

La Guerra No Tiene Rostro De Mujer

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Last Witnesses (Adapted for Young Adults) Svetlana Alexievich 2021-08-31 A powerful portrait of the personal consequences of war as seen through the innocent eyes of children, from a Nobel Prize-winning writer. Nobel Prize-winning writer Svetlana Alexievich delves into the traumatic memories of children who were separated from their parents during World War II--most of them never to be reunited--in this this young adult adaptation of her acclaimed nonfiction "masterpiece" (The Guardian), Last Witnesses: An Oral History of the Children of WWII. The personal narratives told by those who were children during WWII and survived harrowing experiences, are astounding. So many children were separated from their loved ones in the midst of the terror and chaos. As a result, some grew up in orphanages or were raised by grandparents or extended family; others were taken in and cared for by strangers who risked punishment for such acts. Still others lived on their own or became underage soldiers. Forthright and riveting, these bravely told oral histories of survival reveal the heart-rending details of life during wartime while reminding us that resilience is possible, no matter the circumstances.

Warriors, Witches, Women Kate Hodges 2020-02-04 Meet mythology's fifty fiercest females in this modern retelling of the world's greatest legends. From feminist fairies to bloodsucking temptresses, half-human harpies and protective Vodou goddesses, these are women who go beyond long-haired, smiling stereotypes. Their stories are so powerful, so entrancing, that they have survived for millennia. Lovingly retold and updated, Kate Hodges places each heroine, rebel and provocateur firmly at the centre of their own narrative. Players include: Bewitching, banished Circe, an introvert famed and feared for her transfigurative powers. The righteous Furies, defiantly unrepentant about their dedication to justice. Fun-loving Ame-no-Uzume who makes quarrelling friends laugh and terrifies monsters by flashing at them. The fateful Morai sisters who spin a complex web of birth, life and death. Find your tribe, fire your imagination and be empowered by this essential anthology of notorious, demonised and overlooked women.

La guerra no tiene rostro de mujer Svjatlana Aljaksandraŭna Aleksievič 2015

The Man Who Mistook His Wife for a Hat Oliver Sacks 2021-09-14 In his most extraordinary book, the bestselling author of *Awakenings* and "poet laureate of medicine" (The New York Times) recounts the case histories of patients inhabiting the compelling world of neurological disorders, from those who are no longer able to recognize common objects to those who gain extraordinary new skills. Featuring a new preface, Oliver Sacks's *The Man Who Mistook His Wife for a Hat* tells the stories of individuals afflicted with perceptual and intellectual disorders: patients who have lost their memories and with them the greater part of their pasts; who are no longer able to recognize people and common objects; whose limbs seem alien to them; who lack some skills yet are gifted with uncanny artistic or mathematical talents. In Dr. Sacks's splendid and sympathetic telling, his patients are deeply human and his tales are studies of struggles against incredible adversity. A great healer, Sacks never loses sight of medicine's ultimate responsibility: "the suffering, afflicted, fighting human subject."

Theodore de Bry. America Michiel Groesen 2019 When the New World was really new, Theodore de Bry drew inspiration from some of history's greatest explorers to record its wonders. From Virginia and Florida to Brazil, his work captivated the European imagination with visions of freshly discovered landscapes, customs, and peoples. This reproduction brings together his finest engravings of...

One True Loves Taylor Jenkins Reid 2016-06-07 From the New York Times bestselling author of *The Seven Husbands of Evelyn Hugo* Named a Best Book of Summer by *Cosmopolitan* * *InStyle* * *Redbook* * *Us Weekly* * *PopSugar* * *Buzzfeed* * *Bustle* * *Brit+Co* * *Parade* "No one does life and love better." –*InStyle* "Earth-shaking...you will flip for this epic love story." –*Cosmopolitan* "Reid's heartwrenching tale asks if it's possible to have multiple soul mates." –*Us Weekly* From the author of *Maybe in Another Life*—named a *People Magazine* pick—comes a breathtaking new love story about a woman unexpectedly forced to choose between the husband she has long thought dead and the fiancé who has finally brought her back to life. In her twenties, Emma Blair marries her high school sweetheart, Jesse. They build a life for themselves, far away from the expectations of their parents and the people of their hometown in Massachusetts. They travel the world together, living life to the fullest and seizing every opportunity for adventure. On their first wedding anniversary, Jesse is on a helicopter over the Pacific when it goes missing. Just like that, Jesse is gone forever. Emma quits her job and moves home in an effort to put her life back together. Years later, now in her thirties, Emma runs into an old friend, Sam, and finds herself falling in love again. When Emma and Sam get engaged, it feels like Emma's second chance at happiness. That is, until Jesse is found. He's alive, and he's been trying all these years to come home to her. With a husband and a fiancé, Emma has to now figure out who she is and what she wants, while trying to protect the ones she loves. Who is her one true love? What does it mean to love truly? Emma knows she has to listen to her heart. She's just not sure what it's saying.

