

Shoot An Iraqi Art Life And Resistance Under The Gun

A collaboration of political activism and participatory culture seeking to upend consumer capitalism, including interviews with The Yes Men, The Guerrilla Girls, among others. Coined in the 1980s, “culture jamming” refers to an array of tactics deployed by activists to critique, subvert, and otherwise “jam” the workings of consumer culture. Ranging from media hoaxes and advertising parodies to flash mobs and street art, these actions seek to interrupt the flow of dominant, capitalistic messages that permeate our daily lives. Employed by Occupy Wall Street protesters and the Russian feminist punk band Pussy Riot alike, culture jamming scrambles the signal, injects the unexpected, and spurs audiences to think critically and challenge the status quo. The essays, interviews, and creative work assembled in this unique volume explore the shifting contours of culture jamming by plumbing its history, mapping its transformations, testing its force, and assessing its efficacy. Revealing how culture jamming is at once playful and politically transgressive, this accessible collection explores the degree to which culture jamming has fulfilled its revolutionary aims. Featuring original essays from prominent media scholars discussing Banksy and Shepard Fairey, foundational texts such as Mark Dery’s culture jamming manifesto, and artwork by and interviews with noteworthy culture jammers including the Guerrilla Girls, The Yes Men, and Reverend Billy, Culture Jamming makes a crucial contribution to our understanding of creative resistance and participatory culture.

From Pulitzer Prize - winning Washington Post reporter Steve Fainaru comes an unforgettable journey into Iraq’s parallel war - a world filled with tens of thousands of armed men roaming Iraq with impunity, doing jobs the military can’t or won’t do. Fainaru reveals in gritty and shocking detail what drives these men to do the world’s most dangerous work.

A Washington Post Best Book of 2021 The #1 New York Times bestselling investigative story of how three successive presidents and their military commanders deceived the public year after year about America’s longest war, foreshadowing the Taliban’s recapture of Afghanistan, by Washington Post reporter and three-time Pulitzer Prize finalist Craig Whitlock. Unlike the wars in Vietnam and Iraq, the US invasion of Afghanistan in 2001 had near-unanimous public support. At first, the goals were straightforward and clear: defeat al-Qaeda and prevent a repeat of 9/11. Yet soon after the United States and its allies removed the Taliban from power, the mission veered off course and US officials lost sight of their original objectives. Distracted by the war in Iraq, the US military become mired in an unwinnable guerrilla conflict in a country it did not understand. But no president wanted to admit failure, especially in a war that began as a just cause. Instead, the Bush, Obama, and Trump administrations sent more and more troops to Afghanistan and repeatedly said they were making progress, even though they knew there was no realistic prospect for an outright victory. Just as the Pentagon Papers changed the public’s understanding of Vietnam, The Afghanistan Papers contains “fast-paced and vivid” (The New York Times Book Review) revelation after revelation from people who played a direct role in the war from leaders in the White House and the Pentagon to soldiers and aid workers on the front lines. In unvarnished language, they admit that the US government’s strategies were a mess, that the nation-building project was a colossal failure, and that drugs and corruption gained a stranglehold over their allies in the Afghan government. All told, the account is based on interviews with more than 1,000 people who knew that the US government was presenting a distorted, and sometimes entirely fabricated, version of the facts on the ground. Documents unearthed by The Washington Post reveal that President Bush didn’t know the name of his Afghanistan war commander—and didn’t want to meet with him. Secretary of Defense Donald Rumsfeld admitted that he had “no visibility into who the bad guys are.” His successor, Robert Gates, said: “We didn’t know jack shit about al-Qaeda.” The Afghanistan Papers is a “searing indictment of the deceit, blunders, and hubris of senior military and civilian officials” (Tom Bowman, NRP Pentagon Correspondent) that will supercharge a long-overdue reckoning over what went wrong and forever change the way the conflict is remembered.

Since the collapse of the Soviet Union, the Arab world has undergone a series of radical transformations. One of the most significant is the resurgence of activist and puritanical forms of religion presenting as viable alternatives to existing social, cultural and political practices. The rise in sectarianism and violence in the name of religion has left scholars searching for adequate conceptual tools that might generate a clearer insight into these interconnected conflicts. In Striking from the Margins, leading authorities in their field propose new analytical frameworks to facilitate greater understanding of the fragmentation and devolution of the state in the Arab world. Challenging the revival of well-worn theories in cultural and post-colonial studies, they provide novel contributions on issues ranging from military formations, political violence in urban and rural settings, transregional war economies, the crystallisation of sect-based authorities and the restructuring of tribal networks. Placing much-needed emphasis on the re-emergence of religion, this timely and vital volume offers a new, critical approach to the study of the volatile and evolving cultural, social and political landscapes of the Middle East.

