

Serpent Of The Nile Women And Dance In The Arab World

The Glory and Pleasure of Being a Woman! Secrets and Mysteries will give you a profound understanding of what it means to be a woman. Full of passion, mysticism, and practical information, it will tap the source of your power at the depths of your soul. Egypt's was the first non-Western country to undergo an industrial revolution. It was a major commercial center during the 19th and early 20th centuries. It was one of the first countries to have (albeit briefly) a constitutional government. Its struggle for independence was among the earliest in the non-Western world. Its capital, Cairo, has served as a headquarters and a meeting place for nationalist leaders. Its schools and universities attracted students from many other African and Asian countries. For the Arab world, its educational and legal institutions set the pattern that most other Arabic-speaking countries have followed. Its books, magazines, and newspapers circulate widely. Its radio and television broadcasting became the model for other Arab states. The leadership of Jamal Abd al-Nasir and Anwar al-Sadat profoundly influenced other Arab and Third World leaders. And the demonstrations in Cairo's Tahrir Square became the iconic movement for the so-called "Arab Spring" in the rest of the Middle East. This fourth edition of Historical Dictionary of Egypt covers its history from its emergence as an independent actor during the reign of Ali Bey (1760-1772) up to and including the first two years of the Arab Spring (February 2013). This is done through a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on of persons, events, institutions, political groups, economic and social conditions, policies, relationships with other countries, ideas, religions, ideologies, and commodities relevant to the modern history of Egypt. This book is an excellent access point for students, researchers, and anyone wanting to know more about Egypt.

Raqs sharqi, the Egyptian dance form also known as belly dance, has for generations captured imaginations around the globe. Yet its origins have been obscured by misinformation and conjecture, rooted in Orientalist attitudes about the Middle East--a widely accepted narrative suggests the dance was created in response to Western influences and desires. Drawing on an array of primary sources, the author traces the early development of raqs sharqi in the context of contemporary trends in Egyptian arts and entertainment. The dance is revealed to be a hybrid cultural expression, emerging with the formation of Egyptian national identity at the end of the 19th century, when Egypt was occupied by the British.

This original and multidimensional book brings a refreshing new approach to the study of the arts of the Middle East. By dealing in one volume with dance, music, painting, and cinema, as experienced and practiced not only within the Middle East but also abroad, Images of Enchantment breaks down the artificial distinctions--of form, geography, 'high' and 'low' art, performer and artist--that are so often used to delineate the subjects and processes of Middle Eastern artistic culture. The eighteen essays in this book cover themes as diverse as Bedouin dance, the music of Arab Americans, cinema in Egypt and Iran, Hollywood representations of the Middle East, and contemporary Sudanese painting. The contributions come from scholars and critics and from the artists themselves. Together, they present a wide-ranging and holistic view of

the arts in their social, political, anthropological, and gender contexts. Contributors: Walter Armbrust, Farida Ben Lyazid, Kay Hardy Campbell, Virginia Danielson, Marjorie Franken, Sondra Hale, Carolee Kent, Hamid Naficy, Salwa Mikdadi Nashashibi, Anne K. Rasmussen, Selim Sednaoui, Simon Shaheen, Rebecca Stone, Chaïbia Talal, Karin Van Nieuwkerk, William Young, Sherifa Zuhur.

How the Dance of the Seven Veils led to 'the libel case of the century'. Maud Allan's rebellious life is set against an examination of the changing lives of women during a crucial period in the history of feminism.

Contrary to popular myth and dogma, the men who consistently beguile women belie the familiar stereotypes: satanic rake, alpha stud, slick player, Mr. Nice, or big-money mogul. As Betsy Prioleau, author of , points out in this surprising, insightful study, legendary ladies' men are a different, complex species altogether, often without looks or money. They fit no known template and possess a cache of powerful erotic secrets.

Living in Egypt at the turn of the millennium, cultural anthropologist L. L. Wynn was struck by the juxtapositions of Western, Gulf Arab, and Egyptian viewpoints she encountered. For some, Egypt is the land of mummies and pharaohs. For others, it is a vortex of decadence, where nightlife promises a chance to salivate over belly dancers and maybe even glimpse a movie star. Offering a new approach to ethnography, *Pyramids and Nightclubs* examines cross-cultural encounters to bring to light the counterintuitive ways in which Egypt is defined. Guiding readers on an armchair journey that introduces us to Russian and Australian belly dancers on Nile cruise ships, Egyptian rumors about an Arab prince and his royal entourage, Saudi girls looking for a less restrictive dating scene, and other visitors to this "antique" land, Wynn uses the lens of travel and tourism to depict a fascinating and often surprising version of Egypt, while exploring the concept of stereotype itself. Tracing the history of Western and Arab fascination with Egypt through spurious hunts for lost civilizations and the new economic disparities brought about by the oil industry, *Pyramids and Nightclubs* ultimately describes the ways in which moments of cultural contact, driven by tourism and labor migration, become eye-opening opportunities for defining self and other.

