

# DANCING IN THE MOSQUE

**DANCING IN THE MOSQUE** IS A TOPIC THAT INTERSECTS CULTURAL EXPRESSION, RELIGIOUS PRACTICE, AND SOCIAL NORMS WITHIN ISLAMIC COMMUNITIES. WHILE MOSQUES PRIMARILY SERVE AS PLACES FOR PRAYER, WORSHIP, AND REFLECTION, THE CONCEPT OF DANCING WITHIN THESE SACRED SPACES CAN EVOKE VARIED INTERPRETATIONS AND REACTIONS. THIS ARTICLE EXPLORES THE HISTORICAL, CULTURAL, AND RELIGIOUS PERSPECTIVES SURROUNDING DANCING IN MOSQUES, EXAMINING HOW DIFFERENT MUSLIM SOCIETIES APPROACH THIS PRACTICE. IT DISCUSSES THEOLOGICAL CONSIDERATIONS, SOCIAL CONTEXTS, AND THE ROLE OF MUSIC AND DANCE IN ISLAMIC TRADITION. ADDITIONALLY, THE ARTICLE ADDRESSES CONTEMPORARY INSTANCES AND DEBATES RELATED TO DANCING IN MOSQUES, PROVIDING A COMPREHENSIVE OVERVIEW OF THIS COMPLEX SUBJECT. THE FOLLOWING SECTIONS WILL GUIDE READERS THROUGH THE ORIGINS, RELIGIOUS VIEWPOINTS, CULTURAL VARIATIONS, AND ONGOING CONVERSATIONS ABOUT DANCING IN THE MOSQUE.

- HISTORICAL CONTEXT OF DANCING IN ISLAMIC WORSHIP SPACES
- RELIGIOUS INTERPRETATIONS AND THEOLOGICAL PERSPECTIVES
- CULTURAL PRACTICES AND VARIATIONS ACROSS MUSLIM COMMUNITIES
- MODERN INSTANCES AND SOCIAL DEBATES
- MUSIC, DANCE, AND SPIRITUALITY IN ISLAM

## HISTORICAL CONTEXT OF DANCING IN ISLAMIC WORSHIP SPACES

THE HISTORY OF DANCING IN THE MOSQUE IS NUANCED AND REFLECTS THE DIVERSITY OF ISLAMIC CULTURES AND TRADITIONS. HISTORICALLY, MOSQUES HAVE BEEN CENTERS NOT ONLY FOR PRAYER BUT ALSO FOR COMMUNITY GATHERINGS, EDUCATION, AND SPIRITUAL EXPRESSION. IN SOME EARLY ISLAMIC SOCIETIES, CERTAIN FORMS OF MOVEMENT AND RHYTHMIC EXPRESSION WERE INTEGRATED INTO RELIGIOUS CELEBRATIONS AND FESTIVITIES, THOUGH NOT TYPICALLY WITHIN THE MOSQUE DURING FORMAL WORSHIP TIMES.

### EARLY ISLAMIC TRADITIONS

IN THE EARLY CENTURIES OF ISLAM, MOSQUES WERE PRIMARILY FOCUSED ON PRAYER AND RELIGIOUS INSTRUCTION. HOWEVER, SOME SUFI ORDERS, WHICH EMPHASIZE MYSTICISM AND SPIRITUAL ECSTASY, INCORPORATED RHYTHMIC MOVEMENTS AND CHANTING INTO THEIR PRACTICES. THESE RITUALS, SOMETIMES PERFORMED IN OR NEAR MOSQUES, COULD INCLUDE FORMS OF WHIRLING OR SWAYING AS A MEANS OF SPIRITUAL CONNECTION.

### EVOLUTION OVER TIME

OVER TIME, THE ROLE OF DANCING OR RHYTHMIC MOVEMENT IN MOSQUES SHIFTED DEPENDING ON SOCIOPOLITICAL AND CULTURAL INFLUENCES. WHILE FORMAL PRAYER REMAINED THE CENTRAL ACTIVITY, VARIOUS MUSLIM COMMUNITIES DEVELOPED UNIQUE APPROACHES TO INCORPORATING ARTISTIC EXPRESSIONS, INCLUDING DANCE, INTO THEIR RELIGIOUS AND CULTURAL LIFE. THIS EVOLUTION REFLECTS THE BROADER INTERACTION BETWEEN ISLAMIC TEACHING AND LOCAL CUSTOMS.