Sajjilu Arab American

Aesthetics and Politics in a Time of War

Insurgent Aesthetics

We Are Iraqis

The Afghanistan Papers

A Reader in SWANA Studies

What I Heard about Iraq

SHOOTING SADDAM is a behind-the-scenes narrative of the televised coverage of Saddam Hussein's trial and conviction. The trial serves as a backdrop for the tale of Court TV cameraman on an amusing and enlightening journey at the peak of Baghdad's civil unrest. "As a videographer, Dennis tells a story through the camera lens but now, in Shooting Saddam, he displays a remarkable talent for storytelling through words. Lynch strikes a proper balance between self-deprecating humor and the somber portrayal of a terrifying subject-the trial and death verdict of a tyrant." ---Beth Karas, legal analyst, former Court TV correspondent "Dennis is the consummate storyteller with a keen eye for details and color that brings the tales he tells to life. An uncanny ability to bring the reader or viewer along on the journey into the stories that have become, and will become, the history of our time." --- Brian Skoloff, journalist, author, "Killer Girlfriend: The Jodi Arias Story" "Shooting Saddam" is a courtroom drama like none else you have ever, or will ever likely read. James F Kyle, Senior Producer Al Jazeera America "It's Lynch's eye for the absurd detail that makes this Green-Zone tale so worthwhile. " ---Lisa Sweetingham, author of Chemical Cowboys Rajiv Joseph is one of today’s most acclaimed young playwrights. The winner of numerous awards, including an NEA Award for Best Play and a Whiting Writers Award, he is an artist to watch. This volume gathers together for the first time his three major works to date. Included herein are his latest play, Gruesome Playground Injuries, which charts the intersection of two lives using scars, wounds, and calamity as the mile markers to explore why people hurt themselves to gain another’s love and the cumulative effect of such damage; Animals Out of Paper, a subtle, elegant, yet bracing examination of the artistic impulse and those in its thrall, which follows a world-famous origamist as she becomes the unwitting mentor to a troubled young prodigy, even as she must deal with her own loss of inspiration; and Bengal Tiger at the Baghdad Zoo, a darkly comedic drama that looks on as the lives of two American soldiers, an Iraqi translator, and a tiger intersect on the streets of Baghdad.

Tomas Young’s War is the tragic yet life affirming story of a paralyzed Iraq War veteran who spent his last ten years battling heroically with his injuries, while courageously speaking against America's wars. Based on hours of interviews with Young and those close to him, the book puts the reader alongside Young as he struggles with life as a paralyzed veteran, suffering frustration and humiliation as he attempts to reenter society and resume as normal an existence as possible. It shows his fight to balance his precarious health with his drive to speak out for veterans care and against the war, and the impact his catastrophic injuries had on his family and his relationships. This emotional and powerful book sheds light on many crucial but often overlooked issues such as veterans’ care, public attitudes toward the disabled, medical marijuana, and the terminally ill. Tomas Young’s War shares everything, as unflinchingly honest as Tomas himself: the depression, the pain, the love, and laughter . . . the life of this man whose world was turned upside down by an Iraqi bullet more than ten years ago. Throughout, it serves as a powerful testament to the true cost of war.

In September 2003, James 'Ash' Ashcroft, a former British Infantry Captain, arrived in Iraq as a 'gun for hire'. It was the beginning of an 18-month journey into blood and chaos. In this action-packed page-turner, Ashcroft reveals the dangers of his adrenalin-fuelled life as a security contractor in Baghdad, where private soldiers outnumber non-US Coalition forces in a war that is slowly being privatised. From blow-by-blow accounts of days under mortar bombardment to revelations about life operating deep within the Iraqi community, Ashcroft shares the real, unsanitised story of the war in Iraq - and its aftermath - direct from the front line.

Metaplasticity in Virtual Worlds: Aesthetics and Semantic Concepts

American Sniper

A Novel

A Story of War and the Life That Follows

And Other Stories of Iraq

Learning to Lead

The Ashes Series

Award-winning Iraqi artist's life story and reflections on his highly provocative interactive art piece.

Bizarre military history: In 1979, a crack commando unit was established by the most gifted minds within the U.S. Army. Defying all known laws of physics and accepted military practice, they believed that a soldier could adopt the cloak of invisibility, pass cleanly through walls, and–perhaps most chillingly–kill goats just by staring at them. They were the First Earth Battalion, entrusted with defending America from all known adversaries. And they really weren't joking. What's more, they're back–and they're fighting the War on Terror. An uproarious exploration of American military paranoia: With investigations ranging from the mysterious “Goat Lab,” to Uri Geller’s covert psychic work with the CIA, to the increasingly bizarre role played by a succession of U.S. presidents, this might just be the funniest, most unsettling book you will ever read–if only because it is all true and is still happening today.