Chernobyl 01 Andrew Leatherbarrow 2016-04-26

[Gangs of Russia](#) Svetlana Stephenson 2015-10-15 Since their spectacular rise in the 1990s, Russian gangs have

remained entrenched in many parts of the country. Some gang members have perished in gang wars or ended up behind prison bars, while others have made spectacular careers off the streets and joined the Russian elite. But the rank and file of gangs remain substantially incorporated into their communities and society as a whole, with bonds and identities that bridge the worlds of illegal enterprise and legal respectability. In *Gangs of Russia*, Svetlana Stephenson explores the secretive world of the gangs. Using in-depth interviews with gang members, law enforcers, and residents in the city of Kazan, together with analyses of historical and sociological accounts from across Russia, she presents the history of gangs both before and after the arrival of market capitalism. Contrary to predominant notions of gangs as collections of maladjusted delinquents or illegal enterprises, Stephenson argues, Russian gangs should be seen as traditional, close-knit male groups with deep links to their communities. Stephenson shows that gangs have long been intricately involved with the police and other state structures in configurations that are both personal and economic. She also explains how the cultural orientations typical of gangs—emphasis on loyalty to one's own, showing toughness to outsiders, exacting revenge for perceived affronts and challenges—are not only found on the streets but are also present in the top echelons of today's Russian state.

Angels Elect and Evil C Fred Dickason 1995-10-01 What are angels like? How many kinds are there? Are mental disorders caused by their influence? Long favored by scholars, this classic has now been rewritten to give us accessible scriptural answers to our questions about the spirit world.

La guerra no tiene rostro de mujer / The Unwomanly Face of War: An Oral History of Women in World War II Svetlana Alexievich 2017-06-27 Una historia oral innovadora de mujeres en la Segunda Guerra Mundial en Europa y Rusia, del ganador del Premio Nobel de Literatura NOMBRADO UNO DE LOS MEJORES LIBROS DEL AÑO POR The Washington Post • The Guardian • NPR • The Economist • Milwaukee Journal Sentinel • Revisiones de Kirkus Durante más de tres décadas, Svetlana Alexievich ha sido la memoria y la conciencia del siglo XX. Cuando la Academia Sueca le otorgó el Premio Nobel, citó su invención de "un nuevo tipo de género literario", describiendo su trabajo como "una historia de emociones". . . una historia del alma ". En *La guerra no tiene rostro de mujer*, Alexievich narra las experiencias de las mujeres soviéticas que lucharon en el frente, en el frente de casa y en los territorios ocupados. Estas mujeres, más de un millón en total, eran enfermeras y doctoras, pilotos, conductoras de tanques, ametralladoras y francotiradores. Lucharon junto a los hombres y, sin embargo, después de la victoria, sus esfuerzos y sacrificios fueron olvidados. Alexievich viajó miles de millas y visitó más de cien ciudades para registrar las historias de estas mujeres. En conjunto, esta sinfonía de voces revela un aspecto diferente de la guerra: los detalles cotidianos de la vida en combate que quedan fuera de las historias oficiales. «[...] por su escritura polifónica, que es un monumento al valor y al sufrimiento en nuestro tiempo.» Jurado de la Academia Sueca al otorgar a la autora el Premio Nobel de Literatura 2015. Reseña: «Gracias a Alexiéovich, la historia de un millón de mujeres que participaron en el ejército soviético o como partisanas contra los alemanes es algo menos desconocida.» Felipe Sahagún, *El Cultural de El Mundo* «De la lectura de los libros de Alexiéovich (Stanislaviv, 1948) no es posible salir indemne.» Gabriel Albiac, *ABC Cultural* ENGLISH DESCRIPTION A groundbreaking oral history of women in World War II across Europe and Russia—from the winner of the Nobel Prize in Literature NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Washington Post • The Guardian • NPR • The Economist • Milwaukee Journal Sentinel •

Kirkus Reviews For more than three decades, Svetlana Alexievich has been the memory and conscience of the twentieth century. When the Swedish Academy awarded her the Nobel Prize, it cited her invention of “a new kind of literary genre,” describing her work as “a history of emotions . . . a history of the soul.” In *The Unwomanly Face of War*, Alexievich chronicles the experiences of the Soviet women who fought on the front lines, on the home front, and in the occupied territories. These women—more than a million in total—were nurses and doctors, pilots, tank drivers, machine-gunners, and snipers. They battled alongside men, and yet, after the victory, their efforts and sacrifices were forgotten. Alexievich traveled thousands of miles and visited more than a hundred towns to record these women’s stories. Together, this symphony of voices reveals a different aspect of the war—the everyday details of life in combat left out of the official histories.

Last Witnesses Svetlana Alexievich 2020-06-16 “A masterpiece” (The Guardian) from the Nobel Prize–winning writer, an oral history of children’s experiences in World War II across Russia NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE WASHINGTON POST For more than three decades, Svetlana Alexievich has been the memory and conscience of the twentieth century. When the Swedish Academy awarded her the Nobel Prize, it cited her for inventing “a new kind of literary genre,” describing her work as “a history of emotions . . . a history of the soul.” Bringing together dozens of voices in her distinctive style, *Last Witnesses* is Alexievich’s collection of the memories of those who were children during World War II. They had sometimes been soldiers as well as witnesses, and their generation grew up with the trauma of the war deeply embedded—a trauma that would change the course of the Russian nation. Collectively, this symphony of children’s stories, filled with the everyday details of life in combat, reveals an altogether unprecedented view of the war. Alexievich gives voice to those whose memories have been lost in the official narratives, uncovering a powerful, hidden history from the personal and private experiences of individuals. Translated by the renowned Richard Pevear and Larissa Volokhonsky, *Last Witnesses* is a powerful and poignant account of the central conflict of the twentieth century, a kaleidoscopic portrait of the human side of war. Praise for *Last Witnesses* “There is a special sort of clear-eyed humility to [Alexievich’s] reporting.”—The Guardian “A bracing reminder of the enduring power of the written word to testify to pain like no other medium. . . . Children survive, they grow up, and they do not forget. They are the first and last witnesses.”—The New Republic “A profound triumph.”—The Big Issue “[Alexievich] excavates and briefly gives prominence to demolished lives and eradicated communities. . . . It is impossible not to turn the page, impossible not to wonder whom we next might meet, impossible not to think differently about children caught in conflict.”—The Washington Post

