



MILITARY HERITAGE & STRATEGY

OVERVIEW

The Forever War begins with a Taliban-staged execution in Kabul. It ends with Filkins musing on the names in a WWI British cemetery in Baghdad. In between, the work is a vivid kaleidoscope of vignettes. Individually, the strength of each story is its immediacy; together they portray a theater of the absurd, in which Filkins, an extraordinarily brave man, moves as both participant and observer. Filkins does not editorialize—a welcome change from the punditry that shapes most writing from these war zones. This book also differs essentially from traditional war correspondence because of its universal empathy, feelings enhanced by Filkins's spare prose. Saudi women in Kabul airport, clad in burqas and stylish shoes, bemoan their husbands' devotion to jihad. An Iraqi casually says to his friend, "Let's go kill some Americans." A Marine is shot dead escorting Filkins on a photo opportunity. In vividly illustrating the varied ways people in Afghanistan and Iraq have been affected by ongoing war, Filkins demonstrates truth in prose.

The
Forever
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Dexter
Filkins

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Dexter Filkins writes for *The New Yorker*. He had been with the *New York Times* since 2000, reporting from Afghanistan, Pakistan, New York, and Iraq, where he was based from 2003 to 2006. In 2009, he won a Pulitzer Prize as part of a team of New York Times reporters in Pakistan and Afghanistan. He was a Nieman Fellow at Harvard University in 2006-07 and a fellow at the Carr Center for Human Rights Policy at Harvard's Kennedy School of Government in 2007-08.

About the Author