*Fobbit \ 'fɪ-bit\, noun. Definition: A U.S. soldier stationed at a Forward Operating Base who avoids combat by remaining at the base, esp. during Operation Iraqi Freedom (2003–2011). Pejorative. In the satirical tradition of Catch-22 and M*A*S*H, Fobbit takes us into the chaotic world of Baghdad’s Forward Operating Base Triumph. The Forward Operating base, or FOB, is like the back-office of the battlefield - where people eat and sleep, and where a lot of soldiers have what looks suspiciously like a desk job. Male and female soldiers are trying to find an empty Porta Potty in which to get acquainted, grunts are playing Xbox and watching NASCAR between missions, and a lot of the senior staff are more concerned about getting to the chow hall in time for the Friday night all-you-can-eat seafood special than worrying about little things like military strategy. Darkly humorous and based on the author's own experiences in Iraq, Fobbit is a fantastic debut that shows us a behind-the-scenes portrait of the real Iraq war.*

A blistering debut that does for the Iraqi perspective on the wars in Iraq and Afghanistan what Phil Klay’s Redeployment does for the American perspective “[A] wonderful collection.” —George Saunders, The New York Times Book Review The first major literary work about the Iraq War from an Iraqi perspective–by an explosive new voice hailed as “perhaps the best writer of Arabic fiction alive” (The Guardian)–The Corpse Exhibition shows us the war as we have never seen it before. Here is a world not only of soldiers and assassins, hostages and car bombers, refugees and terrorists, but also of madmen and prophets, angels and djinni, sorcerers and spirits. Blending shocking realism with flights of fantasy, The Corpse Exhibition offers us a pageant of horrors, as haunting as the photos of Abu Ghraib and as difficult to look away from, but shot through with a gallows humor that yields an unflinching comedy of the macabre. Gripping and hallucinatory, this is a new kind of storytelling forged in the crucible of war.

Saved by Her Enemy

Participation Culture in the Gulf

Call Sign Chaos

Gruesome Playground Injuries; Animals Out of Paper; Bengal Tiger at the Baghdad Zoo

The Good Soldiers

Redeployment

Transnational Reconfigurations of Citizenship and Belonging

Finalist for the National Book Award, The Yellow Birds is the harrowing story of two young soldiers trying to stay alive in Iraq “The war tried to kill us in the spring.” So begins this powerful account of friendship and loss. In Al Tafari, Iraq, twenty-one-year old Private Bartle and eighteen-year-old Private Murphy cling to life as their platoon launches a bloody battle for the city. Bound together since basic training when Bartle makes a promise to bring Murphy safely home, the two have been dropped into a war neither is prepared for. In the endless days that follow, the two young soldiers do everything to protect each other from the forces that press in on every side: the insurgents, physical fatigue, and the mental stress that comes from constant danger. As reality begins to blur into a hazy nightmare, Murphy becomes increasingly unmoored from the world around him and Bartle takes actions he could never have imagined. With profound emotional insight, especially into the effects of a hidden war on mothers and families at home, The Yellow Birds is a groundbreaking novel that is destined to become a classic.

Baghdad at Night is a first-person narrative seen through the eyes of an airborne infantry scout during ‘7th Surge’ of 2007 in central Baghdad. This work encompasses all facets of life in the modern Middle Eastern warzone while giving the reader an intimate view of the soldier’s life... from the bathroom to the battlefield. Baghdad at Night focuses on squad dynamics, interpersonal relationships, and the true nature of combat and fear as they are experienced behind the butt-stock of a rifle.

Shoot an IraqiArt, Life and Resistance Under the GunCity Lights Books

A comprehensive account of the Iran-Iraq War through the lens of the Iraqi regime and its senior military commanders.

A Military and Strategic History

The Prisoner in His Palace

A Secret History of the War

The Last Girl

Fiasco

State, Religion and Devolution of Authority in the Middle East

America’s Mercenaries Fighting in Iraq

It was the last-chance moment of the war. In January 2007, President George W. Bush announced a new strategy for Iraq. He called it the surge. "Many listening tonight will ask why this effort will succeed when previous operations to secure Baghdad did not. Well, here are the differences," he told a skeptical nation. Among those listening were the young, optimistic army infantry soldiers of the 2-16, the battalion nicknamed the Rangers. About to head to a vicious area of Baghdad, they decided the difference would be them. Fifteen months later, the soldiers returned home forever changed. Pulitzer Prize-winning Washington Post reporter David Finkel was with them in Bagdad, and almost every grueling step of the way. What was the true story of the surge? And was it really a success? Those are the questions he grapples with in his remarkable report from the front lines. Combining the action of Mark Bowden’s Black Hawk Down with the literary brio of Tim O’Brien’s The Things They Carried, The Good Soldiers is an unforgettable work of reportage. And in telling the story of these good soldiers, the heroes and the ruined, David Finkel has also produced an eternal tale—not just of the Iraq War, but of all wars, for all time.