Thinking the Twentieth Century Tony Judt 2012-02-02 “An intellectual feast, learned, lucid, challenging and accessible.” —San Francisco Chronicle “Ideas crackle” in this triumphant final book of Tony Judt, taking readers on “a wild ride through the ideological currents and shoals of 20th century thought.” (Los Angeles Times) The final book of the brilliant historian and indomitable public critic Tony Judt, *Thinking the Twentieth Century* maps the issues and concerns of a turbulent age on to a life of intellectual conflict and engagement. The twentieth century comes to life as an age of ideas—a time when, for good and for ill, the thoughts of the few reigned over the lives of the many. Judt presents the triumphs and the failures of prominent intellectuals, adeptly explaining both their ideas and the risks of their political commitments. Spanning an era with

unprecedented clarity and insight, *Thinking the Twentieth Century* is a tour-de-force, a classic engagement of modern thought by one of the century's most incisive thinkers. The exceptional nature of this work is evident in its very structure—a series of intimate conversations between Judt and his friend and fellow historian Timothy Snyder, grounded in the texts of the time and focused by the intensity of their vision. Judt's astounding eloquence and range are here on display as never before. Traversing the complexities of modern life with ease, he and Snyder revive both thoughts and thinkers, guiding us through the debates that made our world. As forgotten ideas are revisited and fashionable trends scrutinized, the shape of a century emerges. Judt and Snyder draw us deep into their analysis, making us feel that we too are part of the conversation. We become aware of the obligations of the present to the past, and the force of historical perspective and moral considerations in the critique and reform of society, then and now. In restoring and indeed exemplifying the best of intellectual life in the twentieth century, *Thinking the Twentieth Century* opens pathways to a moral life for the twenty-first. This is a book about the past, but it is also an argument for the kind of future we should strive for: *Thinking the Twentieth Century* is about the life of the mind—and the mindful life. Judt's book, *Ill Fares the Land*, republished in 2021 featuring a new preface by bestselling author of *Between the World and Me* and *The Water Dancer*, Ta-Nehisi Coates.

La guerra no tiene rostro de mujer

Paris Talks `Abdu'-Bahá 2021-01-18

Hurricane Season Fernanda Melchor 2020-10-06 Shortlisted for the 2020 International Booker Prize Now in paperback, Fernanda Melchor's *Hurricane Season* is “a bilious, profane, blood-spattered tempest of rage” (*The Wall Street Journal*), that casts “a powerful spell” (NPR): “a narrative that not only decries an atrocity but embodies the beauty and vitality it perverts” (*The New York Times*) *The Witch* is dead. And the discovery of her corpse has the whole village investigating the murder. As the novel unfolds in a dazzling linguistic torrent, with each unreliable narrator lingering on new details, new acts of depravity or brutality, Melchor extracts some tiny shred of humanity from these characters—innies whom most people would write off as irredeemable—forming a lasting portrait of a damned Mexican village. Like Roberto Bolano's *2666* or Faulkner's novels, *Hurricane Season* takes place in a world saturated with mythology and violence—real violence, the kind that seeps into the soil, poisoning everything around: it's a world that becomes more and more terrifying the deeper you explore it.

Zinky Boys Svetlana Alexievich 1992 From 1979 to 1989 a million Soviet troops engaged in a devastating war in Afghanistan that claimed 50,000 casualties - and the youth and humanity of many tens of thousands more. In *Zinky Boys* journalist Svetlana Alexievich gives voice to the tragic history of the Afghanistan War. What emerges is a story that is shocking in its brutality and revelatory in its similarities to the American experience in Vietnam - a resemblance that Larry Heinemann describes movingly in his introduction to the book, providing American readers with an often uncomfortably intimate connection to a war that may have seemed very remote to us. The Soviet dead were shipped back in sealed zinc coffins (hence the term "Zinky Boys"), while the state denied the very existence of the conflict; even today the radically altered Soviet society

continues to reject the memory of the "Soviet Vietnam". Creating controversy and outrage when it was first published in the USSR - it was called by reviewers there a "slanderous piece of fantasy" and part of a "hysterical chorus of malign attacks" - *Zinky Boys* presents the candid and affecting testimony of the officers and grunts, nurses and prostitutes, mothers, sons, and daughters who describe the war and its lasting effects. Svetlana Alexievich has snatched from the memory hole the truth of the Afghanistan War: the beauty of the country and the savage Army bullying, the killing and the mutilation, the profusion of Western goods, the shame and shattered lives of returned veterans. *Zinky Boys* offers a unique, harrowing, and unforgettably powerful insight into the realities of war and the turbulence of Soviet life today.

