

Patria

In particular, marginal citizenship adopted patriarchy as a model to regulate social relations at home, failing to address gender inequalities and perpetuating class differences."--BOOK JACKET.

In ¡México, la patria! Monica A. Rankin examines the pervasive domestic and foreign propaganda strategies in Mexico during World War II and their impact on Mexican culture, charting the evolution of these campaigns through popular culture, advertisements, art, and government publications throughout the war and beyond. In particular, Rankin shows how World War II allowed the wartime government of Ávila Camacho to justify an aggressive industrialization program following the Mexican Revolution. Finally, tracing how the American government's wartime propaganda laid the basis for a long-term effort.

Defending 'la Patria,' or 'homeland,' is the historical mission claimed by Latin American armed forces. For la Patria is a comprehensive narrative history of the military's political role in Latin America in national defense and security. Latin American civil-military relations and the role of the armed forces in politics, like those of all modern nation-states, are framed by constitutional and legal norms specifying the formal relationships between the armed forces and the rest of society. In actuality, they are also the result of expectations, attitudes, values, and practices evolved over centuries-integral aspects of national political cultures. Military institutions in each Latin American nation have resulted from that country's own blend of local and imported influences, developing a distinctive pattern of civil-military relations as defender of the fatherland and guarantor of security and order. Written by Latin American specialist Brian Loveman, For la Patria includes tables, maps, photographs, and a glossary that will assist the student in better understanding the military's intervention in politics in Latin America. This new text will give students a thorough and accessible history of Latin American armed forces and their actions in Latin American politics from colonial times to the present.

"The Pilgrim of Castile; or, El Pelegrino in Su Patria" by Lope de Vega (translated by William Dutton). 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.

The Patria is a fascinating four-book collection of short historical notes, stories, and legends about the buildings and monuments of Constantinople, compiled in the late tenth century by an anonymous author. It is the only Medieval Greek text to present a panorama of the city as it existed in the middle Byzantine period.

Examines the work of prolific Dominican American writer Julia Alvarez. This is the first collection of critical essays on the works of Dominican American author Julia Alvarez. A prolific writer of nearly two dozen books of poetry, fiction, nonfiction, and children's literature, Alvarez has garnered numerous international accolades, including the impressive F. Scott Fitzgerald Award for Outstanding Achievement in American Literature. She was one of only ten poets invited to write for President Obama's inauguration in 2009, and her *In the Time of the Butterflies* was selected as a National Endowment for the Arts "Big Read," putting her in the company of Mark Twain, Zora Neale Hurston, and Harper Lee. Yet, despite Alvarez's commercial success and flourishing critical reputation, much of the published scholarship has focused on her two best-known novels—*In the Time of the Butterflies* and *How the García Girls Lost Their Accents*. Moving beyond Alvarez's more recognizable work, the contributors here approach her wider canon from different points of access and with diverging critical tools. This enriches current discussions on the construction of selves in life writing, and nonfiction more generally, and furthers our understanding of these selves as particular kinds of participants in the creation of nation and place. In addition, this book provides fresh insight for transnational feminist studies and makes a meaningful contribution to the broader study of the gendered diaspora, as it positions Alvarez scholarship in a global context.

In the first of these two stories, a fourteen-year-old boy aids rebels in the 1810 Mexican struggle against Spain. In the second, a young girl is involved in the conflict caused by the French invasion of Mexico in 1862.

Based on a broad range of archival and published sources, including parliamentary and ministerial records, pedagogical treatises and journals, teachers' manuals, memoirs, and a sample of over 200 primary and secondary school textbooks, the study examines ideological and political conflict among groups of elites seeking to shape popular understanding of national history and identity through the schools, both public and private.

The Pro Patria Project ("for one's country") is the sequel to the author's *The ProCon Conspiracy*. It involves a dozen powerful men – six each from the federal and private sectors – who hatch a plot to assassinate a dozen of the nation's most prominent citizens. Believing these men are undermining the country's morals and values, the Committee of Twelve consists of the National Security Advisor, Joint Chiefs of Staff Chairman, Secretary of Defense, Directors of the CIA and FBI, and a U. S. Congressman. Pardoned men from the defunct ProCon Conspiracy are recruited by the Committee to plan and execute the plot. General Henry Mullaire and Colonel Manfred West, co-conspirators during the ProCon debacle, manage an intriguing scheme that uses desperate men to carry out the ruthless murders. No witnesses remain at the end; no stone is left unturned. pThe third book in the trilogy, *The Bane of Cinco de Mayo*, will follow later this year.