In an extraordinary montage of facts, sound-bites and testimonies, Weinberger assembles an uncompromising and blackly comic narrative which permits the voices of war to speak for themselves, and allows the protagonists and the apologists to damn themselves in their own words.

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

The #1 New York Times bestselling memoir of U.S. Navy Seal Chris Kyle, and the source for Clint Eastwood’s blockbuster, Academy-Award nominated movie. “An amazingly detailed account of fighting in Iraq–a humanizing, brave story that’s extremely readable.” —PATRICIA CORNWELL, New York Times Book Review “Jaw-dropping...Undeniably riveting.” —RICHARD ROEPER, Chicago Sun-Times From 1999 to 2009, U.S. Navy SEAL Chris Kyle recorded the most career sniper kills in United States military history. His fellow American warriors, whom he protected with deadly precision from rooftops and stealth positions during the Iraq War, called him “The Legend”; meanwhile, the enemy feared him so much they named him al-Shaitan (“the devil”) and placed a bounty on his head. Kyle, who was tragically killed in 2013, writes honestly about the pain of war—including the deaths of two close SEAL teammates—and in moving first-person passages throughout, his wife, Taya, speaks openly about the strains of war on their family, as well as on Chris. Gripping and unforgettable, Kyle’s masterful account of his extraordinary battlefield experiences ranks as one of the great war memoirs of all time.

An Iraqi woman’s journey from the heart of war to the heartland of America

Art and Social Relationships

The Yellow Birds

Networks, Politics and Identity

Tomas Young’s War

Art, Life and Resistance Under the Gun

The Long Walk

In this groundbreaking book, a range of internationally renowned and emerging academics, writers, artists, curators, activists and filmmakers critically reflect on the ways in which visual culture has appropriated and developed new media across North Africa and the Middle East. Examining the opportunities presented by the real-time generation of new, relatively unregulated content online, Uncommon Grounds evaluates the prominent role that new media has come to play in artistic practices - and social movements - in the Arab world today. Analysing alternative forms of creating, broadcasting, publishing, distributing and consuming digital images, this book also enquires into a broader global concern: does new media offer a 'democratisation' of - and a productive engagement with -

visual culture, or merely capitalise upon the effect of immediacy at the expense of depth?Featuring full-colour artists' inserts, this is the first book to extensively explore the degree to which the grassroots popularity of Twitter and Facebook has been co-opted into mainstream media, institutional and curatorial characterisations of 'revolution' - and whether artists should be wary of perpetuating the rhetoric and spectacle surrounding political events. In the process, Uncommon Grounds reveals how contemporary art practices actively negotiate present-day notions of community-based activism, artistic agency and political engagement.

An “infuriating, fast-paced” (The Washington Post) account of the Navy SEALs of Alpha platoon, the startling accusations against their chief, Eddie Gallagher, and the courtroom battle that exposed the dark underbelly of America’s special forces—from a Pulitzer Prize–winning reporter WINNER OF THE COLORADO BOOK AWARD • “Nearly impossible to put down.”—Jon Krakauer, New York Times bestselling author of Where Men Win Glory and Into the Wild In this “brilliantly written” (The New York Times Book Review) and startling account, Pulitzer Prize–winning New York Times correspondent David Philipps reveals a powerful moral crucible, one that would define the American military during the years of combat that became known as “the forever war.” When the Navy SEALs of Alpha platoon returned from their 2017 deployment to Iraq, a group of them reported their chief, Eddie Gallagher, for war crimes, alleging that he’d stabbed a prisoner in cold blood and taken lethal sniper shots at unarmed civilians. The story of Alpha’s war, both in Iraq and in the shocking trial that followed the men’s accusations, would complicate the SEALs’ post-9/11 hero narrative, turning brothers-in-arms against one another and bringing into stark relief the choice that elite soldiers face between loyalty to their unit and to their country. One of the great stories written about American special forces, Alpha is by turns a battlefield drama, a courtroom thriller, and a compelling examination of how soldiers define themselves and live with the decisions in the heat of combat. The concept of virtual worlds is strongly related to the current innovations of new media communication.ĵ As such, it is increasingly imperative to understand the criteria for creating virtual worlds as well as the evolution in system architecture, information visualization and human interaction. Meta-plasticity in Virtual Worlds: Aesthetics and Semantics Concepts provides in-depth coverage of the state-of-the-art among the best international research experiences of virtual world concept creations from a wide range of media culture fields, at the edge of artistic and scientific inquiry and emerging technologies. Written for professionals, researchers, artists and designers, this text is a perfect companion for those who want to improve their understanding of the strategic role of virtual worlds within the development of digital communication.