"Serpent of the Nile features a perceptive discussion of the history of female solo dancing in the Middle East. The sumptuous illustrations communicate the color and sensuality, poetry and passion, sophistication and subtlety of her subject." *Dance Magazine* "An articulate book that speaks with many voices of the glory as well as the shadows surrounding the oriental dance of yesteryear and today. Buonaventura's amalgamation of materials - textual and visual - evoke a work by someone whose respect for the subject is both tasteful and thoughtful." *Arabesque Magazine* "A delight to browse and just as interesting to read." *Time Out* "Treat a friend to this sumptuous tome about oriental dancers and their impact on the West." *Cosmopolitan* "Invaluable for anyone interested in dance." *Dancing Times*

The emergence and evolution of Egyptian feminism is an integral, but previously untold, part of the history of modern Egypt. Drawing upon a wide range of women's sources--memoirs, letters, essays, journalistic articles, fiction, treatises, and extensive oral histories--Margot Badran shows how Egyptian women assumed agency and in so doing subverted and refigured the conventional patriarchal order. Unsettling a common claim that "feminism is Western" and dismantling the alleged opposition between feminism and Islam, the book

demonstrates how the Egyptian feminist movement in the first half of this century both advanced the nationalist cause and worked within the parameters of Islam. Presents extended reviews of noteworthy books, short reviews, essays and articles on topics and trends in publishing, literature, culture and the arts.

Includes lists of best sellers (hardcover and paperback).

Sumptuous color photography combined with comprehensive and detailed easy-to-follow instructions demonstrate a unique way for women to get and keep fit while expressing their sensuality through Belly Dancing. Would-be dancers who have longed to learn the intricacies of this ancient dance form can now experience the pleasure of learning and mastering all the basic steps, putting together an individualized routine and adding magic to their performance with veils, swords, and the tiny finger cymbals known as zills . Each complex movement of the body is painstakingly broken down into concise step-by-step directions that are easy to follow. Perfect for the basic beginner, the instructions also offer alternatives and additions to the movements to accommodate a dancer's growing skill. The lavish sequence of images captures each delicately curved hip and splayed finger; the arch of a foot and the arc of a backbend; and the careful placement of a leg. You can practically see the stomach rippling sinuously, the hips shimmying wildly, and the hair whipping around as the dancer twirls.

The Unknown Cultural Revolution challenges the established narrative of China's Cultural Revolution, which assumes that this period of great social upheaval led to economic disaster, the persecution of intellectuals, and senseless violence.

Dongping Han offers a powerful account of the dramatic improvements in the living conditions, infrastructure, and agricultural practices of China's rural population that emerged in this period. Drawing on extensive local interviews and records in rural Jimo County, in Shandong Province, Han shows that the Cultural Revolution helped overthrow local hierarchies, establish participatory democracy and economic planning in the communes, and expand education and public services, especially for the elderly. Han lucidly illustrates how these changes fostered dramatic economic development in rural China. The Unknown Revolution documents a neglected side of China's Cultural Revolution, demonstrating the potential of mass education and empowerment for radical political and economic transformation. It is a bold and provocative work, which demands the attention not only of students of contemporary Chinese history but of all who are concerned with poverty and inequality in the world today.

A volume ideal for classes in women's studies, religious studies and the sociology of religion, *Daughters of the Goddess* also serves as an invaluable guide for anyone wishing to gain a thorough introduction to this rapidly growing religious and cultural movement."--BOOK JACKET.

In 1910, when Khedive Abbas II married a second wife surreptitiously, the contrast with his openly polygamous grandfather, Ismail, whose multiple wives and concubines signified his grandeur and masculinity, could not have been

greater. That contrast reflected the spread of new ideals of family life that accompanied the development of Egypt's modern marriage system. *Modernizing Marriage* explores the evolution of marriage and marital relations, shedding new light on the social and cultural history of Egypt. Family is central to modern Egyptian history and in the ruling court did the "political work." Indeed, the modern state began as a household government in which members of the ruler's household served in the military and civil service. Cuno discusses political and sociodemographic changes that affected marriage and family life and the production of a family ideology by modernist intellectuals, who identified the family as a site crucial to social improvement, and for whom the reform and codification of Muslim family law was a principal aim. Throughout *Modernizing Marriage*, Cuno examines Egyptian family history in a comparative and transnational context, addressing issues of colonial modernity and colonial knowledge, Islamic law and legal reform, social history, and the history of women and gender.

