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Guardian Configuration Guardian Le Advanced supports object level permissions for anonymous users, however when in our project we use custom User model, default function might fail. This can lead to issues as guardian tries to create anonymous user after each migrate call. Object that is going to be created is retrieved using function pointed by this setting. Configuration - django-guardian

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Guardian allows applications to supply a custom function to retrieve the content type from objects and models. This is useful when a class or class hierarchy uses the ContentType framework in a non-standard way. Most applications will not have to change this setting.

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A member of the White Helmets, also known as the Syrian civil defence, holds a child pulled from the rubble following an airstrike in Aleppo in 2016. Photograph: Ameer Alhalbi/AFP/Getty Images In ...

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The New York Times bestseller from the author of Watchmen and V for Vendetta finally appears in a one-volume paperback. Begging comparisons to Tolstoy and Joyce, this “magnificent, sprawling cosmic epic” (Guardian) by Alan Moore—the genre-defying, “groundbreaking, hairy genius of our generation” (NPR)—takes its place among the most notable works of contemporary English literature. In decaying Northampton, eternity loiters between housing projects. Among saints, kings, prostitutes, and delinquents, a timeline unravels: second-century fiends wait in urine-scented stairwells, delinquent specters undermine a century with tunnels, and in upstairs parlors, laborers with golden blood reduce fate to a snooker tournament. Through the labyrinthine streets and pages of Jerusalem tread ghosts singing hymns of wealth and poverty. They celebrate the English language, challenge mortality post-Einstein, and insist upon their slum as Blake’s eternal holy city in “Moore’s apotheosis, a fourth-dimensional symphony” (Entertainment Weekly). This “brilliant . . . monumentally ambitious” tale from the gutter is “a massive literary achievement for our time—and maybe for all times simultaneously” (Washington Post).

A new voice in comics is incisive, funny, and fiercely feminist. “The mental load. It’s incessant, gnawing, exhausting, and disproportionately falls to women. You know the scene—you’re making dinner, calling the plumber/doctor/mechanic, checking homework and answering work emails—at the same time. All the while, you are being peppered with questions by your nearest and dearest “where are my shoes?”, “do we have any cheese?...”” —Australian Broadcasting Corp on Emma’s comic In her first book of comic strips, Emma reflects on social and feminist issues by means of simple line drawings, dissecting the mental load, le all the invisible and unpaid organizing, list-making and planning women do to manage their lives, and the lives of their family members. Most of us carry some form of mental load—about our work, household responsibilities, financial obligations and personal life; but what makes up that burden and how it’s distributed within households and understood in offices is not always equal or fair. In her strips Emma deals with themes ranging from maternity leave (it is not a vacation!), domestic violence, the clitoris, the violence of the medical world on women during childbirth, and other feminist issues, and she does so in a straightforward way that is both hilarious and deadly serious. . If you’re not laughing, you’re probably crying in recognition. Emma’s comics also address the everyday outrages and absurdities of immigrant rights, income equality, and police violence. Emma has over 300,000 followers on Facebook, her comics have been . shared 215,000 times, and have elicited comments from 21,000 internet users. An article about her in the French magazine L’Express drew 1.8 million views—a record since the site was created. And her comic has just been picked up by The Guardian. Many women will recognize themselves in THE MENTAL LOAD, which is sure to stir a wide ranging, important debate on what it really means to be a woman today.

L’OTAN suscite bon nombre de questions, auxquelles ce livre répond de façon novatrice ! Pourquoi l’OTAN continue-t-elle à exister alors que l’ennemi qui a justifié sa création, l’Union soviétique, a disparu ? Ce livre répond de manière novatrice à cette question fort débattue, en traitant du développement du contre-terrorisme à l’OTAN dans les années 2000-2010. Cet ouvrage de science-politique veut éclairer les lecteurs sur les questions autour de l’OTAN. À PROPOS DE L’AUTEUR Julien Pomarède est docteur en sciences politiques et sociales de l’Université libre de Bruxelles (ULB). Il est chercheur au centre Recherche et études en politique internationale (REPI) de l’ULB. Ses recherches portent sur les relations internationales, et plus spécifiquement sur les questions de sécurité et de guerre. Il enseigne aussi ces domaines dans différentes universités.

This edited volume addresses key debates around African football, identity construction, fan cultures, and both African and global media narratives. Using the 2010 FIFA World Cup in South Africa as a lens, it explores how football in Africa is intimately bound up with deeper social, cultural and political currents.