## RELIGIOUS INTERPRETATIONS AND THEOLOGICAL PERSPECTIVES

DANCING IN THE MOSQUE RAISES IMPORTANT QUESTIONS ABOUT RELIGIOUS APPROPRIATENESS AND THE BOUNDARIES OF WORSHIP PRACTICES. ISLAMIC JURISPRUDENCE AND THEOLOGY OFFER DIFFERING OPINIONS ON THE PERMISSIBILITY OF DANCING WITHIN SACRED SPACES, OFTEN INFLUENCED BY VARYING INTERPRETATIONS OF THE QURAN, HADITH, AND SCHOLARLY CONSENSUS.

## VIEWS ON DANCE AND WORSHIP

THE MAJORITY OF ISLAMIC SCHOLARS TRADITIONALLY EMPHASIZE THE SANCTITY OF THE MOSQUE AS A PLACE RESERVED FOR PRAYER, QURANIC RECITATION, AND SOLEMN RELIGIOUS ACTIVITIES. DANCING, ESPECIALLY WHEN ASSOCIATED WITH MUSIC OR MIXED-GENDER PARTICIPATION, IS OFTEN VIEWED AS INCOMPATIBLE WITH THE MOSQUE'S SACRED FUNCTION.

## SUFI PERSPECTIVES

SUFISM PRESENTS A NOTABLE EXCEPTION, WHERE SOME ORDERS USE DANCE AND MUSIC AS SPIRITUAL TOOLS. THE PRACTICE OF WHIRLING DERVISHES, FOR EXAMPLE, IS A FORM OF MEDITATIVE DANCE PERFORMED BY THE MEVLEVI ORDER, WHICH CAN SOMETIMES TAKE PLACE IN MOSQUE COURTYARDS OR DESIGNATED SPIRITUAL SPACES. THESE PRACTICES HIGHLIGHT THE DIVERSITY OF ISLAMIC SPIRITUALITY AND ITS EXPRESSIONS.

## LEGAL OPINIONS AND FATWAS

VARIOUS FATWAS (ISLAMIC LEGAL RULINGS) HAVE BEEN ISSUED CONCERNING DANCING IN MOSQUES, GENERALLY CAUTIONING AGAINST ACTIVITIES CONSIDERED DISRUPTIVE OR DISRESPECTFUL TO THE SANCTITY OF THE MOSQUE. HOWEVER, INTERPRETATIONS VARY WIDELY, DEPENDING ON THE CULTURAL CONTEXT AND THE PARTICULAR ISLAMIC SCHOOL OF THOUGHT.

## CULTURAL PRACTICES AND VARIATIONS ACROSS MUSLIM COMMUNITIES

DANCING IN THE MOSQUE IS NOT A UNIFORM PHENOMENON; IT VARIES GREATLY ACROSS DIFFERENT MUSLIM CULTURES AND REGIONS. THE INTERSECTION OF LOCAL CUSTOMS WITH ISLAMIC PRACTICE CREATES A SPECTRUM OF ACCEPTANCE AND PRACTICE, ILLUSTRATING THE FLEXIBILITY AND DIVERSITY WITHIN THE GLOBAL MUSLIM COMMUNITY.

## MIDDLE EASTERN TRADITIONS

IN MANY MIDDLE EASTERN COUNTRIES, MOSQUES ARE STRICTLY RESERVED FOR PRAYER AND RELIGIOUS INSTRUCTION, WITH LITTLE TO NO ACCEPTANCE OF DANCING WITHIN THEIR PREMISES. CULTURAL NORMS GENERALLY ALIGN WITH CONSERVATIVE RELIGIOUS INTERPRETATIONS, EMPHASIZING DECORUM AND REVERENCE WITHIN MOSQUE SPACES.

