

## Our Word Is Weapon Selected Writings Subcomandante Marcos

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*A Book of Warring Prayers* Zed Books Ltd.

A single book might not change the world. But this utterly original meditation on art and war might transform the way you see the world—and that makes all the difference. “How to live in the face of so much suffering? What difference can one person make in this beautiful, imperfect, and imperiled world?” Through a dazzling combination of memoir, history, reporting, visual culture, literature, and theology, Sarah Sentilles offers an impassioned defense of life lived by peace and principle. It is a literary collage with an urgent hope at its core: that art might offer tools for remaking the world. In *Draw Your Weapons*, Sentilles tells the true stories of Howard, a conscientious objector during World War II, and Miles, a former prison guard at Abu Ghraib, and in the process she challenges conventional thinking about how war is waged, witnessed, and resisted. The pacifist and the soldier both create art in response to war: Howard builds a violin; Miles paints portraits of detainees. With echoes of Susan Sontag and Maggie Nelson, Sentilles investigates images of violence from the era of slavery to the drone age. In doing so, she wrestles with some of our most profound questions: What does it take to inspire compassion? What impact can one person have? How should we respond to violence when it feels like it can’t be stopped? Praise for *Draw Your Weapons* “A collage of death, savagery, torture, and trauma across generations and continents, Sarah Sentilles’s *Draw Your Weapons* is painful to read, hard to put down, and impossible to forget.”—O: The Oprah Magazine “In her dynamic, impressionistic (and cleverly titled) book, Sentilles focuses on language and images—particularly photography—and considers what role they play in peace and war. Eschewing a traditional narrative, Sentilles focuses on two men—one a World War II conscience objector who makes violins, and the other an Abu Ghraib prison guard who paints detainee portraits. In brief, delicately layered pieces rather than a narrative, Sentilles has created a collage that explores art, violence, and what it means to live a principled life.”—The National Book Review “It’s the kind of book that, after reading just half, you have to stop and catch your breath, because reading it changes you, not just in terms of what you know—it changes the way you think and how you feel—so much so that, halfway in, I wanted to go back and start again because I felt I was already a different person to the person I was when I began.”—Turnaround

**Foundations of Critical Media and Information Studies** Whitaker House

*Global Backlash* is the first book to move beyond the monolithic portrayal of the globalization protests that have escalated since Seattle and are not likely to abate soon. With trenchant analysis and dozens of primary documents from a variety of popular and uncommon sources, Robin Broad explores proposals and initiatives coming from the backlash to answer the question, ‘But what do they want?’ A range of sophisticated propositions and a vibrant debate among segments of the backlash emerge. Highly readable and analytically powerful, this book is vital to understanding the most potent protest movement of our times.

Reading Vattimo and Zabala Dog Ear Publishing

#1 NEW YORK TIMES BESTSELLER • ONE OF TIME MAGAZINE ’ S 100 BEST YA BOOKS OF ALL

TIME The extraordinary, beloved novel about the ability of books to feed the soul even in the darkest of times. When Death has a story to tell, you listen. It is 1939. Nazi Germany. The country is holding its breath. Death has never been busier, and will become busier still. Liesel Meminger is a foster girl living outside of Munich, who

scratches out a meager existence for herself by stealing when she encounters something she can ’ t resist — books. With the help of her accordion-playing foster father, she learns to read and shares her stolen books with her neighbors during bombing raids as well as with the Jewish man hidden in her basement. In superbly crafted writing that burns with intensity, award-winning author Markus Zusak, author of *I Am the Messenger*, has given us one of the most enduring stories of our time. “ The kind of book that can be life-changing. ” —The New York Times “ Deserves a place on the same shelf with *The Diary of a Young Girl* by Anne Frank. ” —USA Today DON ’ T MISS BRIDGE OF CLAY, MARKUS ZUSAK ’ S FIRST NOVEL SINCE THE BOOK THIEF.

**Anarchism, Anti-Globalization and Environmentalism** University of Arizona Press

*101 Weapons of Spiritual Warfare* Never in the history of the world has there been an era of war, both physical and spiritual, like this era. This is a tougher era of warfare. More people are under bondage now, more than in any other period of human history. There are cases of deep bondage, uncommon attacks against the family and horrendous occurrences in the lives of individuals. The devil has wreaked a lot of havoc upon humanity. The bible has described in vivid terms that God is aware of the high spate of demonic hostilities. Hence the Holy Spirit has released the prophetic revelations in this book in order to place us in good stead for a unique role in this end times. This manual is the first of its kind. This is the apex of deliverance. We are the threshold of a revival of spiritual warfare. The sweeping and the far reaching effect shall be best described as awesome!

