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Providing a comprehensive examination of the origins, development, and status of committees and committee systems in both the House and Senate, this edition carries on the book's tradition of comprehensive coverage, empirical richness, and theoretical relevance in its discussion of these essential and distinguishing features of our national legislature. While the second edition focused on the "post-reform" committee systems, addressed the shifts in the internal distribution of power, and hinted at the forces that had already begun to undermine the power of committees, this edition updates that analysis and looks at the reforms that evolved under the Republicans. It offers complete coverage of the rules and structural changes to the House and Senate committee systems. It extends its discussion of committee power and influence in the context of the "Contract with America," Republican reforms, and the inter-party warfare on Capitol

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"During the Gulf War in 1991, through long nights of relentless bombing and the disappearance of all amenities, Iraqi artist Nuha al-Radi began keeping a diary from her Baghdad home. In it, she captures scenes of surreal intensity as birds fly upside down, citizens feast royally on food about to spoil and randy dogs receive fan letters thanks to CNN." "The diaries continue throughout the ensuing bleak years under sanctions, depicting the difficulties of day-to-day survival but also the funny and macabre goings-on about town. Her entries continue into exile and end in November 2002." "Al-Radi records the transformation of a country where only a few years earlier the main problem facing Iraqi children had been obesity; but what emanates most vibrantly from these personal tales is the spirit of endurance and a

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celebration of the smallest of life's joys."--BOOK JACKET.

The purpose of this thesis is to explore the literary hybridism of contemporary war memoirs written about conflicts in locations considered 'mysterious'. The works chosen for this study are Beirut Fragments: A War Memoir by Jean Said Makdisi, Baghdad Diaries: 1991-2002 by Nuha al-Radi and Sharon and my Mother-in-Law: Ramallah Diaries by Suad Amiry, all of which are set in and around conflicts within the Middle East. Makdisi, al-Radi and Amiry illustrate the everyday struggles of ordinary civilians who suffer war, embargo and occupation. In doing so, they provide the West with images of war and suffering in an attempt to humanize those who suffer in Beirut, Baghdad and Ramallah. This thesis argues that while Beirut Fragments: A War Memoir, Baghdad Diaries: 1991-2002 and Sharon and my

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Mother -in-Law: Ramallah Diaries are clearly memoirs, their role in illustrating the realities of conflicts and war, coupled with the world audience's interests in human interest stories make traditional literary labels too rigid to classify these texts as simply memoirs. In short, the above memoirs hover between two labels, journalistic texts and memoirs, but should not be considered one or the other exclusively as each label alone is insufficient.

This book covers 60 years of translations, studies, and other writings, which represent Iraq's national literature, including recent works of numerous Iraqi writers living in Western exile. By drawing attention to a largely overlooked but relevant and extensive literature accessible in English, it will serve as an invaluable guide to students of contemporary Iraq, modern Arabic literature and other fields such as women's

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studies, postcolonial studies, third world literature, American-Arab/Muslim Relations, and diaspora studies.

Given a long history of representation by others, what themes and techniques do Arab Muslim women writers, filmmakers and visual artists foreground in their presentation of postcolonial experience? Lindsey Moore 's groundbreaking book demonstrates ways in which women appropriate textual and visual modes of representation, often in cross-fertilizing ways, in challenges to Orientalist/colonialist, nationalist, Islamist, and ' multicultural ' paradigms. She provides an accessible but theoretically-informed analysis by foregrounding tropes of vision, visibility and voice; post-nationalist melancholia and mother/daughter narratives; transformations of ' homes and harems ' ; and border crossings in time, space, language, and media.

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In doing so, Moore moves beyond notions of speaking or looking ' back ' to encompass a diverse feminist poetics and politics and to emphasize ethical forms of representation and reception. *Aran, Muslim, Woman* is distinctive in the eclectic body of work that it brings together. Discussing Algeria, Egypt, Jordan, Lebanon, Morocco, the Palestinian territories, and Tunisia, as well as postcolonial Europe, Moore argues for better integration of Arab Muslim contexts in the postcolonial canon. In a book for readers interested in women's studies, history, literature, and visual media, we encounter work by Assia Djebar, Mona Hatoum, Fatima Mernissi, Ahlam Mosteghanemi, Nawal el Saadawi, Leila Sebbar, Zineb Sedira, Ahdaf Soueif, Moufida Tlatli, Fadwa Tuqan, and many other women.

The modern history of Iraq is punctuated by a series of successive and

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radical ruptures (coups d'etat, changes of regime, military adventures and foreign invasions) whose chronological markers are relatively easy to identify. Although researchers cannot ignore these ruptures, they should also be encouraged to establish links between the moments when the breaks occur and the *longue durée*, in order to gain a better understanding of the period. Combining a variety of different disciplinary and methodological perspectives, this collection of essays seeks to establish some new markers which will open fresh perspectives on the history of Iraq in the twentieth and twenty-first centuries, and suggest a narrative that fits into new paradigms. The book covers the various different periods of the modern state (the British occupation and mandate, the monarchy, the first revolutions and the decades of Ba'thist rule) through the lens of significant groups in Iraq society, including artists, film-makers, political and opposition groups,

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members of ethnic and religious groups, and tribes.

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Ba'thification;Kurds;Shiis;SunnisKey Features:Most existing publications on Iraqi history present a succession of tragic events which would lead the reader to assume a sort of fatality in the country's evolution towards the present situationDue to deeper observation and analysis (between the local, the regional and the global; between internal and external), the authors offer, in contrast, new grids of analysis on Iraqi history rejecting a primordialist approach that establishes ethnic and sectarian borders as the self-evident reasons of the present situationContributors to this book are well-established researchers in their field

The modern history of Iraq is punctuated by a series of successive and radical ruptures (coups d'etat, changes of regime, military adventures and foreign invasions) whose chronological markers are relatively easy

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M. Jacqui Alexander is one of the most important theorists of transnational feminism working today. *Pedagogies of Crossing* brings together essays she has written over the past decade, uniting her incisive critiques, which have had such a profound impact on feminist, queer, and critical race theories, with some of her more recent work. In this landmark interdisciplinary volume, Alexander points to a number of critical imperatives made all the more urgent by contemporary manifestations of neoimperialism and neocolonialism. Among these are the need for North American feminism and queer studies to take up transnational frameworks that foreground questions of colonialism, political economy, and racial formation; for a thorough re-conceptualization of modernity to account for the heteronormative regulatory practices of modern state formations; and for feminists to wrestle with the spiritual dimensions of experience and the meaning of

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sacred subjectivity. In these meditations, Alexander deftly unites large, often contradictory, historical processes across time and space. She focuses on the criminalization of queer communities in both the United States and the Caribbean in ways that prompt us to rethink how modernity invents its own traditions; she juxtaposes the political organizing and consciousness of women workers in global factories in Mexico, the Caribbean, and Canada with the pressing need for those in the academic factory to teach for social justice; she reflects on the limits and failures of liberal pluralism; and she presents original and compelling arguments that show how and why transgenerational memory is an indispensable spiritual practice within differently constituted women-of-color communities as it operates as a powerful antidote to oppression. In this multifaceted, visionary book, Alexander maps the terrain of alternative histories and offers new forms of

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knowledge with which to mold alternative futures.

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