## SOUTH ASIAN PRACTICES

IN SOUTH ASIA, PARTICULARLY WITHIN SOME SUFI SHRINES AND DARGAHS, RHYTHMIC CHANTING AND MOVEMENTS RESEMBLING DANCE ARE INTEGRATED INTO DEVOTIONAL GATHERINGS, OFTEN HELD IN MOSQUE COURTYARDS OR ADJACENT SPACES. THESE PRACTICES ARE PART OF BROADER CULTURAL TRADITIONS THAT CELEBRATE SPIRITUAL FERVOR THROUGH MUSIC AND MOVEMENT.

## NORTH AFRICAN AND TURKISH CUSTOMS

IN NORTH AFRICA AND TURKEY, CERTAIN RELIGIOUS FESTIVALS AND COMMUNITY EVENTS SOMETIMES INCLUDE DANCING PERFORMED NEAR OR AROUND MOSQUES BUT RARELY WITHIN THE MOSQUE ITSELF. THESE EVENTS BLEND CULTURAL HERITAGE WITH RELIGIOUS OBSERVANCE, DEMONSTRATING THE LAYERED NATURE OF ISLAMIC CULTURAL EXPRESSION.

- REGIONAL DIFFERENCES SHAPE MOSQUE-RELATED PRACTICES
- LOCAL CUSTOMS INFLUENCE ACCEPTANCE OF DANCE
- SUFI ORDERS OFTEN INCORPORATE DANCE AS SPIRITUAL PRACTICE
- CONSERVATIVE REGIONS RESTRICT NON-WORSHIP ACTIVITIES IN MOSQUES

# MODERN INSTANCES AND SOCIAL DEBATES

CONTEMPORARY DISCUSSIONS ABOUT DANCING IN THE MOSQUE REFLECT BROADER DEBATES ON RELIGIOUS AUTHORITY, CULTURAL EXPRESSION, AND MODERNIZATION WITHIN MUSLIM SOCIETIES. PUBLIC REACTIONS TO DANCING IN MOSQUES CAN RANGE FROM SUPPORT FOR CULTURAL INCLUSIVITY TO STRONG OPPOSITION BASED ON RELIGIOUS CONSERVATISM.

## CONTEMPORARY EVENTS

IN RECENT YEARS, SOME MUSLIM COMMUNITIES HAVE ORGANIZED CULTURAL OR CELEBRATORY EVENTS WITHIN MOSQUE SPACES THAT INCLUDE DANCE PERFORMANCES, PARTICULARLY DURING FESTIVALS OR COMMUNITY GATHERINGS. THESE INSTANCES OFTEN SPARK DEBATE ABOUT THE APPROPRIATENESS OF SUCH ACTIVITIES IN SACRED SETTINGS.

## SOCIAL MEDIA AND PUBLIC OPINION

THE RISE OF SOCIAL MEDIA HAS AMPLIFIED DISCUSSIONS ABOUT DANCING IN MOSQUES, EXPOSING A WIDE AUDIENCE TO VARIOUS INTERPRETATIONS AND PRACTICES. VIDEOS OR IMAGES OF DANCING IN MOSQUES CAN QUICKLY BECOME FOCAL POINTS FOR CONTROVERSY OR SUPPORT, REFLECTING THE DIVERSITY OF MUSLIM PUBLIC OPINION.

## BALANCING TRADITION AND MODERNITY

THE ONGOING DIALOGUE ABOUT DANCING IN THE MOSQUE EXEMPLIFIES THE CHALLENGES FACED BY MUSLIM COMMUNITIES IN BALANCING RESPECT FOR TRADITIONAL RELIGIOUS PRACTICES WITH EVOLVING CULTURAL EXPRESSIONS. THIS DYNAMIC INTERPLAY CONTINUES TO SHAPE THE IDENTITY AND PRACTICE OF ISLAM WORLDWIDE.