The Diary of a Submissive Sophie Morgan 2012 Sophie Morgan is an independent woman in her thirties with a successful journalism career. Intelligent, witty and sarcastic, she could be the girl next door. Except that Sophie is a submissive; in the bedroom she likes to relinquish her power and personal freedom to a dominant man for their mutual pleasure. In the wake of *Fifty Shades of Grey*, here is a memoir that offers the real story of what it means to be a submissive, following Sophie's story as she progresses from her early erotic experiences through to experimenting with her newfound, awakened sexuality. From the endorphin rush of her first spanking right through to punishments the likes of which she couldn't begin to imagine, she explains in frank and explicit fashion the road she travels. But it isn't until she meets James that her boundaries are really pushed. As her relationship with him travels into darker and darker places the question becomes—where will it end? Can she reconcile her sexuality with the rest of her life and is it possible for the perfect man to also be perfectly cruel? Racy, controversial, but always warm, fun and astoundingly honest this is a fascinating and thought provoking look at a seemingly paradoxical side to human nature and sexuality that no man or woman will be able to put down.

The Stuff of Soldiers Brandon M. Schechter 2019-10-15 *The Stuff of Soldiers* uses everyday objects to tell the story of the Great Patriotic War as never before. Brandon Schechter attends to a diverse array of things—from spoons to tanks—to show how a wide array of citizens became soldiers, and how the provisioning of material goods separated soldiers from civilians. Through a fascinating examination of leaflets, proclamations, newspapers, manuals, letters to and from the front, diaries, and interviews, *The Stuff of Soldiers* reveals how the use of everyday items made it possible to wage war. The dazzling range of documents showcases ethnic diversity, women's particular problems at the front, and vivid descriptions of violence and looting. Each chapter features a series of related objects: weapons, uniforms, rations, and even the knick-knacks in a soldier's rucksack. These objects narrate the experience of people at war, illuminating the changes taking place in Soviet society over the course of the most destructive conflict in recorded history. Schechter argues that spoons, shovels, belts, and watches held as much meaning to the waging of war as guns and tanks. In *The Stuff of Soldiers*, he describes the transformative potential of material things to create a modern culture, citizen, and soldier during World War II.

ZeroZeroZero Roberto Saviano 2016-08-30 An electrifying, internationally bestselling investigation of the global cocaine trade now a series on Prime Video starring Andrea Riseborough, Dane DeHaan, and Gabriel Byrne, from the author of the #1 international bestseller *Gomorra* "Zero zero zero" flour is the finest, whitest

available. It is also the nickname among narcotraffickers for the purest cocaine on the market. And it is the title of Roberto Saviano's unforgettable exploration of the inner workings of the global cocaine trade—its rules and armies, and the true depth of its reach into the world economy. Saviano's Gomorrah, his explosive account of the Neapolitan mob, the Camorra, was a worldwide sensation. It struck such a nerve with the Camorra that Saviano has lived with twenty-four-hour police protection for more than eight years. During this time he has come to know law enforcement agencies and officials around the world. With their cooperation, Saviano has broadened his perspective to take in the entire global “corporate” entity that is the drug trade and the complex money-laundering operations that allow it to function, often with the help of the world's biggest banks. The result is a harrowing and groundbreaking synthesis of literary narrative and geopolitical analysis exploring one of the most powerful dark forces in our economy. Saviano tracks the shift in the cocaine trade's axis of power, from Colombia to Mexico, and relates how the Latin American cartels and gangs have forged alliances with crime syndicates across the globe. He charts the increasing sophistication of these criminal entities as they diversify into other products and markets. He also reveals the astonishing increase in the severity of violence as they have fought to protect and extend their power. Saviano is a writer and journalist of rare courage and a thinker of impressive intellectual depth, able to see connections between far-flung phenomena and bind them into a single epic story. Most drug-war narratives feel safely removed from our own lives; Saviano offers no such comfort. Both heart-racing and eye-opening, *ZeroZeroZero* is an investigative story like none other. Praise for *ZerZeroZero*: “[Saviano] has developed a literary style that switches from vivid descriptions of human depravity to a philosophical consideration of the meaning of violence in the modern world. . . . Most important of all is the hope Saviano gives to countless victims of criminal violence by standing up to its perpetrators.” —Financial Times

Boys in Zinc Svetlana Aleksievich 2017-03 Is the word 'Motherland' just a meaningless term to you? We did what the Motherland asked of us' From 1979 to 1989 Soviet troops engaged in a devastating war in Afghanistan that claimed thousands of casualties on both sides. While the Soviet Union talked about a 'peace-keeping' mission, the dead were shipped back in sealed zinc coffins. *Boys in Zinc* presents the honest testimonies of soldiers, doctors and nurses, mothers, wives and siblings who describe the lasting effects of war. Weaving together their stories, Svetlana Alexievich shows us the truth of the Soviet-Afghan conflict- the killing and the beauty of small everyday moments, the shame of returned veterans, the worries of all those left behind. When it was first published in the USSR in 1991, *Boys in Zinc* sparked huge controversy for its unflinching, harrowing insight into the realities of war.

