the relationship of traumatic brain injuries to the adjustment problems of veterans. The revised book also incorporates substantial developments that have occurred in our understanding of the course and character of the war, particularly in terms of the human consequences of fighting. In a new chapter, “The Life Cycle of a Myth,” Adams charts image-making about the war from its inception to the present. He contrasts it with modern-day rhetoric surrounding the War on Terror, while analyzing the real-world consequences that result from distorting the past, including the dangerous idea that only through (perpetual) military conflict can we achieve lasting peace.

Listed as one of the 100 best books on Africa, *Life and a Half* was Sony Labou Tansi's response to the death of close friends during a bloody military and political crackdown in Congo. The novel takes place in an imaginary African country run by the latest in a series of cannibalistic dictators who has captured Martial, the leader of the opposition, and his family. Though shot, knifed, butchered, and bled, Martial's spirit lives on to guide his followers in their fight against the dictators. Facing censorship, Tansi insisted that his book was a fable and that if he were ever given the opportunity to write about real events, he would be much more direct rather than follow the torturous paths of a novel. This crisp translation by Alison Dundy maintains the fast-paced action and biting satiric tone of the original.

The national bestseller by the award-winning Thai-American author. “A brilliant collection . . . brimming with sharp-clawed survival lessons” (Los Angeles Times). Set in contemporary Thailand, these are generous, radiant tales of family bonds, youthful

romance, generational conflicts and cultural shiftings beneath the glossy surface of a warm, Edenic setting. Written with exceptional acuity, grace and sophistication, the stories present a nation far removed from its exoticized stereotypes. In the prize-winning opening story "Farangs," the son of a beachside motel owner commits the cardinal sin of falling for a pretty American tourist. In the novella, "Cockfighter," a young girl witnesses her proud father's valiant but foolhardy battle against a local delinquent whose family has a vicious stranglehold on the villagers. Through his vivid assemblage of parents and children, natives and transients, ardent lovers and sworn enemies, Lapcharoensap dares us to look with new eyes at the circumstances that shape our views and the prejudices that form our blind spots. Gorgeous and lush, painful and candid, Sightseeing is an extraordinary reading experience, one that powerfully reveals that when it comes to how we respond to pain, anger, hurt, and love, no place is too far from home. "Lapcharoensap is a commanding, animated tour guide, and a lot more than that—he can write with the bait and the hook of genuine talent . . . [He] has a gift for the detail that catches not only his Thai milieu but teenage life everywhere." —Darin Strauss, *The New York Times Book Review*

Djibouti, a hot, impoverished little country on the Horn of Africa, is a place of great strategic importance, for off its coast lies a crucial passage for the world's oil. In this novel by Abdourahman A. Waberi, Djibril, a young Djiboutian voluntarily exiled in Montreal, returns to his native land to prepare a report for an American economic intelligence firm. Meanwhile, a shadowy, threatening figure imprisoned in an island cell seems to know Djibril's every move. He takes dictation from his preaching cellmate known as his "Venerable Master," but as the words are put on the page, a completely different text appears--the life of Walter Benjamin, Djibril's favorite author. *Passage of Tears* cleverly mixes many genres and forms of writing--spy novel, political thriller, diary (replete with childhood memories), travel notebook, legends, parables, incantations, and prayers. Djibril's reminiscences provide a sense of Djibouti's past and its people, while a satire of Muslim fundamentalism is unwittingly delivered through the other Djiboutian voice. Waberi's inventive parody is a lesson in tolerance, while his poetic observations reveal his love and concern for his homeland. Praise for the French Edition "Disguised as a political thriller, *Passage of Tears* is above all a great novel of childhood, murderous identities, and exile."--*Le Monde des Livres* "A gripping book, burning with urgency and tension."--*Tlrama*.