The early 21st century has seen contemporary art make continued use of audience participation, in which the spectator becomes part of the artwork itself. In this book, Katja Kaitavuori claims that the `participator' is a new artistic role that does not fall under the auspices of artist or spectator and in proving such she devises a four-group typology of involvement. Her classification distinguishes between different forms of engagement and identifies their specific features. The key criteria she proposes are how concepts of authorship and ownership shift in relation to collectively created work, how contracts regulating the use and production of shared work are arranged and the extent to which involvement in making art can be regarded as democratic. This highly original book thus offers students and teachers the tools with which to improve their understanding of participatory art and removes the confusing terminology that has characterized so many other discussions.

Shoot an Iraqi

Big Boy Rules

Making A Killing

Baghdad Journal

The Iran-Iraq War

Draw Your Weapons

Baghdad at Night

For her entire life, Rafraf, a devout Muslim, had been told that Americans were the enemy. Her understanding of the world, of her place in it, and of the United States had been steeped in the culture of Iraq under the rule of Saddam Hussein. Yet, in the midst of insurgents attempting to kidnap and kill her, she found herself on the receiving end of lifesaving help from those she considered her enemies. Rafraf suddenly finds herself living with a Christian family in the Bible Belt of America. Nothing had prepared her for this new reality—the life of a college student in a vastly foreign culture, in a community as far from her expectations as she could have imagined, and in a family that opens their hearts to unfold her. Saved by Her Enemy is a riveting journey of two very different people from opposite sides of the world, of faith, of experience, and of expectations. The dramatic intersection of their lives and their journey together is an inspiration to those who have ever felt there was more to life than the world they knew. A young Iraqi woman, an American war correspondent, and a true tale of friendship, faith, and family against the backdrop of war and the collision of cultures This is a story of a very unlikely friendship—between American war correspondent Don Teague and Rafraf Barrak, an Iraqi college girl who won a job as a translator for NBC during the early months of violence in the wake of the American invasion of Iraq. While covering a story together, the two were nearly killed by a bomb, an experience that created a bond between them that led them down a path neither could have imagined. What follows is a story of transformation, as Rafraf—from a devout Muslim family—becomes the target of terrorist threats to kidnap and murder her. Don and his fellow correspondents mobilize to help save her life and suddenly Rafraf finds herself on the receiving end of an offer for safety and a new life in the United States. Dramatically transplanted from the streets of Iraq to the Bible Belt of middle America, Rafraf finds everything that she knew—or thought she knew—about herself, her values, her world, even faith and family, turned upside down. Meanwhile, Don; his wife, Kiki; and their children discover they’ve embarked on an adventure with Rafraf that reshapes their lives. This captivating story inspires us all to join Don and Rafraf in discovering that there is far more to life than the world we know.

#1 NEW YORK TIMES BESTSELLER • A clear-eyed account of learning how to lead in a chaotic world, by General Jim Mattis—the former Secretary of Defense and one of the most formidable strategic thinkers of our time—and Bing West, a former assistant secretary of defense and combat Marine. “A four-star general’s five-star memoir.”—The Wall Street Journal Call Sign Chaos is the account of Jim Mattis’s storied career, from wide-ranging leadership roles in three wars to ultimately commanding a quarter of a million troops across the Middle East. Along the way, Mattis recounts his foundational experiences as a leader, extracting the lessons he has learned about the nature of warfighting and peacemaking, the importance of allies, and the strategic dilemmas—and short-sighted thinking—now facing our nation. He makes it clear why America must return to a strategic footing so as not to continue winning battles but fighting inconclusive wars. Mattis divides his book into three parts: Direct Leadership, Executive Leadership, and Strategic Leadership. In the first part, Mattis recalls his early experiences leading Marines into battle, when he knew his troops as well as his own brothers. In the second part, he explores what it means to command thousands of troops and how to adapt your leadership style to ensure your intent is understood by your most junior troops so that they can own their mission. In the third part, Mattis describes the challenges and techniques of leadership at the strategic level, where military leaders reconcile war’s grim realities with political leaders’ human aspirations, where complexity reigns and the consequences of imprudence are severe, even catastrophic. Call Sign Chaos is a memoir of a life of warfighting and lifelong learning, following along as Mattis rises from Marine recruit to four-star general. It is a journey about learning to lead and a story about how he, through constant study and action, developed a unique leadership philosophy, one relevant to us all.