*Citizen Initiatives for a Just World Economy* AK Press

Beautifully illustrated with drawings and the most emblematic photo collection of Zapatista history, *The Fire and the Word* is an inspiring testimony of resistance and hope.

**Roots and Routes: Poetics at New College of California** Seven Stories Press

Literary Nonfiction. Latino/Latina Studies. Essays. Politics. Afterword by Gabriela Jauregui.

**PROFESSIONALS OF HOPE: THE SELECTED WRITINGS OF SUBCOMANDANTE MARCOS** is an anthology by the prolific and brilliant former spokesperson and strategist for the Zapatistas, who countered the Mexican government’s bloody attacks on indigenous people by staging an uprising in the name of “democracy, justice, and liberty” for all. And by “all,” Marcos really means everyone, including identities that resist ready-made categories. These poetic letters, speeches, and folktales counter oppression by challenging governments that plunder their own people, and declare the basic desire to bestow dignity upon the indigenous people of Chiapas through grass-roots revolution. By no means exhaustive, this book is meant to introduce readers to a sliver of Marcos’s output and provide context for a struggle that still exists in Mexico, and whose existence is mirrored wherever tyranny flourishes. “Yes, Marcos is gay. Marcos is gay in San Francisco, black in South Africa, an Asian in Europe, a Chicano in San Ysidro, an anarchist in Spain, a Palestinian in Israel, a Mayan Indian in the streets of San Cristobal, a Jew in Germany, a Gypsy in Poland, a Mohawk in Quebec, a pacifist in Bosnia, a single woman on the subway at 10pm, a peasant without land, a gang member in the slums, an unemployed worker, an unhappy student and, of course, a Zapatista in the mountains. Marcos is all the exploited, marginalised, oppressed minorities resisting and saying ‘Enough.’ He is every minority who is now beginning to speak, and every majority that must shut up and listen. He is every untolerated group searching for a way to speak. Everything that makes power and the good consciences of those in power uncomfortable--this is Marcos.”--Subcomandante Marcos, from *Social Justice E- Zine #27*

*Drinking Molotov Cocktails with Gandhi* University Press of Colorado

In 2006 Debra M. Hudson visited New Orleans, Louisiana, one year after Hurricane Katrina. Everywhere she went, she was asked to pray. Before returning home, she asked God, “How do I handle this situation?” His response: Write prayer letters and mail the letters to the people who had asked for help. Thus, “Let’s Pray the Word Together,” her personal written prayer ministry, came forth. Years later she was stirred in her spirit to write a book and realized that God was leading her to expand her ministry into a published work: *A Book of Warring Prayers: Praying the Word of God Is Our Weapon*. Psalm 144:1 declares, “Praise be to the Lord my Rock, who trains my hands for war, my fingers for battle.” Praying the Word of God, with the help of this book, prepares believers to fight spiritual attacks and helps them seek spiritual guidance and restoration. Pray the Word back to God, and witness His power at work in your life.

*Organizing the Twenty-First Century Resistance* Springer

Gayatri Chakravorty Spivak’s original essay “Can the Subaltern Speak?” transformed the analysis of colonialism through an eloquent and uncompromising argument that affirmed the contemporary relevance of Marxism while using deconstructionist methods to explore the

international division of labor and capitalism’s “worlding” of the world. Spivak’s essay hones in on the historical and ideological factors that obstruct the possibility of being heard for those who inhabit the periphery. It is a probing interrogation of what it means to have political subjectivity, to be able to access the state, and to suffer the burden of difference in a capitalist system that promises equality yet withholds it at every turn. Since its publication, “Can the Subaltern Speak?” has been cited, invoked, imitated, and critiqued. In these phenomenal essays, eight scholars take stock of the effects and response to Spivak’s work. They begin by contextualizing the piece within the development of subaltern and postcolonial studies and the quest for human rights. Then, through the lens of Spivak’s essay, they rethink historical problems of subalternity, voicing, and death. A final section situates “Can the Subaltern Speak?” within contemporary issues, particularly new international divisions of labor and the politics of silence among indigenous women of Guatemala and Mexico. In an afterword, Spivak herself considers her essay’s past interpretations and future incarnations and the questions and histories that remain secreted in the original and revised versions of “Can the Subaltern Speak?” both of which are reprinted in this book.