Norbert Zongo was Burkina Faso's most respected journalist before his politically motivated murder in 1998. This novel is an eerily prophetic narrative, foretelling many of the events that preceded his death. His novel portrays a fictional West African nation named Watinbow led by President Gouama, a man of demonic energy and greed. Toppled in a coup d'etat, he must now confront the people of Watinbow, whom he has betrayed. This rare insight into the psychology of a corrupt African leader will help readers understand the nightmare of contemporary Africa.

Postwar recovery required a transformation of France, but what form it should take remained a question. Herrick Chapman charts the course of France's reconstruction from 1944 to 1962, offering insights into the ways the expansion of state power produced fierce controversies at home and unintended consequences abroad in France's crumbling empire.

Exploiting the abundant primary sources available, this book examines the diverse

ways in which war shaped the Hellenistic world. An overview of war and society in the Hellenistic world. Highlights the interdependence of warfare and social phenomena. Covers a wide range of topics, including social conditions as causes of war, the role of professional warriors, the discourse of war in Hellenistic cities, the budget of war, the collective memory of war, and the aesthetics of war. Draws on the abundance of primary sources available.

Selected articles published in the journal *Critical studies in mass communication* between 1984 and 1989. Suitable as a culture studies text. Annotation copyright Book News, Inc. Portland, Or.

In this new volume of critical essays on the Francophone literature of countries in the African, Sahel, some of the field's most distinguished scholars investigate both the written and oral genres produced in this dynamic region - work characterised by its association with the desert. Revealing the richness and complexity of little-known texts, now becoming increasingly important as Africa forms its literary canon, this is the first volume of its kind available to researchers, teachers and students in the Anglophone world.

As the fall of France took place, almost the entire coastline of Western Europe was in German hands. Clandestine sea transport operations provided lines of vital intelligence for wartime Britain. These "secret flotillas" landed and picked up agents in and from France, and ferried Allied evaders and escapees. This activity was crucial to the SIS (Secret Intelligence Service) and the SOE (Special Operations Executive). This authoritative publication by the official historian, the late Sir Brooks Richards, vividly describes and analyses the clandestine naval operations that took place during WWII. The account has been made possible through Sir Brooks' access to closed government archives, combined with his own wartime experiences and the recollections of many of those involved. First published in 1996, the original edition included descriptions of naval operations off French North Africa. The history has now been amended and expanded by Sir Brooks and is now published in two volumes. This first volume concentrates on the sea lines to Brittany. This authoritative publication by the official historian, the late Sir Brooks Richards, vividly describes and analyses the clandestine naval operations that took place during World War Two.

Some 500 years ago, Askiya Muhammad founded the Songhay Dynasty of the Askiyas, which flourished for more than a century in Sahelian West Africa. The Timbuktu-based scribe al hajj Mahmud Kati was a close friend of Askiya Mohammed - and the *Tarikh al fattash* gives an eyewitness account of his empire, told from the perspective of a key participant. Long valued as one of the most important historical documents of the African medieval world, Kati's account is also a literary achievement that is comparable to the writings of figures like Chaucer, Rabelais and Montaigne.

Toundi Ondoua, the rural African protagonist of *Houseboy*, encounters a world of prisms that cast beautiful but unobtainable glimmers, especially for a black youth in colonial Cameroon. *Houseboy*, written in the form of Toundi's captivating diary and translated from the original French, discloses his awe of the white world and a web of unpredictable experiences. Early on, he escapes his father's angry blows by seeking asylum with his benefactor, the local European priest who meets an untimely death. Toundi then becomes the Chief Europeans' boy-the dog of the King. Toundi's attempt to fulfill a dream of advancement and improvement opens his eyes to troubling realities. Gradually, preconceptions of the Europeans come crashing down on him as he struggles with his identity, his place in society, and the changing culture.

In this commentary, an historian and a Resistance fighter analyzes why France fell to Germany in World War II.