Both a summative description of the field and an exploration of new directions, this multidisciplinary reader addresses issues central to the fields of Arab American, US Muslim, and Southwest Asian and North African (SWANA) American studies. Taking a broad conception of the Americas, this collection simultaneously registers and critically reflects upon major themes in the field, including diaspora, migration, empire, race and racialization, securitization, and global South solidarity. The collection will be essential reading for scholars in Arab/SWANA American studies, Asian American studies, and race, ethnicity, and Indigenous studies, now and well into the future. Contributors include: Evelyn Alsaltany, Carol W. N. Fadda, Hisham D. Aidi, Nadine Naber, Theri Pickens, Steven Salaita, Ella Shohat and Sarah M.A. Gualtieri.

An electrifying story of fear and sacrifice, and what people will do to outrun the shadows. Iraqi aspiring pianist Nasim falls from favour with Saddam Hussein and his psychopathic son, triggering a perilous search for safety. In Australia, decades later, Gerry is in fear of his tyrannical father, Toohey, who has returned from the Iraq War bearing the physical and psychological scars of conflict. Meanwhile, Robbie is dealing with her own father’s dementia when the past enters the present. These characters’ worlds intertwine in a brilliant narrative of guilt and reckoning, trauma and survival. Crossing the frontiers of war, protest and reconciliation, Act of Grace is a meditation on inheritance: the damage that one generation passes on to the next, and the potential for transformation. ‘Act of Grace is bold, brilliant and breathtakingly humane. Anna Krien makes riveting the sweep of history and the lived price of war; at the same time she reveals, with great insight, the intimacies of daily love and tiny, splintering acts of violence in families. She is both wide-angle and close-up, and there is redemption in every line. Anna Krien is the real deal - a novelist for our times.’ —Anna Funder, author of All That I Am ‘Masterful - a far-reaching tapestry of a novel. Nuanced and whip-smart, this is a work of profound empathy - a book of and for our times. As Act of Grace unfolds with precise muscularity, Krien’s inhabitation of each character approaches the divine.’ —Peggy Frew, author of The Islands and Hope Farm ‘Act of Grace is a work of stunning virtuosity. Krien has taken a huge leap of creative faith, and from the very first page to the last I was ready to follow her anywhere.’ —Ceridwen Dovey, author of In the Garden of the Fugitives and Only the Animals ‘An ambitious and compelling study of trauma and how it’s transferred and inherited ... a nuanced consideration of the different forms and ethics of activism.’ —Books+Publishing

Saddam Hussein, His American Guards, and What History Leaves Unsaid

Eddie Gallagher and the War for the Soul of the Navy SEALs

New Media and Critical Practices in North Africa and the Middle East

Three Plays

Act of Grace

An Artist in Occupied Iraq

The Men Who Stare at Goats

In the tradition of In Cold Blood and The Executioner’s Song, this haunting, insightful, and surprisingly intimate portrait of Saddam Hussein provides “a brief, but powerful, meditation on the meaning of evil and power” (USA TODAY). The “captivating” (Military Times) The Prisoner in His Palace invites us to take a journey with twelve young American soldiers in the summer of 2006. Shortly after being deployed to Iraq, they learn their assignment: guarding Saddam Hussein in the months before his execution. Living alongside, and caring for, their “high value detainee and regularly transporting him to his raucous trial, many of the men begin questioning some of their most basic assumptions—about the judicial process, Saddam’s character, and the morality of modern war. Although the young soldiers’ increasingly intimate conversations with the once-feared dictator never lead them to doubt his responsibility for unspeakable crimes, the men do discover surprising new layers to his psyche that run counter to the media’s portrayal of him. Woven from firsthand accounts provided by many of the American guards, government officials, interrogators, scholars, spies, lawyers, family members, and victims, The Prisoner in His Palace shows two Saddams coexisting in one person: the defiant tyrant who uses torture and murder as tools, and a shrewd but contemplative prisoner who exhibits surprising affection, dignity, and courage in the face of looming death. In this thought-provoking narrative, Saddam, known as the “man without a conscience,” gets many of those around him to examine theirs. “A singular study exhibiting both military duty and human compassion” (Kirkus Reviews), The Prisoner in His Palace grants us “a behind-the-scenes look at history that’s nearly impossible to put down.a mesmerizing glimpse into the final moments of a brutal tyrant’s life” (BookPage).

A memoir by a bomb-disposal veteran of the Iraq War traces his three tours of duty in the Middle East and his team's daily life-threatening efforts to stop roadside bombers, sharing additional coverage of the challenges he faced while reacclimating to civilian life. 75,000 first printing.