# MUSIC, DANCE, AND SPIRITUALITY IN ISLAM

MUSIC AND DANCE HAVE COMPLEX ROLES WITHIN ISLAMIC SPIRITUALITY, OFTEN SERVING AS MEDIUMS FOR EMOTIONAL EXPRESSION AND SPIRITUAL CONNECTION. WHILE THEIR PLACE IN FORMAL MOSQUE WORSHIP IS LIMITED, THESE ART FORMS ARE INTEGRAL TO VARIOUS ISLAMIC CULTURAL AND MYSTICAL TRADITIONS.

## THE ROLE OF MUSIC IN ISLAMIC CULTURE

MUSIC IN ISLAM RANGES FROM QURANIC RECITATION'S MELODIC INTONATIONS TO DEVOTIONAL SONGS SUCH AS NASHEEDS. WHILE SOME SCHOOLS OF THOUGHT DISCOURAGE MUSICAL INSTRUMENTS, OTHERS EMBRACE VOCAL AND INSTRUMENTAL MUSIC AS EXPRESSIONS OF FAITH AND COMMUNITY.

## DANCE AS A FORM OF DEVOTION

DANCE, ESPECIALLY WITHIN SUFI PRACTICES, IS USED AS A MEANS TO TRANSCEND THE PHYSICAL AND ACHIEVE SPIRITUAL ECSTASY. MOVEMENTS SUCH AS THE SEMA CEREMONY OF THE MEVLEVI DERVISHES SYMBOLIZE THE SOUL'S JOURNEY TOWARDS GOD AND ARE DEEPLY EMBEDDED IN ISLAMIC MYSTICAL TRADITIONS.

## CONTEMPORARY CULTURAL EXPRESSIONS

MODERN MUSLIM ARTISTS AND COMMUNITIES CONTINUE TO EXPLORE THE RELATIONSHIP BETWEEN DANCE, MUSIC, AND SPIRITUALITY, OFTEN NEGOTIATING BOUNDARIES BETWEEN RELIGIOUS PROPRIETY AND CULTURAL INNOVATION. THESE EXPLORATIONS CONTRIBUTE TO THE ONGOING EVOLUTION OF ISLAMIC ARTISTIC EXPRESSION.

1. MUSIC ENHANCES SPIRITUAL EXPERIENCE IN MANY ISLAMIC TRADITIONS
2. SUFI DANCE RITUALS SYMBOLIZE SPIRITUAL ASCENSION
3. CONTEMPORARY PRACTICES REFLECT DIALOGUE BETWEEN FAITH AND CULTURE

# FREQUENTLY ASKED QUESTIONS

## IS DANCING ALLOWED INSIDE A MOSQUE?

DANCING INSIDE A MOSQUE IS GENERALLY NOT PERMITTED AS MOSQUES ARE PLACES OF WORSHIP AND REFLECTION, WHERE ACTIVITIES ARE EXPECTED TO BE RESPECTFUL AND FOCUSED ON PRAYER.

## ARE THERE ANY CULTURAL EXCEPTIONS WHERE DANCING IN A MOSQUE IS ACCEPTED?

IN SOME CULTURES, CERTAIN SUFI TRADITIONS INCORPORATE SPIRITUAL DANCING OR WHIRLING WITHIN MOSQUE COURTYARDS OR DESIGNATED SPACES AS A FORM OF DEVOTION, BUT THIS IS NOT COMMON IN MAINSTREAM ISLAMIC PRACTICE.

## WHAT IS THE SIGNIFICANCE OF THE MOSQUE ENVIRONMENT FOR MUSLIMS?

A MOSQUE IS CONSIDERED A SACRED SPACE DEDICATED TO WORSHIP, PRAYER, AND COMMUNITY GATHERINGS, WHERE BEHAVIORS ARE EXPECTED TO MAINTAIN REVERENCE AND SOLEMNITY.

## CAN CELEBRATIONS OR EVENTS IN MOSQUES INCLUDE DANCING?

TYPICALLY, CELEBRATIONS IN MOSQUES FOCUS ON RELIGIOUS ACTIVITIES SUCH AS PRAYERS, LECTURES, AND QURAN RECITATIONS; DANCING IS USUALLY NOT PART OF OFFICIAL MOSQUE EVENTS TO PRESERVE THE SANCTITY OF THE SPACE.