A Woman In Berlin Anonymous 2018-01-25 This is a devastating book. It is matter-of-fact, makes no attempt to score political points, does not attempt to solicit sympathy for its protagonist and yet is among the most chilling indictments of war I have ever read. Everybody, in particular every woman ought to read it' - Arundhati Roy 'One of the most important personal accounts ever written about the effects of war and defeat' - Antony Beevor Between April 20th and June 22nd 1945 the anonymous author of *A Woman in Berlin* wrote about life within the falling city as it was sacked by the Russian Army. Fending off the boredom and deprivation of hiding, the author records her experiences, observations and meditations in this stark and vivid diary. Accounts of the bombing, the rapes, the rationing of food, and the overwhelming terror of death are rendered in the

dispassionate, though determinedly optimistic prose of a woman fighting for survival amidst the horror and inhumanity of war. This diary was first published in America in 1954 in an English translation and in Britain in 1955. A German language edition was published five years later in Geneva and was met with tremendous controversy. In 2003, over forty years later, it was republished in Germany to critical acclaim - and more controversy. This diary has been unavailable since the 1960s and this is a new English translation. *A Woman in Berlin* is an astonishing and deeply affecting account.

La guerra no tiene rostro de mujer Svetlana Alexievich 2015-11-05 La Premio Nobel de Literatura 2015

Svetlana Alexiévich, «la voz de los sin voz», muestra en esta obra maestra una perspectiva de la guerra ignorada hasta el momento: la de las mujeres que combatieron en la segunda guerra mundial. Casi un millón de mujeres combatió en las filas del Ejército Rojo durante la segunda guerra mundial, pero su historia nunca ha sido contada. Este libro reúne los recuerdos de cientos de ellas, mujeres que fueron francotiradoras, condujeron tanques o trabajaron en hospitales de campaña. Su historia no es una historia de la guerra, ni de los combates, es la historia de hombres y mujeres en guerra. ¿Qué les ocurrió? ¿Cómo les transformó? ¿De qué tenían miedo? ¿Cómo era aprender a matar? Estas mujeres, la mayoría por primera vez en sus vidas, cuentan la parte no heroica de la guerra, a menudo ausente de los relatos de los veteranos. Hablan de la suciedad y del frío, del hambre y de la violencia sexual, de la angustia y de la sombra omnipresente de la muerte. Alexiévich deja que sus voces resuenen en este libro estremecedor, que pudo reescribir en 2002 para introducir los fragmentos tachados por la censura y material que no se había atrevido a usar en la primera versión. «[...] por su escritura polifónica, que es un monumento al valor y al sufrimiento en nuestro tiempo.», palabras del Jurado de la Academia Sueca al otorgar a la autora el Premio Nobel de Literatura 2015. «Soy historiadora de almas [...]. Por un lado, estudio a la persona concreta que ha vivido en una época concreta y ha participado en unos acontecimientos concretos; por otro lado, quiero discernir en esa persona al ser humano eterno. La vibración de eternidad. Lo que en él hay de inmutable.» Svetlana Alexiévich Reseñas: «Gracias a Alexiévich, la historia de un millón de mujeres que participaron en el ejército soviético o como partisanas contra los alemanes es algo menos desconocida.» Felipe Sahagún, *El Cultural de El Mundo* «De la lectura de los libros de Alexiévich (Stanislaviv, 1948) no es posible salir indemne.» Gabriel Albiac, *ABC Cultural*

Johnny Got His Gun Dalton Trumbo 2013-11-15 The Searing Portrayal Of War That Has Stunned And Galvanized Generations Of Readers An immediate bestseller upon its original publication in 1939, Dalton Trumbo's stark, profoundly troubling masterpiece about the horrors of World War I brilliantly crystallized the uncompromising brutality of war and became the most influential protest novel of the Vietnam era. *Johnny Got His Gun* is an undisputed classic of antiwar literature that's as timely as ever. ?A terrifying book, of an extraordinary emotional intensity.?-The Washington Post "Powerful. . . an eye-opener." --Michael Moore "Mr. Trumbo sets this story down almost without pause or punctuation and with a fury amounting to eloquence."--The New York Times "A book that can never be forgotten by anyone who reads it."--Saturday Review

Final Entries, 1945 Joseph Goebbels 1978 Diaries of Joseph Goebbels, second in command to Adolf Hitler.

Secondhand Time Svetlana Alexievich 2016-05-24 NEW YORK TIMES BESTSELLER • A symphonic oral

history about the disintegration of the Soviet Union and the emergence of a new Russia, from Svetlana Alexievich, winner of the Nobel Prize in Literature NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY THE WASHINGTON POST AND PUBLISHERS WEEKLY • LOS ANGELES TIMES BOOK PRIZE WINNER NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times • The Washington Post • The Boston Globe • The Wall Street Journal • NPR • Financial Times • Kirkus Reviews

