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approaching the subject for the first time, it is a fun and unintimidating look at the ever-expanding boundaries of art.

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second husband

in prison for financial crimes against the nation, she is a media sensation. A self-professed "feminist of the socialist variety," Eleanor grants Page 13/160

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balanced history of the world in the twentieth and twenty-first centuries provides you with context for interpreting the events that you hear about in the news each day. You'll view history from the broader global perspective, while at the same time gaining insight into the distinct character of individual Page 22/160

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light of continued research and new applications to everyday persuasion. The fundamentals of the book – emphasis on theory, clear-cut explanation of findings, in-depth discussion of persuasion processes and effects, and easy-tofollow real-world applications – continue in the sixth edition. Page 28/160

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acceptance of nihilism, which characterizes much of postm odernism, ironically culminates in its complete o **pposite** dogma tism. This book

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Guns Bolt-Action Rifles Automatic Rifles Machine Guns Anti-Tank/Materiel Rifles Ammunition The Nobel Lecture in Literature, delivered by Kazuo Ishiguro (The Remains of the Day and When We Were Orphans) at the Swedish Academy in Stockholm, Sweden, Page 82/160

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quiet, private sparks of revelation"—that made him the writer he is today. With the same generous humanity that has graced his novels. Ishiquro here looks beyond himself, to the world that new generations of writers are taking on, and what it will mean—what it will Page 85/160

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linder the dictatorships of the twentieth century. music never ceased to sound. Even when they did not impose aesthetic standards, these regimes tended to favour certain kinds of art music such as occasional works for

Page 108/160

commemorations or celebrations. symphonic poems, cantatas and choral settings. In the same way, composers who were more or less ideologically close to the regime wrote pieces of music on their own initiative. which amounted to Page 109/160

a support of the political order. This book presents ten studies focusing on music inspired and promoted by regimes such as Nazi Germany, Fascist Italy, France under Vichy, the USSR and its satellites, Franco's Spain, Salazar's

Portugal, Maoist China, and Latin-American dictatorships. By discussing the musical works themselves. whether they were conceived as ways to provide "music for the people", to personally honour the dictator, or to

participate in State commemorations of glorious historical events, the book examines the relationship between the composers and the State, This important volume, therefore. addresses theoretical issues Page 112/160

long neglected by both musicologists and historians: What is the relationship between art music and propaganda? How did composers participate in musical life under the control of an authoritarian State? What was Page 113/160

specifically political in the works produced in these contexts? How did audiences react to them? Can we speak confidently about "State music"? In this way, Composing for the State: Music in Twentieth Century Dictatorships is an

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with modern culture, But rather than seeking to return to earlier ways of working these movements and regimes sought to design a new future - an alternative future - that would restore the nation

to spiritual and political health. The Fascists, for their part, specifically promoted palingenesis, which is to say the spiritual rebirth of the nation. The book closes with a long epilogue, in

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