## HOW DO ISLAMIC SCHOLARS VIEW DANCING IN MOSQUES?

MOST ISLAMIC SCHOLARS DISCOURAGE DANCING INSIDE MOSQUES, EMPHASIZING THAT IT DISTRACTS FROM THE PRIMARY PURPOSE OF WORSHIP AND CAN BE SEEN AS DISRESPECTFUL.

## ARE THERE ALTERNATIVE SPACES FOR DANCING IN ISLAMIC COMMUNITIES?

YES, MANY ISLAMIC COMMUNITIES HAVE SEPARATE CULTURAL CENTERS OR EVENT HALLS WHERE DANCING AND CELEBRATIONS CAN TAKE PLACE WITHOUT CONFLICTING WITH THE SACRED NATURE OF MOSQUES.

## HOW CAN ONE SHOW RESPECT FOR MOSQUE CUSTOMS WHEN VISITING?

VISITORS SHOULD OBSERVE MOSQUE RULES, DRESS MODESTLY, AVOID LOUD OR DISRUPTIVE BEHAVIOR, AND REFRAIN FROM ACTIVITIES LIKE DANCING THAT ARE NOT ALIGNED WITH THE MOSQUE'S PURPOSE.

## ADDITIONAL RESOURCES

### 1. *DANCING IN THE SACRED SPACE: MOVEMENTS WITHIN THE MOSQUE*

THIS BOOK EXPLORES THE INTERSECTION OF DANCE AND SPIRITUALITY WITHIN ISLAMIC SACRED SPACES. IT DELVES INTO HISTORICAL AND CONTEMPORARY PRACTICES WHERE MOVEMENT AND RHYTHM PLAY A ROLE IN WORSHIP AND COMMUNAL GATHERINGS. THE AUTHOR EXAMINES CULTURAL VARIATIONS AND THE SYMBOLISM BEHIND DANCE IN MOSQUE SETTINGS, OFFERING A UNIQUE PERSPECTIVE ON EMBODIED FAITH.

### 2. *WHIRLING DEVOTION: SUFI DANCE AND SPIRITUALITY IN MOSQUES*

FOCUSING ON THE SUFI TRADITION, THIS BOOK HIGHLIGHTS THE PRACTICE OF THE WHIRLING DERVISHES AND OTHER FORMS OF ECSTATIC DANCE PERFORMED WITHIN MOSQUE COURTYARDS AND PRAYER HALLS. IT DISCUSSES THE THEOLOGICAL UNDERPINNINGS OF DANCE AS A FORM OF MEDITATION AND CONNECTION WITH THE DIVINE. THE NARRATIVE COMBINES ANTHROPOLOGICAL INSIGHTS WITH SPIRITUAL REFLECTIONS.

### 3. *RHYTHMS OF FAITH: DANCE RITUALS IN ISLAMIC WORSHIP SPACES*

THIS VOLUME INVESTIGATES VARIOUS DANCE RITUALS ASSOCIATED WITH ISLAMIC WORSHIP AND THEIR PRESENCE IN MOSQUE ENVIRONMENTS. IT COVERS REGIONAL PRACTICES, FROM NORTH AFRICAN TRANCE DANCES TO SOUTH ASIAN DEVOTIONAL MOVEMENTS. THE BOOK ALSO ADDRESSES HOW THESE DANCES CONTRIBUTE TO COMMUNAL IDENTITY AND SPIRITUAL EXPRESSION.

### 4. *ECHOES OF MOVEMENT: THE ROLE OF DANCE IN MOSQUE CELEBRATIONS*

EXAMINING SPECIAL OCCASIONS AND FESTIVALS, THIS BOOK SHEDS LIGHT ON HOW DANCE IS INCORPORATED INTO MOSQUE CELEBRATIONS SUCH AS MAWLID AND EID. IT PROVIDES ETHNOGRAPHIC ACCOUNTS OF COMMUNITIES WHERE DANCE COMPLEMENTS PRAYER AND RELIGIOUS STORYTELLING. THE WORK EMPHASIZES DANCE'S ROLE IN FOSTERING SOCIAL COHESION WITHIN MUSLIM COMMUNITIES.