When the Swedish Academy awarded Svetlana Alexievich the Nobel Prize, it cited her for inventing “a new kind of literary genre,” describing her work as “a history of emotions—a history of the soul.” Alexievich’s distinctive documentary style, combining extended individual monologues with a collage of voices, records the stories of ordinary women and men who are rarely given the opportunity to speak, whose experiences are often lost in the official histories of the nation. In *Secondhand Time*, Alexievich chronicles the demise of communism. Everyday Russian citizens recount the past thirty years, showing us what life was like during the fall of the Soviet Union and what it’s like to live in the new Russia left in its wake. Through interviews spanning 1991 to 2012, Alexievich takes us behind the propaganda and contrived media accounts, giving us a panoramic portrait of contemporary Russia and Russians who still carry memories of oppression, terror, famine, massacres—but also of pride in their country, hope for the future, and a belief that everyone was working and fighting together to bring about a utopia. Here is an account of life in the aftermath of an idea so powerful it once dominated a third of the world. A magnificent tapestry of the sorrows and triumphs of the human spirit woven by a master, *Secondhand Time* tells the stories that together make up the true history of a nation. “Through the voices of those who confided in her,” *The Nation* writes, “Alexievich tells us about human nature, about our dreams, our choices, about good and evil—in a word, about ourselves.” Praise for Svetlana Alexievich and *Secondhand Time* “The nonfiction volume that has done the most to deepen the emotional understanding of Russia during and after the collapse of the Soviet Union of late is Svetlana Alexievich’s oral history *Secondhand Time*.”—David Remnick, *The New Yorker*

The Painter of Battles Arturo Pérez-Reverte 2008-01-08 Acclaimed author Arturo Pérez-Reverte has earned a distinguished reputation as a master of the literary thriller with his international bestsellers *The Club Dumas* and *The Queen of the South*. Now, in this haunting new work, Pérez-Reverte has written his most accomplished novel to date. *The Painter of Battles* is a captivating tale of love, war, art, and revenge. Andrés Faulques, a world-renowned war photographer, has retired to a life of solitude on the Spanish coast. On the walls of a tower overlooking the sea, he spends his days painting a huge mural that pays homage to history’s classic works of war art and that incorporates a lifetime of disturbing images. One night, an unexpected visitor arrives at Faulques’ door and challenges the painter to remember him. As Faulques struggles to recall the face, the man explains that he was the subject of an iconic photo taken by Faulques in a war zone years ago. “And why have you come looking for me?” asks Faulques. The stranger answers, “Because I’m going to kill you.” This story transports Faulques to the time when he crossed continents to capture conflicts on film with his lover, Olvido, at his side. Until she walked into his life, Faulques muses, he had believed he would survive both war and women. As the tense dialogue between Faulques and his visitor continues, the stakes grow ever higher. What they are grappling with quickly proves to be not just Faulques’ fate but the very nature of human love and cruelty itself. Arturo Pérez-Reverte perfectly balances the shadows of the heart with the chaos of war in this stunning composition on morality. Superb and tautly written, *The Painter of Battles* is a

deeply affecting novel about life and art.

Sapphire Skies Belinda Alexandra 2014-04-01 A love greater than war. A beautiful woman lost. A mystery unsolved ... until now. The epic new saga from one of Australia's best loved storytellers. 2000: the wreckage of a downed WWII fighter plane is discovered in the forests near Russia's Ukrainian border. the aircraft belonged to Natalya Azarova, ace pilot and pin-up girl for Soviet propaganda, but the question of her fate remains unanswered. Was she a German spy who faked her own death, as the Kremlin claims? Her lover, Valentin Orlov, now a highly-decorated general, refuses to believe it. Lily, a young Australian woman, has moved to Moscow to escape from tragedy. She becomes fascinated by the story of Natalya, and when she meets an elderly woman who claims to know the truth behind the rumours, Lily is drawn deeper into the mystery. From the pomp and purges of Stalin's Russia through the horrors of war and beyond - secrets and lies, enduring love and terrible betrayal, sacrifice and redemption all combine in this sweeping saga from Belinda Alexandra.

A Boy Made of Blocks Keith Stuart 2016-09-06 A Boy Made of Blocks is a funny, heartwarming story of family and love inspired by the author's own experiences with his son, the perfect latest obsession for fans of The Rosie Project, David Nicholls and Jojo Moyes. A father who rediscovers love Alex loves his wife Jody, but has forgotten how to show it. He loves his son Sam, but doesn't understand him. He needs a reason to grab his future with both hands. A son who shows him how to live Meet eight-year-old Sam: beautiful, surprising - and different. To him the world is a frightening mystery. But as his imagination comes to life, his family will be changed . . . for good. "One of those wonderful books that makes you laugh and cry at the same time." Good Housekeeping "Funny, expertly plotted and written with enormous heart. Readers who enjoyed The Rosie Project will love A Boy Made of Blocks - I did." Graeme Simsion "Very funny, incredibly poignant and full of insight. Awesome." Jenny Colgan "A wonderful, warm, insightful novel about family, friendship and love." Daily Mail "A charming and timely tale of learning to connect in the digital age." Kirkus "This is an author who understands fatherhood and boyhood and everything in between. A truly beautiful book." Matthew Dicks, author of Memoirs of An Imaginary Friend "A Boy Made of Blocks will make you laugh and cry in equal measure; a book you won't soon forget." Brenda Janowitz, author of The Dinner Party