Las historias e invenciones de Félix Muriel, de Rafael Dieste, se publicaron en Buenos Aires en 1943 y, ya entonces, pudo causar cierta sorpresa el hecho de que su autor, exiliado republicano, no se refiriera en ellas a la reciente guerra de España ni a sus consecuencias. Sin embargo, de modo subrepticio, la política estructura el texto y contribuye a construir la problemática unidad del libro -un libro que muchos llamaron "obra maestra" y que José Ramón Marra-López ha situado "al margen de toda posible clasificación". No para clasificarlo, sino para entender esa "marginalidad" y los motivos de su encanto está escrito este estudio, el primero dedicado en extenso específicamente al volumen y

el primero que contempla con detenimiento el manuscrito autógrafa.

PRO PATRIA MORI is a story of friendship, rupture and healing. It deals with the fate of three friends: Trevor Howe, from London and Cornwall; Ernst Steiner, from Lubeck, Germany; and Etienne Bonnard, from Fontainebleau, France, all fellow students at Morton College, Oxford, in 1914, just before the outbreak of the Great War. Each enlists to fight for his country and suffers the physical and spiritual consequences of a war which ushers in a new kind of mechanized slaughter. The novel explores the consequences of various types of death for one's country and ends as the world is about to come apart with the outbreak of World War II. The book opens in November, 1938, with Trevor Howe in the midst of a recurring dream about the war wound to his left hand. He has received a letter from Kristina Steiner, the sister of his best friend from Oxford. She tells him that there is to be a memorial service for her brother at Morton College, Oxford, and that she hopes he will attend. Trevor is grieved and relieved to finally learn the fate of his childhood friend -- that he was killed in 1914 at the first battle of Ypres. The novel continues with the parallel stories of Trevor Howe and Kristina Steiner as they try to reconnect. Due to her Jewish grandparents, Kristina is unable to get out of Germany after Kristalnacht to attend the ceremony for Ernst at Oxford. Her fate becomes progressively more entwined with that of Herr Commandant Karl Hauptmann, a Nazi officer who has been assigned by the party to watch over her. The central problem of the protagonist, Trevor Howe is to come to terms with the wounds of his past, both psychological and physical, and to reconnect with his ability to love and create. He does this by trying to reconnect with Kristina Steiner, by encountering another old friend, Etienne Bonnard, who had dealt with his wound by using his art, and by reinvolving himself with Bonnard's sister, Genevieve. The novel explores the various types of death for one's country -- the physical death of Ernst Steiner, the death of the soul and creative spirit of Trevor Howe and Etienne Bonnard's loss of a youthful and vibrant personality. Bonnard helps Trevor reconnect with his creativity and to write the memoir that liberates the artist in him, and Trevor helps Bonnard recapture some of his youthful joie de vivre, while Kristina Steiner suffers a more sinister fate. The book ends as the world is about to come apart again with the outbreak of World War II.

For la Patria Politics and the Armed Forces in Latin America Rowman & Littlefield Publishers

Michael Crane is struggling to get find out the true reason behind a German Professors visit to Outer Mongolia. What was his interest in the local lamasery?

An essential guide to the history, culture, and social life of New Netherland.

This translation of Severo Martínez Peláez's La Patria del Criollo, first published in Guatemala in 1970, makes a classic, controversial work of Latin American history available to English-language readers. Martínez Peláez was one of Guatemala's foremost historians and a political activist committed to revolutionary social change. La Patria del Criollo is his scathing assessment of Guatemala's colonial legacy. Martínez Peláez argues that Guatemala remains a colonial society because the conditions that arose centuries ago when imperial Spain held sway have endured. He maintains that economic circumstances that assure prosperity for a few and deprivation for the majority were altered neither by independence in 1821 nor by liberal reform following 1871. The few in question are an elite group of criollos, people of Spanish descent born in Guatemala; the majority are predominantly Maya Indians, whose impoverishment is shared by many mixed-race Guatemalans. Martínez Peláez asserts that "the coffee dictatorships were the full and radical realization of criollo notions of the patria." This patria, or homeland, was one that criollos had wrested from Spaniards in the name of independence and taken control of based on claims of liberal reform. He contends that since labor is needed to make land productive, the exploitation of labor, particularly Indian labor, was a necessary complement to criollo appropriation. His depiction of colonial reality is bleak, and his portrayal of Spanish and criollo behavior toward Indians unrelenting in its emphasis on cruelty and oppression. Martínez Peláez felt that the grim past he documented surfaces each day in an equally grim present, and that confronting the past is a necessary step in any effort to improve Guatemala's woes. An extensive introduction situates La Patria del Criollo in historical context and relates it to contemporary issues and debates.

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