In *Religious Affects* Donovan O. Schaefer challenges the notion that religion is inextricably linked to language and belief, proposing instead that it is primarily driven by affects. Drawing

on affect theory, evolutionary biology, and poststructuralist theory, Schaefer builds on the recent materialist shift in religious studies to relocate religious practices in the affective realm—an insight that helps us better understand how religion is lived in conjunction with systems of power. To demonstrate religion's animality and how it works affectively, Schaefer turns to a series of case studies, including the documentary *Jesus Camp* and contemporary American Islamophobia. Placing affect theory in conversation with post-Darwinian evolutionary theory, Schaefer explores the extent to which nonhuman animals have the capacity to practice religion, linking human forms of religion and power through a new analysis of the chimpanzee waterfall dance as observed by Jane Goodall. In this compelling case for the use of affect theory in religious studies, Schaefer provides a new model for mapping relations between religion, politics, species, globalization, secularism, race, and ethics.

Marking Paul Celan's 100th birthday and the 50th anniversary of his death, this volume endeavours to answer the following question: why does Celan still matter today – more than ever perhaps? And why should he continue to matter tomorrow? In other words, the volume explores and assesses the enduring significance of Celan's life and oeuvre in and for the 21st century. Boasting cutting-edge research by international scholars together with original contributions by contemporary artists and writers, this book attests to, on the one hand, the extent to which large swathes of contemporary philosophy, poetics, literary scholarship, and aesthetics have been indebted to Celan's legacy and are simply unthinkable without it, and, on the other hand, to the malleability, adaptability, breadth and depth of Celan's poetics, which, like the music of The Beatles, Led Zeppelin, or Queen, is reborn and rediscovered with every new generation. Presents a selection of the author's poems from throughout his life, from playful early poems to themes of mourning and loss.

The Parachute Drop Africa Research and Publications

Fitzroy Maclean was one of the real-life inspirations for super-spy James Bond. After adventures in Soviet Russia before the war, Maclean fought with the SAS in North Africa in 1942. There he specialised in hair-raising commando raids behind enemy lines, including the daring and outrageous kidnapping of the German Consul in Axis-controlled Iraq. Maclean's extraordinary adventures in the Western Desert and later fighting alongside Tito's partisans in Yugoslavia are blistering reading and show what it took to be a British hero who broke the mould . . .

In *Red City*, Blue Period, Kaplan combines the methods of anthropology and the new cultural history to examine the civic culture of Barcelona between 1888 and 1939. She analyzes the peculiar sense of solidarity the citizens forged and explains why shared experiences of civic culture and pageantry sometimes galvanized resistance to authoritarian national governments but could not always overcome local class and gender struggles. She sheds light on the process by which principles of regional freedom and economic equity developed and changed in a city long known for its commitment to human dignity and artistic achievement. Although scholars increasingly recognize the relationship between so-called high art and popular culture, little has been done to explain what opens the eyes of artists to folk figures and religious art. Kaplan shows how artists like Picasso and Joan Miró, playwright Santiago Russinyol, the cellist Pablo Casals, and the architect Antonio Gaudí, as well as anarchists and other political activists, both shaped and were influenced by the artistic and political culture of Barcelona.

The figure of the dictator looms large in representations of postcolonial Africa. Since the

late 1970s, writers, film-makers and theorists have sought to represent the realities of dictatorship without endorsing the colonialist clichés portraying Africans as incapable of self-government. Against the heavily-politicized responses provoked by this dilemma, Bishop argues for a form of criticism that places the complexity of the reader's or spectator's experiences at the heart of its investigations. Ranging across literature, film and political theory, this study calls for a reengagement with notions - often seen as unwelcome diversions from political questions - such as referentiality, genre and aesthetics. But rather than pit 'political' approaches against formal and aesthetic procedures, the author presents new insights into the interplay of the political and the aesthetic. Cecile Bishop is a Junior Research Fellow in French at Somerville College, Oxford.

An exploration of the broad paradigm of alienation in post-war literature through close readings of nine novels.

