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This textbook presents an overview of the theory, law and practice of sentencing and punishment from penological, policy and legal perspectives. It provides an accessible account of changing attitudes as to what constitutes 'just' punishment and the methods of punishment in custody and in the community.

The central problem in the study of addiction is to explain why people repeatedly behave in ways they know are bad for them. For much of the previous century and until the present day, the majority of scientific and medical attempts to solve this problem were couched in terms of involuntary behaviour; if people behave in ways they do not want, then this must be because the behaviour is beyond their control and outside the realm of choice. An opposing tradition, which finds current support among scientists and scholars as well as members of the general public, is that so-called addictive behavior reflects an ordinary choice just like any other and that the concept of addiction is a myth. The editors and authors of this book tend to take neither view. There has been an increasing recognition in recent literature on addiction that restricting possible conceptions of it to either of these extreme positions is unhelpful and is retarding progress on understanding the nature of addiction and what could be done about it. This book contains a range of views from philosophy, neuroscience, psychiatry, psychology and the law on what exactly this middle ground between free choice and no choice consists of and what its implications are for theory, practice and policy on addiction. The result amounts to a profound change in our thinking on addiction and how its devastating consequences can be ameliorated. Addiction and Choice is a thought provoking new volume for all those with an interest in this global issue.

Kevern doesn't know why his father made him put two finger across his lips whenever he began a word with a J. It wasn't then, and isn't now, the time or place for asking questions. Ailinn, too, has grown up in the dark about who she is and where she comes from. The past is a dangerous country, not to be visited or talked about. She is new to the village; Kevern has lived here, in half-hiding, all his life. They feel a surge of protectiveness for each other the moment they meet. On their first date, Kevern kisses the bruises under her eyes. He doesn't ask who did it. Brutality has grown commonplace. They aren't sure whether they have fallen in love of their own accord or whether they've been pushed into each other's arms. But who would have pushed them, and why? Nothing in this extraordinary new novel by Howard Jacobson is certain. Time lurches, what passes for memory might not have

happened, accidents might not after all be accidental, history itself has been disowned. If this is the consequence of removing your enemies (and disturbing the necessary equilibrium of hate), could it be time to reinvent them? Into these sinister calculations first Ailinn and then Kevern are drawn ...

Documents the burgeoning Chinese presence in Africa to examine China's potentially world-changing role in reshaping Africa's culture and economy.

From the Man Booker Prize-winning author of *The Finkler Question* and *J*, and one of “our funniest writers alive” (Allison Pearson): a wickedly observed novel of old age and new love. At the age of ninety-something, Beryl Dusenbery is forgetting everything—including her own children. Her tongue, meanwhile, remains as sharp as ever. She spends her days stitching macabre messages into her needlework and tormenting her two long-suffering carers with tangled stories of her love affairs. Shimi Carmelli can do up his own buttons, walk without the aid of a frame, and speak without spitting. Among the widows of North London, he’s whispered about as the last of the eligible bachelors. Unlike Beryl, he forgets nothing—especially not the shame of a childhood incident that has hung over him ever since. There’s very little life remaining for either of them, but perhaps just enough to heal some of the hurt inflicted along the way and find new meaning in what’s left. Could this be their chance to live a little? Told with Jacobson’s trademark wit and style, *Live a Little* is equal parts funny, irreverent, and tender—a novel to make you consider all the paths not taken, and whether you could still change course. Advance praise for *Live a Little* “One of the great comic geniuses of our time.”—Lit Hub “A tender story of unlikely love . . . Jacobson treats with compassion the dilemma of old age. . . . Wise, witty, and deftly crafted.”—Kirkus Reviews (starred review) “For all of its moments of bleakness, and the occasional flicker of genuine terror, it’s rarely less than bitterly funny in its determination to face up to the obliteration that awaits us all.”—The Guardian “What a relief to come on a novel which invites you to smile and even laugh.”—The Scotsman “The novel’s brilliant cover tells it all: hearts and skulls, love and death.”—The Jewish Chronicle “A thoroughly enjoyable read. For a literature snob and a language obsessive . . . there is a lot to feast on . . . for someone looking for an emotionally honest storyline, the book also delivers. *Live a Little* is about growing old, but it’s also about gender, race, love and politics.”—Independent “Tender and funny.”—Grazia

A writer's journal analyzes the creative process and the relationship between dreams and the imagination

The Dark Man: The Journal of Robert E. Howard Studies, Vol. 7, No. 2. Articles by Lee Breakiron (The Cromlechers, on the fanzine the Cromlech), and Jeffrey Shanks on theosophy in the works of Robert E. Howard. The journal ends with a book review by Mark Finn.

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