This monumental work maps the field of women's studies publications, covering thousands of titles and Web sites in 19 subject areas published in the last two decades of the 20th century.

This groundbreaking collection creates a space in which Arab-American and Arab-Canadian feminists speak out about issues of history, culture and identity. While anti-Arab racism depicts Arab women as veiled, passive victims living in hopelessly sexist communities, *Food for our Grandmothers* analyzes and challenges these inaccurate and distorted views.

Greek women routinely wore the veil. That is the unexpected finding of this meticulous study, one with interesting implications for the origins of Western civilisation. The Greeks, popularly (and rightly) credited with the invention of civic openness, are revealed as also part of a more Eastern tradition of seclusion. Llewellyn-Jones' work proceeds from literary and, notably, from iconographic evidence. In sculpture and vase painting it demonstrates the presence of the veil, often covering the head, but also more unobtrusively folded back onto the shoulders. This discreet fashion not only gave a privileged view of the face to the ancient art consumer, but also, incidentally, allowed the veil to escape the notice of traditional modern scholarship. From Greek literary sources, the author shows that full veiling of the head and face was commonplace. He analyses the elaborate Greek vocabulary for veiling and explores what the veil meant to achieve. He shows that the veil was a conscious extension of the house and was often referred to as 'tegidion', literally 'a little roof'. Veiling was thus an ingenious compromise; it allowed women to circulate in public while maintaining the ideal of a house-bound existence. Alert to the different types of veil used, the author uses Greek and more modern evidence (mostly from the Arab world) to show how women could exploit and subvert the veil as a means of eloquent, sometimes emotional, communication. First published in 2003 and reissued as a paperback in 2010, Llewellyn-Jones' book has established itself as a central - and inspiring -

text for the study of ancient women.

In the second novel in New York Times bestselling author Stephanie Dray's thrilling trilogy, Cleopatra's daughter seeks the power to stand against an empire... Having survived her perilous childhood as a royal captive of Rome, Selene has pledged her loyalty to Emperor Augustus, swearing to become his very own Cleopatra. But even though she is forced to marry a man of the emperor's choosing, Selene will not allow her new husband to rule in her name. Quickly establishing herself as a capable leader, she wins the love of her new subjects and makes herself vital to Rome by bringing forth bountiful harvests with the magic of Isis flowing through her veins. As she rules the kingdom of Mauretania and contends with imperial politics and religious persecution, Selene beguiles her way to the precipice of power with the ultimate goal of taking back her birthright. But the price of winning back her mother's Egyptian throne may be more than she's willing to pay...

"This work provides an exploration of dances banned around the world. The sixteen case studies reveal the meaning of the dance to each culture and the importance of the art form to the creation of healthy sociological and political climates. Chapters detail each dance's origins, technical steps and movements, costumes, music, and political history"--Provided by publisher.

Start with a healthy aerobic workout. Add the fun of dancing. Spice things up with exotic music, the twirl of silk, and the rhythmic clapping of finger cymbals. Top it off with a path to rediscovering one's feminine nature and creative spirit, and you have Belly Dancing for Fitness. Many women find belly dancing the most enjoyable way to get in shape while simultaneously getting in touch with their bodies and tapping their spirituality. Belly Dancing for Fitness shows how this alternative dance-exercise can be as easy and fulfilling as yoga. Belly dancing includes floor gymnastics, back bends, poses, and stretches. The book also outlines how to synchronize one's breathing and coordinate the mind and body. Drawing from her years of experience as a world-famous teacher and performer, the author discusses the history and culture of belly dancing. She then carefully leads the reader through each skill level of this increasingly popular exercise art form.