When the curtains fell on the 'Thousand-Year Reich', in May 1945, SS-Brigadeführer Walter Schellenberg left for neutral Stockholm, only to be taken shortly thereafter to Frankfurt and London for interrogating. The 'Final Report' on the Case of Walter Schellenberg is the revealing product of those Allied interrogations. Reinhard R Doerries has written the first scholarly appraisal of Schellenberg as a Nazi leader and Hitler's final head of foreign intelligence. Examines the opera *Porgy and Bess*'s long history of invention and reinvention as a barometer of 20th-century American expectations about race, culture and the struggle for equality.

In Africa, the development of dictatorship fiction as a vehicle for depicting the authoritarian state arose more slowly than in other parts of the world. Therefore until now there has been no exploration of the fictional and dramatic representations of tyrannical regimes in Africa. In *Unmasking the African Dictator*, Gichingiri Ndigirigi redresses that imbalance. This volume features twelve articles from both established and emerging scholars who undertake representative readings of the African despot in fiction, drama, films, and music. Arranged chronologically, these essays cover postcolonial realities in a wide range of countries: Mali, Cote d'Ivoire, Senegal, the Congo, Nigeria, the Central African Republic, Somalia, Kenya, and Uganda. Included here are a variety of voices that illuminate the different aspects of dictator fiction in Africa and in the process enrich our understanding of the continent's literature, politics, and culture. This work features a foreword by formerly exiled Kenyan novelist, poet, and critic Ngugi wa Thiongo. Ndigirigi's own extended introduction reviews the overarching themes found in the collection and summarizes each of the artistic works being examined while placing the individual essays in context. A pioneering study, *Unmasking the African Dictator* examines the works of several major authors of dictator fictions including Achebe, Ngugi, Farah, and Tamsi.

This multigenerational saga is the story of Christoforos, who first weds Petroula, and then Evtha, followed, after her death, by Persa; of his sexually promiscuous son Hesychios and the many bastard children left on the doorstep following the untimely demise of so many would-be daughters-in-law; and of the sisters,

brothers, children, and grandchildren who inhabit a household and a history expanding to near-bursting. Rich in symbolism and magical realism, this complex and wondrous family story unfolds nonsequentially in ten interrelated tales. It is a touchstone of contemporary Greek literature, awarded the Greek State Prize for Best Novel in 1994, and is an essential introduction to this rightfully celebrated author.

Portrays the migration of a Puerto Rican family from the countryside to the San Juan ghetto and eventually to Spanish Harlem in New York City.

This collection concentrates on the analysis of cult movies, how they are defined, who defines them and the cultural politics of these definitions. The definition of the cult movie relies on a sense of its distinction from the "mainstream" or "ordinary." This also raises issues about the perception of it as an oppositional form of cinema, and of its strained relationships to processes of institutionalization and classification. In other words, cult movie fandom has often presented itself as being in opposition to the academy, commercial film industries and the media more generally, but has been far more dependent on these forms than it has usually been willing to admit. The international roster of essayists range over the full and entertaining gamut of cult films from Dario Argento, Spanish horror and Peter Jackson's New Zealand gore-fests to sexploitation, kung fu and sci-fi flicks.

Seen from the outside, the world of politics and policy-making seems to be in constant flux. Leading institutionalist and sociological theories of the state, on the other hand, predict equilibrium and stability. This book addresses this contradiction by posing the question: Why do some (but not all) individuals possessing the power and influence necessary to make a difference in contemporary democratic societies – actors whose very position suggests that they have done well under existing conditions – actively seek to change policies or institutions? Ongoing competition for legitimate authority, the book's authors conclude, provides the often-neglected dynamic element that explains this behavior.