Dans les coulisses de la création de la trilogie de Fumito Ueda. En raison de leur singularité et de la marque indélébile qu’elles ont laissée chez certains joueurs, les œuvres de Fumito Ueda (ICO, Shadow of the Colossus et The Last Guardian) sont constamment citées lors des débats sur l’art et le jeu vidéo. Un visuel travaillé, une « impression poétique » et des émotions suffisent-ils à faire d’une œuvre une forme d’art ? Pour répondre à cette question, il est d’abord nécessaire de s’attarder sur les coulisses de leur création, sur ce qu’ils racontent et la manière dont ils le font. Ensuite, seulement, il sera possible d’entrer dans le vif du débat. Ses trois jeux sont bien le reflet d’un tout cohérent, personnel, unique, qui a ému à vie certains joueurs et marqué l’histoire du jeu vidéo. Cet ouvrage s’intéresse à la question de l’essence artistique du jeu vidéo, une interrogation emblématique qui continue de faire débat aujourd’hui. EXTRAIT Le jeu vidéo est, dans la majorité des cas, une industrie de création collective au même titre que le cinéma. Les films, quand ils ne sont pas phagocytés par un cahier des charges faramineux imposé par des producteurs et des actionnaires, sont toutefois plus enclins à être portés par une vision, celle du réalisateur. Celui-ci peut être vu comme un auteur au sens fort du terme. Dans le jeu vidéo, les auteurs ne sont guère nombreux, ou rarement mis en avant. Fumito Ueda fait incontestablement partie de ceux-là. Avec ICO, Shadow of the Colossus et The Last Guardian, il a prouvé qu’il était possible de concevoir un jeu vidéo dont chaque pore, chaque élément, porte la sensibilité artistique et philosophique de son créateur. C’est pourquoi le chapitre « Création » va s’articuler essentiellement autour de la personnalité de cet homme. Il ne fait pas, bien sûr, perdre de vue le caractère indispensable de ceux qui ont travaillé avec lui au sein de la Team ICO, de genDESIGN et de Japan Studio, pour donner corps à ces trois jeux jusque dans les plus infimes détails. Sans oublier le rôle essentiel qu’a joué le producteur Kenji Kaido pour ICO et Shadow of the Colossus, en s’assurant que l’équipe disposait de toutes les ressources nécessaires et du soutien de Sony pour mener à bien les deux projets. À PROPOS DE L’AUTEUR Passionné de cinéma et de jeu vidéo, Damien Mecheri intègre la rédaction du magazine Gameplay RPG en 2004 en signant plusieurs articles du deuxième hors-série consacré à la saga Final Fantasy. C’est avec cette même équipe que Damien poursuit son travail en 2006 au sein d’une autre publication intitulée Background, avant de continuer l’aventure sur Internet, en 2008, avec le site Gameweb.fr. Depuis 2011, en plus d’une expérience de journaliste radio, il écrit des articles consacrés à la musique pour de nombreux ouvrages édités par Pix’n Love, tels que Zelda. Chronique d’une saga légendaire, Metal Gear Solid. Une œuvre culte de Hideo Kojima, La Légende Final Fantasy VII et IX, Castlevania. Le Manuscrit maudit ou encore BioShock. De Rapture à Columbia. Il est aussi l’auteur de l’ouvrage Vidéo Game Music. Histoire de la musique de jeu.

Shocks and Rivalries in the Middle East and North Africa is the first book to examine issue-driven antagonisms within groups of Middle East and North Africa (MENA) states and their impact on relations within the region. The volume also considers how shock events, such as internal revolts and regional wars, can alter interstate tensions and the trajectory of conflict. MENA has experienced more internal rivalries than any other region, making a detailed analysis vital to understanding the region’s complex political, cultural, and economic history. The state groupings studied in this volume include Israel and Iran; Iran and Saudi Arabia; Iran and Turkey; Iran, Iraq, and Syria; Egypt and Saudi Arabia; and Algeria and Morocco. Essays are theoretically driven, breaking the MENA region down into a collection of systems that exemplify how state and nonstate actors interact around certain issues. Through this approach, contributors shed rare light on the origins, persistence, escalation, and resolution of MENA rivalries and trace significant patterns of regional change. Shocks and Rivalries in the Middle East and North Africa makes a major contribution to scholarship on MENA antagonisms. It not only addresses an understudied phenomenon in the international relations of the MENA region, it also expands our knowledge of rivalry dynamics in global politics.

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This book evaluates the claim that in order to explore the changing social foundations of global power relations today, we need to include in our analysis an understanding of global civil society, particularly if we also wish to raise ethical questions about the changing political and institutional practices of transnational governance. Bridging the normative concerns of political theorists with the historical and institutional focus of scholars of international relations and international political economy, this book is of broad interest to students and researchers concerned with international relations, civil society, global governance and ethics.

Examines questions of allegiance and identity in a globalised world through the disciplines of law, politics, philosophy and psychology.

Since 2015, the ‘refugee crisis’ is possibly the most photographed humanitarian crisis in history. Photographs taken, for instance, in Lesbos, Greece, and Bodrum, Turkey, were instrumental in generating waves of public support for, and populist opposition to “welcoming refugees” in Europe. But photographs do not circulate in a vacuum; this book explores the visual economy of the ‘refugee crisis,’ showing how the reproduction of images is structured by, and secures hierarchies of gender, sexuality, and ‘race,’ essential to the functioning of bordered nation-states. Taking photography not only as the object of research, but innovating the method of photographs—the material trace of writing/ graffiti with light/ phos—this book urges us to view images and their reproduction critically. Part theoretical text, part visual essay, ReproducingRefugees vividly shows how institutional violence underpins both the spectacularity and the banality of “crisis.” This book goes about synthesizing visual studies with queer, feminist, postcolonial, post-structuralist, and post-Marxist theories: Reproducing Refugees: Photographs of a Crisis offers theoretical frameworks and methodological tools to critically analyse representations, both those circulated through hegemonic institutions, and those generated from ‘below’. It carves a space between logos and praxis . ways of knowing and ways of doing, by offering a new visual language that problematises reified categories such as that of the ‘refugee’ and makes possible disruptive, alternative, resistant perceptions . The book contributes to the fields of migration and border studies, critically engaging visual narratives drawn from migration movements to question dominant categories and frameworks, from a decolonial, no-borders, queer feminist perspective.

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