Dance in Scripture: How Biblical Dancers Can Revolutionize Worship Today examines the dances of seven biblical figures: Miriam, Jephthah's daughter, David, the Shulamite, Judith, Salome, and Jesus. Each figure offers a virtue that has the potential to revolutionize worship today. Yarber combines feminist and queer hermeneutics with dance history to highlight the nuances of the texts that often go unnoticed in biblical scholarship, while also celebrating the myriad ways the body can be affirmed in worship in creative, empowering, and subversive ways. Liberation, lamentation, abandon, passion, subversion, innocence, and community each contribute to the exciting ways embodied worship can be revolutionized. This is a book for those interested in biblical scholarship, dance, the arts, feminist and queer theory, or revolutionizing worship.

Over the last fifty years the Arab world has witnessed two seemingly contradictory trends: governments have failed to unite the region politically but at the same time a vibrant popular culture has blossomed, strengthening the sense of a shared Arab identity. Egyptian soap operas, Arab pop stars, al-Jazeera television, Islamic televangelists, and a raging debate over the "war on terror" and the future of the Arabs are just some of the phenomena that comprise the immensely rich and diverse world of the Arab mass media. Looking at such diverse cultural forms as commercial cinema, pop music, television, sport, theatre and popular religion, journalist Andrew Hammond portrays the lively popular culture of the region, offering a refreshing antidote to stereotypical views about the Middle East. *Popular Culture in the Arab World* covers the entire spectrum of pop culture in the Arab world today, from reality TV shows to the power of modern advertising, as well as scandals involving belly-dancing stars like Fifi Abdo. From Lebanese pop sensation Nancy Ajram to Shaaban Abdel-Rahim, an illiterate ironer in Cairo who rose to stardom singing of his support for Palestinians against Israel, this unique book highlights the unlikely heroes of Arab popular culture. Of interest to all those who wish to understand how popular culture works hand-in-hand with the politics of the Middle East, this book is a thoroughly researched but fun tour of the history, trends, and controversies surrounding popular culture in the Arab world.

The story of the world's greatest civilization—spanning 4,000 years of history—full of epic stories, spectacular places, and an evolving society rich in inventors, heroes, villains, and pioneers. The story of the world's greatest civilization spans 4,000 years of history that have shaped the world. It is full of spectacular cities and epic stories—an evolving society rich in inventors, heroes, heroines, villains, artisans, and pioneers. Professor Joann Fletcher pulls together the complete story of Egypt—charting the rise and fall of the ancient Egyptians while putting their whole world into a context to which we can all relate. Fletcher uncovers some fascinating revelations: new evidence shows that women became pharaohs on at least ten occasions; and that the ancient Egyptians built the first Suez Canal and then circumnavigated Africa. From Ramses II's penchant for dying his grey hair to how we know that Montuhotep's chief wife bit her nails, Dr. Joann Fletcher brings alive the history and people of ancient Egypt as nobody else can.

"Through heartfelt ethnographic storytelling, Dewey provides a nuanced treatment of exotic dancers. This is a wonderful book."—Patty Kelly, author of *Lydia's Open Door: Inside Mexico's Most Modern Brothel* "Neon Wasteland is a riveting and compelling book. Dewey's reflections and analyses are richly descriptive and insightful. She poignantly relates the stories of these women but also never lets the reader forget the stark social inequalities that are part of these women's daily lives."—Jennifer K. Wesely, PhD, co-author of *Hard Lives, Mean Streets: Violence in the Lives of Homeless Women*

This is the first volume devoted to the topic of dance and quality of life. Thirty-one

chapters illuminate dance in relation to singular and overlapping themes of nature, philosophy, spirituality, religion, life span, learning, love, family, teaching, creativity, ability, socio-cultural identity, politics and change, sex and gender, wellbeing, and more. With contributions from a multi-generational group of artists, community workers, educators, philosophers, researchers, students and health professionals, this volume presents a thoughtful, expansive-yet-focused, and nuanced discussion of dance's contribution to human life. The volume will interest dance specialists, quality of life researchers, and anyone interested in exploring dance's contribution to quality of living and being.

The essays in *Word and Self Estranged in English Texts, 1550-1660*, consider diverse historical contexts for writing about 'strangeness'. They draw on current practices of reading to present contrasts and analogies within and between various social understandings. In so doing they reveal an interplay of thematic and stylistic modes that tells us a great deal about how, and why, certain aspects of life and thinking were 'estranged' in sixteenth and seventeenth century thinking. The collection's unique strength is that it makes specific bridges between contemporary perspectives and early modern connotations of strangeness and inhibition. The subjects of these essays are 'strange' to our ways of thinking because of their obvious distance from us in time and culture. And yet, curiously, far from being entirely alien to these texts, some of the most modern thinking-about paradigms, texts, concepts-connects with the early modern in unexpected ways. Milton meets the contemporary 'competent reader', Wittgenstein meets Robert Cawdrey, Shakespeare embraces the teenager, and Marvell matches wits with French mathematician René Thom. Additionally, the early modern texts posit their own 'others', or sites of estrangement-Moorishness, Persian art, even the human body-with which they perform their own astonishing maneuvers of estrangement and alignment. In reading Renaissance works from our own time and inviting them to reflect upon our own time, *Word and Self Estranged in English Texts, 1550-1660* offers a vital reinterpretation of early modern texts.