In 1918 Adolf Hitler was penniless: within 25 years he was probably the richest man in Europe. In his fascinating book the author sets out to discover not only the extent of Hitler's fortune but how it was amassed and with whose help. He finds that royalties of Mein Kampf represent only the tip of the iceberg. His publishing company Eher Verlag and his fund Adolf Hitler Spende, which many 'voluntarily' contributed to, turn out to be much more important. We learn how Hitler's attraction to the opposite sex proved hugely lucrative. This book also traces what happened to the property, the funds, the art collection, and other items after 1945 and reveals who is - and who is trying to - profit today from the legacy of Adolf Hitler. Amongst items never before revealed is recently discovered evidence for two of Hitler's bank accounts; the truth about the financing of Hitler's publishing empire; and many other previously undisclosed facts.

The linguistically innovative aspect of Francophone African literature has been recognized and studied from a variety of angles over recent decades, yet little attention has been paid to what happens to such literature when it is translated into another

language. Taking as its corpus all sub-Saharan Francophone African texts that have ever been published in English, this book explores the ways in which translators approach innovative features such as African-language borrowings, neologisms and other deliberate manipulations of French, depictions of sociolinguistic variation, and a variety of types of wordplay. The implications of their translation decisions are drawn out with reference to the broader significances that are often accorded to postcolonial literature, and earlier critics' calls for a decolonized translation practice are explored from both a practical and theoretical angle. These findings are used to push towards a detailed investigation of the postcolonial turn in translation studies, drawing on the work of key postcolonial theorists such as Homi K. Bhabha and Gayatri Spivak. This is a timely and incisive critical assessment of contemporary discourses on the ethics and politics of translation.

Reuven Tamiroff, a Holocaust survivor, has never been able to speak about his past to his son, a young man who yearns to understand his father's silence. As campuses burn amidst the unrest of the Sixties and his own generation rebels, the son is drawn to his father's circle of wartime friends in search of clues to the past. Finally discovering that his brooding father has been haunted for years by his role in the murder of a brutal SS officer just after the war, young Tamiroff learns that the Nazi is still alive. Haunting, poetic, and very contemporary, *The Fifth Son* builds to an unforgettable climax as the son sets out to complete his father's act of revenge.

Adopted in 2001, the New Partnership for Africa's Development (NEPAD) represents a new vision to place African countries on a path toward poverty reduction, sustainable growth, and full integration in the world economy. This conference volume includes papers selected from a high-level seminar in December 2002 held in Dakar, Senegal, organized by the IMF Institute in the context of the program of the Joint Africa Institute (JAI). The papers focus on the challenges confronting NEPAD in reducing poverty, promoting trade, attracting capital flows, and effecting institutional reforms.

Although plagued by political instability since gaining independence from France in 1960, Burkina Faso has been fortunate to have little ethnic conflict and has done fairly well with its meager assets of cotton, gold, and livestock. Highlighting the historical and contemporary factors behind Burkina's instability, Englebert considers the contours of Burkina's polity, examines the country's economic policies and prospects, and analyzes its external relations. Poor even by the standards of West Africa and landlocked at the edge of the Sahel, Burkina Faso the Land of Men of Dignity has been plagued by political instability since independence from France in 1960. The country has suffered five military coups, the last of which cost the life of the outspoken and charismatic leader Thomas Sankara, who had waged war on poverty, corruption, and illiteracy. Yet Burkina's growth was surprisingly strong during the 1980s, as it made the best of its meager assets in cotton, gold, and livestock. The country is also fortunate in its relative lack of ethnic conflict, and the several religions practiced—Islam, Christianity, and animism—peacefully coexist. Burkina has earned mixed reviews on the international stage, however, fighting two wars with Mali and supporting Taylor's rebels in the Liberian civil war. In this textured introduction to Burkina, Englebert highlights the historical and contemporary factors that account for the country's instability; considers the ethnic, religious, and social contours of the Burkina polity; examines in depth the country's economic policies and prospects; and analyzes Burkina's external relations.

Looking toward the next millennium, he concludes by assessing the chances of the apparent recent drive toward a more democratic system.

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