Skandalon Julie Maroh 2014-09-22 Julie Maroh burst onto the scene in 2013 with Blue Is the Warmest Color, a tender, bittersweet graphic novel about lesbian love, in which a young woman named Clementine becomes infatuated with Emma, a girl with blue hair. The book spawned a controversial and acclaimed feature film that won the Palme d'Or at the 2013 Cannes Film Festival as well as accolades for its stars Adèle Exarchopoulos and Lea Seydoux; the book itself is a New York Times bestseller and received starred reviews from Publishers Weekly and Library Journal. Julie's follow-up graphic novel, Skandalon, marks a startling change of pace: a fiery, intense story about the recklessness of fame. "Skandalon," found in the Gospels, refers to a persistent trap or obstacle, such as the one that confounds the mesmerizing, Jim Morrison-like lead character Tazane. He is a true rock icon: passionate, arrogant, selfish, and sometimes violent, the charismatic singer is a beacon for controversy and scandal. But the public that worships him and the media that lavishes attention on him are waiting for him to fall from grace. At times shocking, Skandalon is a powerful and relentless meditation on the

high cost of fame, and the demons awaiting anyone who refuses to be wary of them. Julie Maroh is an author and illustrator originally from northern France. She studied comic art at the Institute Saint-Luc in Brussels and lithography and engraving at the Royal Academy of Arts in Brussels.

A Spirit in Prison Robert Hichens 2019-12-17 "A Spirit in Prison" by Robert Hichens. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Voices from Chernobyl Svetlana Alexievich 2015-10-16 Winner of the Nobel Prize in Literature and Winner of the National Book Critics Circle Award A journalist by trade, who now suffers from an immune deficiency developed while researching this book, presents personal accounts of what happened to the people of Belarus after the nuclear reactor accident in 1986, and the fear, anger, and uncertainty that they still live with. The Nobel Prize in Literature 2015 was awarded to Svetlana Alexievich "for her polyphonic writings, a monument to suffering and courage in our time."

Nineteen Eighty-Four George Orwell 2021-01-09 "Nineteen Eighty-Four: A Novel", often published as "1984", is a dystopian social science fiction novel by English novelist George Orwell. It was published on 8 June 1949 by Secker & Warburg as Orwell's ninth and final book completed in his lifetime. Thematically, "Nineteen Eighty-Four" centres on the consequences of totalitarianism, mass surveillance, and repressive regimentation of persons and behaviours within society. Orwell, himself a democratic socialist, modelled the authoritarian government in the novel after Stalinist Russia. More broadly, the novel examines the role of truth and facts within politics and the ways in which they are manipulated. The story takes place in an imagined future, the year 1984, when much of the world has fallen victim to perpetual war, omnipresent government surveillance, historical negationism, and propaganda. Great Britain, known as Airstrip One, has become a province of a totalitarian superstate named Oceania that is ruled by the Party who employ the Thought Police to persecute individuality and independent thinking. Big Brother, the leader of the Party, enjoys an intense cult of personality despite the fact that he may not even exist. The protagonist, Winston Smith, is a diligent and skillful rank-and-file worker and Outer Party member who secretly hates the Party and dreams of rebellion. He enters into a forbidden relationship with a colleague, Julia, and starts to remember what life was like before the Party came to power.

Little Eyes Samanta Schweblin 2021-05-04 **LONGLISTED FOR THE 2020 MAN BOOKER INTERNATIONAL PRIZE A NEW YORK TIMES NOTABLE BOOK OF THE YEAR** "Her most unsettling work yet — and her most realistic." --New York Times Named a Best Book of the Year by The New York Times, O, The Oprah Magazine, NPR, Vulture, Bustle, Refinery29, and Thrillist A visionary novel about our interconnected present, about the collision of horror and humanity, from a master of the spine-tingling tale. They've infiltrated homes in Hong Kong, shops in Vancouver, the streets of in Sierra Leone, town squares in

Oaxaca, schools in Tel Aviv, bedrooms in Indiana. They're everywhere. They're here. They're us. They're not pets, or ghosts, or robots. They're real people, but how can a person living in Berlin walk freely through the living room of someone in Sydney? How can someone in Bangkok have breakfast with your children in Buenos Aires, without your knowing? Especially when these people are completely anonymous, unknown, unfindable. The characters in Samanta Schweblin's brilliant new novel, *Little Eyes*, reveal the beauty of connection between far-flung souls—but yet they also expose the ugly side of our increasingly linked world. Trusting strangers can lead to unexpected love, playful encounters, and marvelous adventure, but what happens when it can also pave the way for unimaginable terror? This is a story that is already happening; it's familiar and unsettling because it's our present and we're living it, we just don't know it yet. In this prophecy of a story, Schweblin creates a dark and complex world that's somehow so sensible, so recognizable, that once it's entered, no one can ever leave.

Deberíais crecer, niñas... estáis muy verdes aún Svetlana Alexievich 2019-03-25 La ganadora del Premio Nobel de literatura, Svetlana Alexiévich, le da vida a las numerosas voces de aquellas mujeres silenciadas por la guerra. Deberíais crecer, niñas... Estáis muy verdes aún... Es uno de los fragmentos del ensayo *La guerra no tiene rostro de mujer*: un corpus formado por los desgarradores testimonios de aquellas que vivieron la guerra en sus propias carnes. Mujeres que lucharon, que resistieron, que fueron voluntarias, que fueron arrastradas; mujeres que salvaron y arrebataron vidas durante la Segunda Guerra Mundial. «Estaba embarazada del segundo... Mi hijo tenía dos años, yo estaba encinta. Estalló la guerra. Mi marido combatía en el frente. Me fui al pueblo donde vivían mis padres e hice... Ya me entiende... Aborté... En aquella época estaba prohibido... ¿Cómo podía dar a luz? Alrededor había tanto dolor... ¡La guerra! ¿Cómo se puede dar a luz si te rodea la muerte?»

