

**Sarajevo Spring School**

# **ISLAM, THE BODY AND THE SELF**



*The Whirling Dervishes*, Mahmoud Said, 1929. Unknown location

**Gazi Husrev-bey library**

**Monday 13–Friday 17 March 2017**



# Content

---

<b>Introduction .....</b>	<b>5</b>
Organisation.....	6
<b>Locations.....</b>	<b>8</b>
<b>Programme.....</b>	<b>10</b>
Monday 13 March.....	10
Tuesday 14 March.....	12
Wednesday 15 March.....	15
Thursday 16 March.....	15
Friday 17 March.....	17
<b>Speakers, abstracts and biographies.....</b>	<b>19</b>
Keynote lectures .....	19
Suggested readings .....	24
Abstracts and short biographies of the participants.....	26



# Introduction

---

The Sarajevo Spring School 2017 takes place from Monday 13th until Friday 17th March 2017 in Sarajevo, Bosnia. The overall theme of the Spring School is 'Islam, the body and the self'. This year's Spring School proposes to rethink the body as a medium in religion and everyday life. It also considers the body and the self as pivotal objects of imagination and symbolism, addressed by the visual arts. It invites to reflect on processes of embodiment, whether one works specifically on the body or does not explicitly address it, in order to explore the relevance of corporeal issues and practices on the understanding of Islam. During the lectures and workshops in Sarajevo, light will be shed on current works and perspectives on the crucial agency of the body and the self in Islam.

The Spring School's organisation is a joint effort of:

- Center for Near and Middle Eastern Studies (CNMS), Philipps-University Marburg
- L'information visuelle et textuelle en histoire de l'art: nouveaux terrains, corpus, outils (InVisu), Paris
- The Institut d'études de l'Islam et des Sociétés du Monde Musulman (IISMM), Paris
- The Netherlands Interuniversity School for Islamic Studies (NISIS)
- The Faculty of Islamic Studies in Sarajevo

It is with great pleasure that we welcome you to what promises to be a fruitful Spring School!

Organising committee:

- Ahmet Alibasic (Faculty of Islamic Studies, Sarajevo)
- Petra de Bruijn (NISIS/Leiden University)
- Pascal Buresi (EHESS/IISMM)
- Albrecht Fuess (Philipps-University Marburg)
- Thijl Sunier (NISIS/VU University Amsterdam)
- Mercedes Volait (CNRS-InVisu/IISMM)

## **Organisation**

### **Center for Near and Middle Eastern Studies (CNMS)**

The Center for Near and Middle Eastern Studies of the Philipps-University Marburg was established in 2006. Since its foundation the CNMS has proven to be a scientific hub which is able due to its large and interdisciplinary structure, which is unique in Germany, to shed a broad light on the Near and Middle East from a variety of scientific angles. With a total of seven professorial chairs it tells the story of the region from Ancient times until today. The staff of the CNMS teaches the relevant languages and does common research in a wide range of subjects, from Culture and Religion up to Politics and Economics.

### **Faculty of Islamic Studies in Sarajevo**

The Faculty of Islamic Studies is the oldest and most prestigious institution of higher Islamic education in Europe. It was established in 1977 by the Islamic Community in Bosnia and Herzegovina. The Faculty builds upon a much longer tradition of higher Islamic learning in Sarajevo which started in 1537 by the establishment of Gazi Husraw-bey Madrasa. The Faculty is also a heir to the Shari‘ah School for Shari‘ah judges (est. 1887), later the Higher School of Islamic Theology and Shari‘ah. In September 2004 the Faculty became an affiliated member of the University of Sarajevo. In addition to three undergraduate degrees (BA in Islamic Theology, BA in Islamic Pedagogy and BA for Imams), the Faculty offers postgraduate studies at both masters and doctoral levels.

### **L’information visuelle et textuelle en histoire de l’art : nouveaux terrains, corpus, outils (InVisu)**

InVisu is a joint research unit of Centre National de la Recherche Scientifique and Institut national d’histoire de l’art, established in Paris in 2008. It specializes in the production, curation and publication of digital data in the field of architecture, antiquarianism and applied arts in the modern Mediterranean. Current projects include Islamic art collecting in Egypt and Syria in the 19th century, documenting Algiers’ colonial architecture, picturing Islamic architecture in Cairo, the renewal of Tunisian arts and crafts in the colonial era. Initiatives are developed through partnerships with museums, libraries and universities. The center publishes a bi-annual multilingual electronic journal, *ABE Journal—Architecture beyond Europe*.

### **The Institut d’études de l’Islam et des Sociétés du Monde Musulman (IISMM)**

The Institute of Islamic Studies and Muslim World Societies (IISMM) was created in

May 1999 as a part of the School of Advanced Studies in the Social Sciences (EHESS). More than a research centre on the Muslim world, IISMM is a space for dialogue, a structure for scientific cooperation which relies on EHESS resources to launch partnerships with other research groups as well as promote ties between researchers, both in France and abroad. What sets IISMM apart from other institutions is the fact that it does not have its own researchers but works with researchers from a variety of disciplines on a voluntary basis. IISMM also calls upon these researchers for their expertise to participate in conferences, seminars, and professional training sessions open to a larger public. The missions of IISMM are to support research on the Muslim world and to spread knowledge on Islam and the Muslim world to a large range of audiences.