WINNER OF THE NOBEL PEACE PRIZE • In this “courageous” (The Washington Post) memoir of survival, a former captive of the Islamic State tells her harrowing and ultimately inspiring story. Nadia Murad was born and raised in Kocho, a small village of farmers and shepherds in northern Iraq. A member of the Yazidi community, she and her brothers and sisters lived a quiet life. Nadia had dreams of becoming a history teacher or opening her own beauty salon. On August 15th, 2014, when Nadia was just twenty-one years old, this life ended. Islamic State militants massacred the people of her village, executing men who refused to convert to Islam and women too old to become sex slaves. Six of Nadia’s brothers were killed, and her mother soon after, their bodies swept into mass graves. Nadia was taken to Mosul and forced, along with thousands of other Yazidi girls, into the ISIS slave trade. Nadia would be held captive by several militants and repeatedly raped and beaten. Finally, she managed a narrow escape through the streets of Mosul, finding shelter in the home of a Sunni Muslim family whose eldest son risked his life to smuggle her to safety. Today, Nadia's story—as a witness to the Islamic State's brutality, a survivor of rape, a refugee, a Yazidi—has forced the world to pay attention to an ongoing genocide. It is a call to action, a testament to the human will to survive, and a love letter to a lost country, a fragile community, and a family torn apart by war.

For the first time ever, an anthology in English puts together creative non-fiction, academic writing, poetry and visual arts by Iraqi contributors demonstrating how Iraqis have experienced, dealt with, and resisted the ongoing violence and destruction in creative and nonviolent ways.

Alpha

The Explosive Story of a Hired Gun in Iraq

Striking From the Margins

The American Military Adventure in Iraq, 2003 to 2005

Belinda

Shooting Saddam

The Corpse Exhibition

Winner of the National Book Award for Fiction “Redeployment is hilarious, biting, whipsawing and sad. It’s the best thing written so far on what the war did to people’s souls.” —Dexter Filkins, The New York Times Book Review Selected as one of the best books of the year by The New York Times Book Review, Time, Newsweek, The Washington Post Book World, Amazon, and more Phil Klay’s Redeployment takes readers to the frontlines of the wars in Iraq and Afghanistan, asking us to understand what happened there, and what happened to the soldiers who returned. Interwoven with themes of brutality and faith, guilt and fear, helplessness and survival, the characters in these stories struggle to make meaning out of chaos. In “Redeployment”, a soldier who has had to shoot dogs because they were eating human corpses must learn what it is like to return to domestic life in suburbia, surrounded by people “who have no idea where Fallujah is, where three members of your platoon died.” In “After Action Report”, a Lance Corporal seeks expiation for a killing he didn’t commit, in order that his best friend will be unburdened. A Mortuary Affairs Marine tells about his experiences collecting remains—of U.S. and Iraqi soldiers both. A chaplain sees his understanding of Christianity, and his ability to provide solace through religion, tested by the actions of a ferocious Colonel. And in the darkly comic “Money as a Weapons System”, a young Foreign Service Officer is given the absurd task of helping Iraqis improve their lives by teaching them to play baseball. These stories reveal the intricate combination of monotony, bureaucracy, comradeship and violence that make up a soldier’s daily life at war, and the isolation, remorse, and despair that can accompany a soldier’s homecoming. Redeployment has become a classic in the tradition of war writing. Across nations and continents, Klay sets in devastating relief the two worlds a soldier inhabits: one of extremes and one of loss. Written with a hard-eyed realism and stunning emotional depth, this work marks Phil Klay as one of the most talented new voices of his generation.

The last couple of decades have witnessed a flourishing of Arab-American literature across multiple genres. Yet, increased interest in this literature is ironically paralleled by a prevalent bias against Arabs and Muslims that portrays their long presence in the US as a recent and unwelcome phenomenon. Spanning the 1990s to the present, Carol Fadda-Conrey takes in the sweep of literary and cultural texts by Arab-American writers in order to understand the ways in which their depictions of Arab homelands, whether actual or imagined, play a crucial role in shaping cultural articulations of US citizenship and belonging. By asserting themselves within a US framework while maintaining connections to their homelands, Arab-Americans contest the blanket representations of themselves as dictated by the US nation-state. Deploying a multidisciplinary framework at the intersection of Middle-Eastern studies, US ethnic studies, and diaspora studies, Fadda-Conrey argues for a transnational discourse that overturns the often rigid affiliations embedded in ethnic labels. Tracing the shifts in transnational perspectives, from the founders of Arab-American literature, like Gibran Kahlil Gibran and Ameen Rihani, to modern writers such as Naomi Shihab Nye, Joseph Geha, Randa Jarrar, and Suheir Hammad, Fadda-Conrey finds that contemporary Arab-American writers depict strong yet complex attachments to the US landscape. She explores how the idea of home is negotiated between immigrant parents and subsequent generations, alongside analyses of texts that work toward fostering more nuanced understandings of Arab and Muslim identities in the wake of post-9/11 anti-Arab sentiments.