### 5. *SACRED STEPS: EXPLORING DANCE AS WORSHIP IN ISLAMIC CULTURE*

THIS BOOK PROVIDES A COMPREHENSIVE OVERVIEW OF THE THEOLOGICAL DEBATES SURROUNDING DANCE IN ISLAM, FOCUSING ON INSTANCES WHERE IT IS PRACTICED WITHIN OR NEAR MOSQUE PREMISES. IT DISCUSSES HOW DANCE CAN BE SEEN AS AN EXTENSION OF WORSHIP AND A MANIFESTATION OF SPIRITUAL JOY. THE AUTHOR INCLUDES INTERVIEWS WITH PRACTITIONERS AND RELIGIOUS SCHOLARS.

### 6. *MOVEMENT AND MEANING: DANCE TRADITIONS IN MOSQUE COURTYARDS*

HIGHLIGHTING THE ARCHITECTURAL AND SOCIAL ASPECTS, THIS BOOK EXAMINES HOW MOSQUE COURTYARDS SERVE AS SPACES FOR DANCE AND RITUAL MOVEMENT. IT EXPLORES THE CHOREOGRAPHY OF TRADITIONAL DANCES AND THEIR SIGNIFICANCE IN COMMUNITY LIFE. THE STUDY COMBINES VISUAL ANALYSIS WITH HISTORICAL CONTEXT.

### 7. *DANCING BETWEEN FAITH AND TRADITION: MOSQUES AS CULTURAL HUBS*

THIS BOOK INVESTIGATES HOW MOSQUES FUNCTION BEYOND PRAYER SPACES, ACTING AS CENTERS FOR CULTURAL PRACTICES INCLUDING DANCE. IT DISCUSSES THE NEGOTIATION BETWEEN RELIGIOUS NORMS AND LOCAL TRADITIONS THAT INCORPORATE DANCE WITHIN MOSQUE ACTIVITIES. THE AUTHOR PRESENTS CASE STUDIES FROM DIVERSE MUSLIM SOCIETIES.

### 8. *THE SACRED DANCE: MYSTICISM AND MOVEMENT IN MOSQUE RITUALS*

FOCUSING ON MYSTICAL DIMENSIONS, THIS BOOK EXPLORES HOW DANCE IS USED TO ACHIEVE SPIRITUAL TRANSCENDENCE WITHIN MOSQUE CEREMONIES. IT PROVIDES INSIGHTS INTO THE SYMBOLIC GESTURES AND MOVEMENTS THAT DEFINE THESE SACRED DANCES. THE TEXT DRAWS ON HISTORICAL MANUSCRIPTS AND CONTEMPORARY OBSERVATIONS.

### 9. *BEYOND SILENCE: THE EXPRESSION OF DANCE IN ISLAMIC WORSHIP SPACES*

THIS BOOK CHALLENGES CONVENTIONAL VIEWS OF ISLAMIC WORSHIP BY HIGHLIGHTING THE EXPRESSIVE ROLE OF DANCE IN MOSQUES. IT DISCUSSES HOW MOVEMENT COMPLEMENTS PRAYER AND CHANTING, CREATING A MULTISENSORY SPIRITUAL EXPERIENCE. THE AUTHOR COMBINES THEOLOGICAL DISCUSSION WITH ETHNOGRAPHIC RESEARCH TO PRESENT A NUANCED UNDERSTANDING.

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**dancing in the mosque: Dancing in the Mosque** Homeira Qaderi, 2022-03-22 A People Book of the Week & a Kirkus Best Nonfiction of the Year An exquisite and inspiring memoir about one mother's unimaginable choice in the face of oppression and abuse in Taliban-controlled Afghanistan. In the days before Homeira Qaderi gave birth to her son, Siawash, the road to the hospital in Kabul would often be barricaded because of the frequent suicide explosions. With the city and the military on edge, it was not uncommon for an armed soldier to point his gun at the pregnant woman's