In this book, Silverman introduces readers to the people and cultures who produce this music, offering a sensitive and incisive analysis of how Romani musicians function successfully within oppressive circumstances.

When it comes to crime, everyone seems to take evil seriously as an explanatory concept - except criminologists. This book asks why, and why not, through exploring a variety of interdisciplinary approaches to evil from the perspectives of theology, philosophy, literary and cultural studies, and the social sciences.

This two-volume publication offers an in-depth analysis of ophidian symbolism in Eastern Africa, while setting the topic within its regional and historical context: namely, with regards to the rest of Africa, ancient Egypt and Mesopotamia, the Greek world, ancient Palestine, Arabia, India, and medieval and pre-Christian Europe. Through the ages, most of those areas have connected with Eastern Africa in a broad sense, where ophidian symbolism was as "rampant" and far-reaching, if not more so, as anywhere else on the continent, and perhaps in past civilisations. Much as in the wider context, snakes were held to be long-lived, closely related to holes, caverns, trees, and water, life and death, and credited with a liking for milk. Even though ophidian symbolism has always been developed out of the outstanding biological and ethological features of snakes, the process of symbolisation, which plays a crucial role in the elaboration of

cultural systems and the shaping of human experience, was inevitably at work. This first volume deals with snakes as a zoological category; snake symbolism as perceived by encyclopaedists and psychologists; and ophidian symbolism as it occurred in ancient civilisations. It explores the traditional African scene in general with a view to set the scene for a more proximate baseline for comparison. The divide between animals and humans was porous, and snakes had a more or less equal footing in both the animal realm and the spiritual world. Key features of snake symbolism in traditional Eastern Africa are then examined in detail, especially phantasmagorical snakes, the rainbow serpent, snake-totems, and snake-related witches and ritual leaders, among others. In Eastern Africa, the meanings attributed to snakes were multifaceted and paradoxical. Overall, the two volumes of this publication show that African snake symbolism broadly echoed the diverse representations of ancient civilisations. The widely acknowledged assimilation of snakes to death and Evil is therefore unrepresentative, both historically and culturally.

Covering her early poetry and journalism as well as her fictional writings, leading international scholars explore new directions in scholarship on Angela Carter.

The first book to explore how Arab pop culture has succeeded in helping forge a pan-Arab identity, where Arab nationalism has failed.

"Come, sit by me," says Grandmother. "Take this chalk in your hand. Now draw a dot and concentrate all your energy into this one dot. It is the beginning and the end, the navel of the world." So Fawzia Al-Rawi describes her grandmother's first lesson about the ancient craft of Oriental dance. Grandmother's Secrets always circles back to this grandmother and this young girl, echoing the circular movements of the dance itself. Al-Rawi has written a strikingly graceful and original book that blends personal memoir with the history and theory of the dance known in the West as "belly dancing." It is the story of a young Arab girl as she is initiated into womanhood. It is a history of the dance from the earliest times through the days of the Pharaohs, the Roman Empire, to the Arab world of the last three centuries. It is a personal investigation into the effects of the dance's movements on individual parts of the body and the whole psyche. It is a guide to the actual techniques of the dance for those who are inspired to put down the book and move. Al-Rawi conveys in this book not only the history and technique of grieving and mourning dances, pregnancy and birth dances, but the spirit of these age-old rituals, and their possibilities for healing and empowering women today.

Sensuous Cinema: The Body in Contemporary Maghrebi Film examines a cluster of recent films that feature Maghrebi(-French) people and position corporeality as a site through which subjectivity and self-other relations are constituted and experienced. These films are set in and between the countries of the Maghreb, France and, to a lesser degree, Switzerland, and often adopt a sensual aesthetic that prioritizes embodied knowledge, the interrelation of the senses and the material realities of emotional experience. However, despite the importance of the body in these films, no study to date has taken corporeality as its primary point of concern. This new addition to the *Thinking Cinema* series interweaves corporeal phenomenology with theological and feminist scholarship on the body from the Maghreb and the Middle East to examine how Maghrebi(-French) people of different genders, ethnicities, sexualities, ages and classes have been

represented corporeally in contemporary Maghrebi and French cinemas. Via detailed textual and phenomenological analyses of films such as *Red Satin* (Amari 2002), *Exiles* (Gatlif 2004), *Couscous* (Kechiche 2007) and *Salvation Army* (Taïa 2014), Kaya Hayon Davies conveys the pivotal role that corporeality plays in articulating identity and the emotions in these films.