**The Book Thief** The Battle Cry Christian Ministries

*Our Word is Our Weapon* Selected Writings Seven Stories Press

**Postcolonialism and the Problem of Foundations** Courier Corporation

*21st Century Dissent* contends that anarchism has considerably influenced the modern political landscape. Curran explores the contemporary face of anarchism as expressed via environmental protests and the anti-globalization movement.

**Praise is My Weapon** New Society Publishers

Since the 1994 uprisings in the Mexican state of Chiapas, the spokesman of the Zapatista Army of National Liberation, a masked rebel who calls himself Subcomandante Marcos, has become a symbol of revolt in the post-cold war era. Here are the words of Marcos, words that recast Mexican politics and revived rebel imaginations everywhere. They look back to the traditions of Indian resistance and the dormant ideals of the Mexican revolution; they look forward to political strategies, styles, and theories that challenge the dominance of capitalism. The Introduction by John Ross situates the Zapatistas in the context of Mexican history and the Afterword by Frank Bardacke discusses their language and politics, as well as their meaning for the U.S. left. This edition also includes an “exclusive” prologue by Subcomandante Marcos and his speech to the Zapatista’s August 1994 national convention.

**The Verso Book of Dissent** Routledge

In the wake of U.S. military intervention abroad and collapsing domestic economies, scholars have turned their attention to neoliberalism and militarization, two ideological and material projects that are often treated as coincident, though not interdependent. *Bodies at War* examines neoliberal militarism, a term that signifies the complex ways in which neoliberalism and militarism interanimate each other as they naturalize dis/empowering notions of masculinity and femininity, alter democratic practices, and circumscribe the meaning of citizenship and national belonging. *Bodies at War* examines the rise of neoliberal militarism from the early 1970s to the present and its transformation of political, economic, and social relations. It charts neoliberal militarism’s impact on democratic practices, economic policies, notions of citizenship, race relations, and gender norms by focusing on how these changes affect the Chicana/o community and, more specifically, on how it shapes and is shaped by Chicana bodies. The book raises important questions about the cultural legacies of war and the gendering of violence—topics that reach across multiple disciplinary fields of inquiry, including cultural and media studies. It draws attention to the relationship between war and society, to neoliberal militarism’s destructive social impact, and to the future of Latina soldiering. Through Chicana art, activism, and writing, Rincón offers a visionary foundation for an antiwar feminist politic.

**Ten Years of the Zapatista Uprising** AK Press

*Foundations of Critical Media and Information Studies* lays down foundations for the analysis of media, information, and information technology in 21st century information society, as well as introducing the theoretical and empirical tools necessary for the critical study of media and information. Christian Fuchs shows the role classical critical theory can play for analyzing the information society and the information economy, as well as analyzing the role of the media and the information economy in economic development, the new imperialism, and the new economic crisis. The book critically discusses transformations of the Internet (‘web 2.0’), introduces the notion of alternative media as critical media, and shows the critical role media and information technology can play in contemporary society. This book provides an excellent introduction to the study of media, information technology, and information society, making it a valuable reference tool for both undergraduate and postgraduate students of subjects such as Media Studies, Sociology of Media, Social Theory, and New Media.

*Our Word is Our Weapon* AK Press

Zapatista spokesman Subcommander Marcos decreased his public appearances between 2007 and 2014, but simultaneously increased the depth of his analysis. Collected here in English translation for

the first time, these talks include some of his most explicit, detailed, and inspiring criticisms of capitalism, political parties, electoral democracy, disingenuous solidarity, and much more. Subcommander Marcos was the leading spokesperson for the Zapatista Army of National Liberation (EZLN) until 2014. Nick Henck is Associate Professor at Keio University and the author of *Subcommander Marcos: The Man and the Mask*. Henry Gales is a freelance translator living in Mexico City.

[Choose Your Weapon Choose Your Side](#) Cambridge University Press

'Roots and Routes' gathers essays, talks, interviews, statements, notes, and other prose writings by poets who studied and/or taught at the New College of California's Masters in Poetics program over the course of its nearly 30-year existence. The collection evokes a much-needed anti-hierarchical, even anarchic, pedagogy in poetry, poetics, and the literary arts, and is part of a general reevaluation of standard higher education models on Creative Writing. As such it will appeal to a wide range of students and scholars interested in America's recent literary history, as well as to poets outside the academy and the general reader interested in US poetry and poetics.