bulging stomach, terrified that she was hiding a bomb. Frightened and in pain, she was once forced to make her way on foot. Propelled by the love she held for her soon-to-be-born child, Homeira walked through blood and wreckage to reach the hospital doors. But the joy of her beautiful son's birth was soon overshadowed by other dangers that would threaten her life. No ordinary Afghan woman, Homeira refused to cower under the strictures of a misogynistic social order. Defying the law, she risked her freedom to teach children reading and writing and fought for women's rights in her theocratic and patriarchal society. Devastating in its power, *Dancing in the Mosque* is a mother's searing letter to a son she was forced to leave behind. In telling her story—and that of Afghan women—Homeira challenges you to reconsider the meaning of motherhood, sacrifice, and survival. Her story asks you to consider the lengths you would go to protect yourself, your family, and your dignity.

**dancing in the mosque:** *Dancing in the Mosque* Homeira Qaderi, 2020-12 An exquisite and inspiring memoir about one mother's unimaginable choice in the face of oppression and abuse in Taliban-controlled Afghanistan. How far would you go to protect yourself? Your dignity? Your family? In the days before Homeira Qaderi gave birth to her son, Siawash, the road to the hospital in Kabul would often be barricaded because of the frequent suicide explosions. With the city and the military on edge, it was not uncommon for an armed soldier to point his gun at the pregnant woman's bulging stomach, terrified that she was hiding a bomb. Frightened and in pain, she was once forced to make her way on foot. Propelled by the love she held for her soon-to-be-born child, Homeira walked through blood and wreckage to reach the hospital doors. But the joy of her beautiful son's birth was soon overshadowed by other dangers that would threaten her life. No ordinary Afghan woman, Homeira refused to cower under the strictures of a misogynistic social order. Defying the law, she risked her freedom to teach children reading and writing and fought for women's rights in her theocratic and patriarchal society. Devastating in its power, *Dancing in the Mosque* is a mother's searing letter to a son she was forced to leave behind. In telling her story - and that of Afghan women - Homeira challenges you to reconsider the meaning of motherhood, sacrifice, and survival.

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**dancing in the mosque: Summary of Homeira Qaderi's Dancing in the Mosque** Everest Media,, 2022-03-13T22:59:00Z Please note: This is a companion version & not the original book. Sample Book Insights: #1 I was a bright, playful child, too young and energetic to understand fear. I spent a lot of time in front of the hallway mirror, examining my eyes to discover where the fear was hiding. I was three generations living in the same house: Baba-jan and Nanah-jan, their four daughters, my aunts Kurbra, Hajar, Zahra, and Azizah, my uncles Naseer and Basheer, and me. #2 I was a wild, stubborn baby spider who always wanted to escape the confines of my mother's web. I never tired of the struggle to get outside. I was always looking for a chance to sneak into our walled garden. #3 When the cease-fires were over, our entertainment was collecting pinecones or running among the tanks, playing hide-and-seek with the boys. When we couldn't find the boys, the Russian soldiers would point to their hiding spots. #4 During the war, I played with a doll that my grandmother had made for me. I was overjoyed when the tailor shop down the street took a direct hit, as it meant I could get new clothes for my doll.

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**dancing in the mosque: Keeping It Halal** John O'Brien, 2019-08-06 Engaging and insightful. O'Brien provides rich descriptions of the cultural work these teenagers do in their efforts to be both good Muslims and fully American.--Mark Chaves, author of *American Religion*.n.

**dancing in the mosque:** *African Immigrant Religions in America* Jacob Olupona, Regina Gemignani, 2007-05 African immigration to North America has been rapidly increasing. Yet, little has been written about this significant group of immigrants and the particular religious traditions that they are transplanting on our shores, as scholars continue largely to focus instead on immigrants from Europe and Asia. *African Immigrant Religions in America* focuses on new understandings and insights concerning the presence and relevance of African immigrant religious communities in the United States. It explores the profound significance of religion in the lives of immigrants and the relevance of these growing communities for U.S. social life. It describes key social and historical aspects of African immigrant religion in the U.S. and builds a conceptual framework for theory and analysis. The volume broadens our understandings of the ways in which new immigration is changing the face of Christianity in the U.S. and adds needed breadth to the study of the black church, incorporating the experiences of African immigrant religious communities in America.