Despite a widely held, and not entirely erroneous, view that the cultures of East and Southeast Asia commonly favour the mind over the body or, at least mental activity rather than physical endeavour, this collection of essays sheds light on the wide range of diverse ways in which sport and body cultures feature in that part of the world. Contributors to the collection work in many different countries but are united in their shared interest in increasing our understanding of the social role of sport and body cultures which is manifest in their work. The countries that are discussed are Indonesia, the People's Republic of China, Singapore, Taiwan, South Korea, and the former Netherlands New Guinea. Themes considered in these chapters are the implications of hosting sport events, the focus on sport and the body by a group of Buddhist monastics, belly dancing in the lives of women in Taiwan, the sociopolitical role of the scouting movement in a colonial setting, and issues relating to the functioning of sport clubs. The chapters were originally published in *Asia Pacific Journal of Sport and Social Science*.

Serpent of the Nile Women and Dance in the Arab World Interlink Books

The richest, most powerful woman in the world, Cleopatra ruled the East and tamed the West in the time she ruled Egypt. With both cunning and charm, she fought for her right to rule the Nile and began an affair with Julius Caesar that would entwine the fates of ancient Egypt with Rome. Fact meets with illustration to present an intelligent, evocative rise-to-ruin story of a leader who, despite her schemes, lost everything—including her beloved homeland.

Ein Buch über die Kreation von Vorurteilen und Images. Aufgerollt wird dieser Prozeß anhand der Geschichte des Bauchtanzes und dessen filmische Umsetzung. Bauchtanz einmal anders - es werden Einblicke in ursprüngliche Form und Weiterentwicklung zum Showtanz gewährt. Lasterhaft und luxuriös - so stellte sich der Orient in der Literatur und im Film dar - kommerzielle Ausbeutung inklusive. Erst nach und nach wechselte das Paradigma hin zum Schauplatz des Terrors. Was jedoch im Film gezeigt wird, hat direkten Einfluß auf die Realität und unterstützt den Transport von vorgefaßten Meinungen. Der Blick in den Harem und auf das Leben der Frau im Osten war von jeher im Mittelpunkt des Interesses. Hier wird nun anhand ausgewählter Filmbeispiele die Darstellung aufgezeigt. Eingegangen wird dabei auf diverse Situationen im Film, Kostüm und Tanztechnik. Eine umfangreiche Auflistung interessanter Filme und Literatur runden den Inhalt ab.

"Dance and Authenticity" is an ethnography of dance performance and cultural form. It describes how "dabkeh," a type of dance performed at Palestinian weddings, became a model for the Israeli Jewish "debkah" as a means of

affirming Israeli Jewish belonging and common society. The Palestinian "dabkeh," in turn, acquired nationalist meanings, especially after the 1967 war and the occupation of the West Bank. The book traces the history of these competing, and conflicting, dance forms, basing the argument principally on the ethnographic study of two Palestinian and one Israeli Jewish dance group conducted between 1998 and 1999. The result is a fascinating parallel ethnography, showing how the ethnography of dance forms contributes to evolving notions of collective national and political identity in a context of unequal power.

In Egypt, singing and dancing are considered essential on happy occasions. Professional entertainers often perform at weddings and other celebrations, and a host family's prestige rises with the number, expense, and fame of the entertainers they hire. Paradoxically, however, the entertainers themselves are often viewed as disreputable people and are accorded little prestige in Egyptian society. This paradox forms the starting point of Karin van Nieuwkerk's look at the Egyptian entertainment trade. She explores the lives of female performers and the reasons why work they regard as "a trade like any other" is considered disreputable in Egyptian society. In particular, she demonstrates that while male entertainers are often viewed as simply "making a living," female performers are almost always considered bad, seductive women engaged in dishonorable conduct. She traces this perception to the social definition of the female body as always and only sexual and enticing—a perception that stigmatizes women entertainers even as it simultaneously offers them a means of livelihood.

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