Fire in the Blood Irene Nemirovsky 2010-10-22 A new treasure unearthed by Némirovsky's biographers: another never-before-published novel from the author of the #1 bestselling *Suite Française*. This perfect gem of a novel was discovered only recently in separate archive files. A few pages were in the famous suitcase that Irène Némirovsky's daughters saved, but the balance had been deposited with a very close friend during the war. A morality tale with doubtful morals, a story of murder, love and betrayal in rural France, *Fire in the Blood*, planned in 1937 and written in 1941, is set in a small village (based on Issy l'Évêque, where *Suite Française* was written), and brilliantly prefigures the village community in her later masterpiece. *Fire in the Blood* is a beautiful chamber piece which starts quietly, lyrically, but then races away with revelations and narrative twists in a story about young women forced into marriages with old men, about mothers and daughters, stepmothers and stepdaughters, youthful passions and the regrets of old age, about peasant communities and the ways they hide their secrets. Némirovsky looks at her characters, both young and old, with the same clear-eyed distance and humanity as she displayed in *Suite Française*, unpeeling layer after layer. As atmospheric and haunting as Sándor Márai's *Embers*, and with the crystalline perfection of Chekhov, *Fire in the Blood* is another gripping literary find.

[In Search of the Free Individual](#) Svetlana Alexievich 2018-01-15 "I love life in its living form, life that's found on the street, in human conversations, shouts, and moans." So begins this speech delivered in Russian at Cornell University by Svetlana Alexievich, winner of the 2015 Nobel Prize in Literature. In poetic language,

Alexievich traces the origins of her deeply affecting blend of journalism, oral history, and creative writing. Cornell Global Perspectives is an imprint of Cornell University's Mario Einaudi Center for International Studies. The works examine critical global challenges, often from an interdisciplinary perspective, and are intended for a non-specialist audience. The Distinguished Speaker Series presents edited transcripts of talks delivered at Cornell, both in the original language and in translation.

The Fall of Baghdad Jon Lee Anderson 2005-09-27 "Reminiscent of the best war literature, such as John Hersey's Hiroshima, Michael Herr's Dispatches, and Michael Kelly's Martyr's Day." --The Washington Post The Fall of Baghdad is a masterpiece of literary reportage about the experience of ordinary Iraqis living through the endgame of the Saddam Hussein regime, its violent fall, and the troubled American occupation. In channeling a tragedy of epic dimensions through the stories of real people caught up in the whirlwind of history, Jon Lee Anderson has written a book of timeless significance.

The Unwomanly Face of War Svetlana Alexievich 2018-04-03 A long-awaited English translation of the groundbreaking oral history of women in World War II across Europe and Russia—from the winner of the Nobel Prize in Literature NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Washington Post • The Guardian • NPR • The Economist • Milwaukee Journal Sentinel • Kirkus Reviews For more than three decades, Svetlana Alexievich has been the memory and conscience of the twentieth century. When the Swedish Academy awarded her the Nobel Prize, it cited her invention of “a new kind of literary genre,” describing her work as “a history of emotions . . . a history of the soul.” In *The Unwomanly Face of War*, Alexievich chronicles the experiences of the Soviet women who fought on the front lines, on the home front, and in the occupied territories. These women—more than a million in total—were nurses and doctors, pilots, tank drivers, machine-gunners, and snipers. They battled alongside men, and yet, after the victory, their efforts and sacrifices were forgotten. Alexievich traveled thousands of miles and visited more than a hundred towns to record these women's stories. Together, this symphony of voices reveals a different aspect of the war—the everyday details of life in combat left out of the official histories. Translated by the renowned Richard Pevear and Larissa Volokhonsky, *The Unwomanly Face of War* is a powerful and poignant account of the central conflict of the twentieth century, a kaleidoscopic portrait of the human side of war. THE WINNER OF THE NOBEL PRIZE IN LITERATURE “for her polyphonic writings, a monument to suffering and courage in our time.” “A landmark.”—Timothy Snyder, author of *On Tyranny: Twenty Lessons from the Twentieth Century* “An astonishing book, harrowing and life-affirming . . . It deserves the widest possible readership.”—Paula Hawkins, author of *The Girl on the Train* “Alexievich has gained probably the world's deepest, most eloquent understanding of the post-Soviet condition. . . . [She] has consistently chronicled that which has been intentionally forgotten.”—Masha Gessen, National Book Award–winning author of *The Future Is History*

The Rabbit House Laura Alcoba 2008 Laura was 7 years old when her parents' political sympathies began to draw the attention of the dictator's regime. Before long, her father was imprisoned and Laura and her mother were forced to leave their apartment in the capital of Buenos Aires to go into hiding in a small, run-down house on the outskirts. This is the 'rabbit house' where the resistance movement is building a secret printing

press, and setting up a rabbit farm to conceal their activities. Laura now finds herself living a clandestine existence - crouching beneath a blanket in the car on her way to school, forbidden from talking to friends or neighbours, and only half understanding the conversations she overhears between the adults in the house. Intensely remembered and powerfully portrayed, this is a compelling account of growing up under a dictatorship, depicting a world hedged in by secrecy and the danger of discovery, where bonds of trust are forged and then violently betrayed.

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