**dancing in the mosque: Resistance on the National Stage** Michael Bodden, 2010-11-02 *Resistance on the National Stage* analyzes the ways in which, between 1985 and 1998, modern theater practitioners in Indonesia contributed to a rising movement of social protest against the long-governing New Order regime of President Suharto. It examines the work of an array of theater groups and networks from Jakarta, Bandung, and Yogyakarta that pioneered new forms of theater-making and new themes that were often presented more directly and critically than previous groups had dared to do. Michael H. Bodden looks at a wide range of case studies to show how theater contributed to and helped build the opposition. He also looks at how specific combinations of social groups created tensions and gave modern theater a special role in bridging social gaps and creating social networks that expanded the reach of the prodemocracy movement. Theater workers constructed new social networks by involving peasants, Muslim youth, industrial workers, and lower-middle-class slum dwellers in theater productions about their own lives. Such networking and resistance established theater as one significant arena in which the groundwork for the ouster of Suharto in May 1998, and the succeeding Reform era, was laid. *Resistance on the National Stage* will have broad appeal, not only for scholars of contemporary Indonesian culture and theater, but also for those interested in Indonesian history and politics, as well as scholars of postcolonial theater and culture.

**dancing in the mosque: JSAI.** , 1999

**dancing in the mosque: The Sword and the Rose** Tara Sufiana, 2012-07-18 An unplanned adventure finds Tara Sufiana amidst the Sufis of Egypt for five years. Immersed in their mystical practices, she discovers the dervish within, expressing herself through sacred dance and music at religious festivals throughout Egypt. Within the Sufi enclave, an unusual love story with a dervish sheikh unfolds. When not roaming with the Sufis, or off on her own wild escapades, Tara survives by singing and dancing for hotels, cruise ships, folkloric shows, TV and films, crowned by a dance on top of the Great Pyramid. The rich culture of a Middle Eastern society is revealed throughout this amazing odyssey.

**dancing in the mosque: Annual Report** Archæological Survey of India. Eastern Circle, 1904

**dancing in the mosque: Our Women are Free** Wynne Maggi, 2001 An exploration of the lives of women among the Kalasha, a tiny, vibrant community in Pakistan's North West Frontier Province

**dancing in the mosque: A Short History of the Near East** William Stearns Davis, 1922  
About the history of the Middle East from 330 AD to 1922.

**dancing in the mosque: Gaur, Its Ruins and Inscriptions** John Henry Ravenshaw, 1878

**dancing in the mosque: Wanderings in the Land of Israel and Through the Wilderness of Sinai, in 1850 and 1851** John Anderson, 1853

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**dancing in the mosque: Sufis and Scholars of the Sea** Anne Bang, 2004-06 Anne Bang focuses on the ways in which a particular Islamic brotherhood, or 'tariqa', the tariqa Alawiyya, spread, maintained and propagated their particular brand of the Islamic faith. Originating in the South-Yemeni region of Hadramawt, the Alawi tariqa mainly spread along the coast of the Indian Ocean. The Alawis are here portrayed as one of many cultural mediators in the multi-ethnic, multi-religious Indian Ocean world in the era of European colonialism.

**dancing in the mosque: Before They Were Belly Dancers** Kathleen W. Fraser, 2014-11-19 Focusing on Egypt during the period 1760 to 1870, this book fills in some of the historical blanks for a dance form often known today in the Middle East as raqs sharki or raqs baladi, and in Western countries as belly dance. Eyewitness accounts written by European travelers, the major primary source for modern scholars, provide most of the research material. The author shapes these numerous accounts into a coherent whole, providing a picture of Egyptian female entertainers of the period as professionals in the arts, rather than as a group of unnamed ethnic dancers and singers. Analysis is given of the contexts of this dance--that was a legitimate performing art form in Egyptian society appreciated by a wide variety of audiences--with a focus on actual performances--and a re-creation of choreography.

**dancing in the mosque: Gaud and Hazrat Pandua** Sayed Mahmudul Hasan, 1987

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