[The Revolutionary Public Relations of the Zapatista Insurgency](#) AK Press

In this landmark book, Seven Stories Press presents a powerful collection of literary, philosophical, and political writings of the masked Zapatista spokesperson, Subcomandante Insurgente Marcos. Introduced by Nobel Prize winner José Saramago, and illustrated with beautiful black and white photographs, *Our Word Is Our Weapon* crystallizes "the passion of a rebel, the poetry of a movement, and the literary genius of indigenous Mexico." Marcos first captured world attention on January 1, 1994, when he and an indigenous guerrilla group calling themselves "Zapatistas" revolted against the Mexican government and seized key towns in Mexico's southernmost state of Chiapas. In the six years that have passed since their uprising, Marcos has altered the course of Mexican politics and emerged an international symbol of grassroots movement-building, rebellion, and democracy. The prolific stream of poetic political writings, tales, and traditional myths that Marcos has penned since January 1, 1994 fill more than four volumes. *Our Word Is Our Weapon* presents the best of these writings, many of which have never been published before in English. Throughout this remarkable book we hear the uncompromising voice of indigenous communities living in resistance, expressing through manifestos and myths the universal human urge for dignity, democracy, and liberation. It is the voice of a people refusing to be forgotten the voice of Mexico in transition, the voice of a people struggling for democracy by using their word as their only weapon.

[Can the Subaltern Speak?](#) University of Arizona Press

*Land Uprising* reframes Indigenous land reclamation as a horizon to decolonize the settler colonial conditions of literary, intellectual, and activist labor. Simón Ventura Trujillo argues that land provides grounding for rethinking the connection between Native storytelling practices and Latinx racialization across overlapping colonial and nation-state forms. Trujillo situates his inquiry in the cultural production of La Alianza Federal de Mercedes, a formative yet understudied organization of the Chicana movement of the 1960s and 1970s. La Alianza sought to recover Mexican and Spanish land grants in New Mexico that had been dispossessed after the Mexican-American War. During graduate school, Trujillo realized that his grandparents were activists in La Alianza. Written in response to this discovery, *Land Uprising* bridges La Alianza's insurgency and New Mexican land grant struggles to the writings of Leslie Marmon Silko, Ana Castillo, Simon Ortiz, and the Zapatista Uprising in Chiapas, Mexico. In doing so, the book reveals uncanny connections between Chicana, Latinx, Latin American, and Native American and Indigenous studies to grapple with Native land reclamation as the future horizon for Chicana and Latinx indigenities.

*Humour and Social Protest* Random House

For ten years a voice from deep within the Mexican jungle has inspired us to fight back.

**A Handbook for Twenty-First Century Activists** New Society Publishers

This book aims to provide fresh perspectives on Vattimo and Zabala's groundbreaking foundational text, *Hermeneutic Communism*, from 2011. The contributors to this collection of essays explore various facets of Vattimo and Zabala's "anarchic hermeneutics" and "weak communism" in order to investigate the concepts resulting from them, such as "framed democracies," "armed capitalism" and "conservative impositions." Vattimo and Zabala's text is one of the most innovative contributions to the current debate on Communism, in which authors such as Badiou, Negri, and Rancière have been the protagonists so far. The unique and original contribution of Vattimo and Zabala's position consists in letting politics evolve from one of the anarchic origins of hermeneutics: the end of truth. This triggers the essential question of how far politics is possible without truth. One of the essential, methodologically innovative characteristics of this collection is its dialogical, hermeneutical form, which is achieved by inserting Vattimo and Zabala's personal reactions to each essay in the book. By responding to each chapter in turn, Vattimo and Zabala establish a hermeneutic dialogue with the contributors. Thus hermeneutics will not only be a central topic, but also an epistemological, concrete application of Vattimo and Zabala's theories. An indispensable critical tool for students, researchers, professors, activists and general readers interested in the philosophical and political debate on Communism, which encompasses a wide variety of disciplines such as philosophy, political science, sociology, postcolonial studies, critical theory and Latin American studies. Offering an innovative first analysis of the new concepts of Hermeneutic Communism, this book represents a vital contribution to

the understanding of the intriguing interrelation between philosophical hermeneutics and political communism. "A very much needed and refreshing perspective for all those interested in rethinking radical politics beyond both political Eurocentrism and philosophical imperialism." (Chiara Bottici, *New School of Social Research*, and author of *Imaginal Politics*) "The book offers much food for thought both for those who have given up hope and for those who have been fighting for a better world for some time...The contributions to *Making Communism Hermeneutical* may be seen as step in the direction of a much-needed change in thinking." (David Block, ICREA Research Professor in Sociolinguistics, Universitat de Lleida) *Rhetoric for Radicals* City Lights Books

The seventeen essays in this book examine the power of humour in framing social and political protest.