Ronak K. Kapadia examines multimedia visual art by artists from societies besieged by the US War on Terror, showing how their art offers queer feminist critiques of US global warfare that forge new aesthetic and social alliances with which to sustain critical opposition to the global war machine.

An explosive conflict, as seen through the eyes of a war artist. Bagdad Journal is the outstanding culmination of four voyages to war-torn Iraq by artist Steve Mumford. In the long tradition of war artists, particularly Winslow Homer’s work for Harper’s Magazine, Mumford meticulously documents the everyday scenes of Iraq in bold, breathtaking watercolors and drawings and paints a human side of the war that can be lost in the immediacy of photographic and broadcast images. Not overtly political, Bagdad Journal presents portraits of life from all sides of the polarizing conflict. With sketch pad and notebook in hand, Mumford illuminates the routine activities of a nation in turmoil-from the individual soldiers of American platoons to Baghdad residents going about their daily lives amid the chaos surrounding them. There will be a traveling exhibit of artwork from Baghdad Journal and presentations by Mumford on his Iraq experience in conjunction with the publication of this book.

A Memoir

Fobbit

My Story of Captivity, and My Fight Against the Islamic State

Contemporary Arab-American Literature

Security and the Queer Life of the Forever War

Activism and the Art of Cultural Resistance

The Autobiography of the Most Lethal Sniper in U.S. Military History

This book examines the civil–social interactions which have shaped and continue to influence the political and social development of modern Gulf societies. It analyses the influence of public and private social spaces, such as sports arenas and dawawin as well as developments in the legal and cultural spheres. Geographically, the volume covers Bahrain, Iran, Kuwait, Oman, Qatar, Saudi Arabia and the UAE. Each chapter discusses a different aspect of current trends in society, offering a multidimensional perspective on recent developments. In so doing, the chapters highlight the existence of a growing participation culture as a force for dynamic social change in a global context. Bringing to attention the continuing social change in public and private spaces, which have increased public social interactions within the last ten years, this books also demonstrates the opening of dialogues between the public and the authorities. The contributors are established scholars living in the Gulf, as well as academics with long-term field research in the region, thus providing unique perspectives on current sociopolitical trends in the Gulf states. Participation Culture in the Gulf will be useful to students and scholars of Middle Eastern politics and society, as well as social movements and political participation more generally.

Eighteen months after Iran’s Islamic Revolution in 1979, hundreds of thousands of the country’s women participated in the Iran-Iraq War (1980–88) in a variety of capacities. Iran was divided into women of conservative religious backgrounds who supported the revolution and accepted some of the theocratic regime’s depictions of gender roles, and liberal women more active in civil society before the revolution who challenged the state’s male-dominated gender bias.

However, both groups were integral to the war effort, serving as journalists, paramedics, combatants, intelligence officers, medical instructors, and propagandists. Behind the frontlines, women were drivers, surgeons, fundraisers, and community organizers. The war provided women of all social classes the opportunity to assert their role in society, and in doing so, they refused to be marginalized. Despite their significant contributions, women are largely absent from studies on the war. Drawing upon primary sources such as memoirs, wills, interviews, print media coverage, and oral histories, Farzaneh chronicles in copious detail women’s participation on the battlefield, in the household, and everywhere in between.

Finalist for the Pulitzer Prize • One of the Washington Post Book World's 10 Best Books of the Year • Time's 10 Best Books of the Year • USA Today's Nonfiction Book of the Year • A New York Times Notable Book "Staggeringly vivid and persuasive . . . absolutely essential reading." —Michiko Kakutani, The New York Times "The best account yet of the entire war." —Vanity Fair The definitive account of the American military's tragic experience in Iraq Fiasco is a masterful reckoning with the planning and execution of the American military invasion and occupation of Iraq through mid-2006, now with a postscript on recent developments. Ricks draws on the exclusive cooperation of an extraordinary number of American personnel, including more than one hundred senior officers, and access to more than 30,000 pages of official documents, many of them never before made public. Tragically, it is an undeniable account—explosive, shocking, and authoritative—of unsurpassed tactical success combined with unsurpassed strategic failure that indicts some of America's most powerful and honored civilian and military leaders.

Culture Jamming

The Participator in Contemporary Art

Uncommon Grounds

Iranian Women and Gender in the Iran-Iraq War

Aesthetics and Semantic Concepts

Wafaa Bilal