### The Netherlands Interuniversity School for Islamic Studies (NISIS)

The Netherlands Interuniversity School for Islamic Studies (NISIS) is a collaboration between nine Dutch universities with a substantive scholarship on Islam and Muslim societies. As national research school NISIS covers the field in its broadest dimension, by acknowledging that Islam can only be properly studied from different disciplinary angles and with a multidisciplinary sensitivity, without ignoring its doctrinal, cultural and historical specificities. Students and researchers participating in NISIS activities have disciplinary backgrounds in law, history, religious studies, theology, anthropology, sociology, political studies, media studies, security studies and philology. NISIS covers a wide range of regional expertise, as geographically, NISIS members work on the Middle East, Turkey, Iran, Africa, Indonesia, Western Europe, Central Asian, India, Russia and China.

This programme could not have been realised without the assistance of:

- Muhamed Fazlović
- Laura Olber
- Laura Prak
- and many others unnamed

Philipps



Universität  
Marburg



I I S M M

N I S I S

IN VISU U.S.R. 3103  
C N R S  
I N H A

L'information visuelle et textuelle  
en histoire de l'art :  
nouveaux terrains, corpus, outils

# Locations

## *Spring School venue*

All morning sessions and afternoon workshops will take place at the same venue

### **Gazi Husrev-begova biblioteka (Gazi Husrev-bey library)**

Gazi Husrev-begova 46

71 000 Sarajevo

Phone: +387 (33) 238 152

<http://www.ghb.ba/eng>

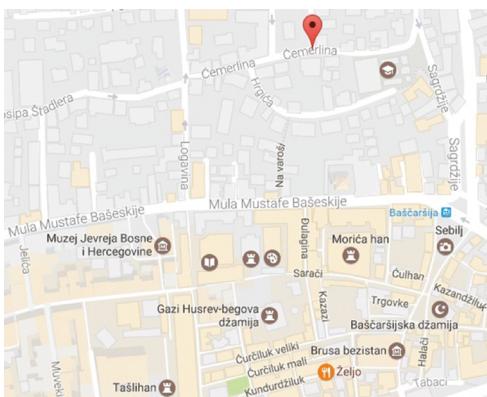


The lunch time reception on Monday 13th will be held at the **Faculty of Islamic Studies**

Čemerlina 54

71 000 Sarajevo

[www.fin.ba](http://www.fin.ba)



Thursday night Spring School dinner will be held at

## Morića han

Sarači 77

71 000 Sarajevo

Phone: +387 (33) 236 119



## *Transportation*

All venues are walking distance from each other and from any old-town hotel and accommodation.

# Programme

## Monday 13 March

### **Morning session | Gazi Husrev-bey library Congress hall**

- 09.00-09.30: Registration
- 09.30-10.00: Opening and introduction of the Spring School:  
Prof. Enes Karić (University of Sarajevo)  
Prof. Thijl Sunier (NISIS/VU University Amsterdam)  
Prof. Mercedes Volait (IISMM/CNRS-InVisu)  
Chair: Prof. Albrecht Fuess (Philipps-University Marburg)
- 10.00-10.45: Keynote lecture 1 by Prof. Enes Karić (University of Sarajevo):  
'Body and Self in the commentaries of the Qur'an'
- 10.45-11.15: Questions and discussion
- 11.15-11.45: Coffee and tea break
- 11.45-12.30: Keynote lecture 2 by Dr. Michiel Leezenberg (University of Amsterdam): 'Body, soul and self: Sexuality and spirituality in the Islamic World'
- 12.30-13.00: Questions and discussion
- 13.00-14.30: Light lunch and drinks offered by the Faculty of Islamic Studies at their main premises at **Čemerlina 54**

### **Afternoon programme: 2 parallel workshops at Gazi Husrev-bey library**

#### **• Parallel session 1 (Gazi Husrev-bey library Room 1)**

- Workshop 1: Politics of the body | Gazi Husrev-bey library Room 1*  
*Chair: Dr. Michiel Leezenberg (University of Amsterdam)*
- 14.30-14.45: Presentation 1, by Gang Li (University of Groningen), 'The Issue of Hair-cut among Women Muslims in the Republic of China: A reflection of Muslim's interpretation of Shari'a in the social and political context of China'  
Discussant: Aurora González Artigao
- 14.45-15.00 Questions and discussion
- 15.00-15.15: Presentation 2, by Müge Özoglu (Leiden University), 'Politicisation of the Male Body in Late-Ottoman Turkish Literature'  
Discussant: Ece Zerman

- 15.15-15.30: Questions and discussion  
15.30-15.45: Presentation 3, by **Aurora González Artigao** (Universidad Autónoma de Madrid), 'Women's body and religious transgression in Al-Andalus'  
Discussant: Gang Li  
15.45-16.00: Questions and discussion  
16.00-16.15: Coffee and tea break

*Workshop 2: Islam and Health | Gazi Husrev-bey library Room 1*

*Chair: Dr. Maike Neufend (Philipps-University Marburg)*

- 16.15-16.30: Presentation 1, by **Hanife Ulu** (Istanbul Bilgi University), 'The Bodies of Muslim Patient Women in the Context of Modernism: Representation in the late Ottoman Empire'  
Discussant: Farah Nuril Izza  
16.30-16.45: Questions and discussion  
16.45-17.00: Presentation 2, by **Farah Nuril Izza** (Radboud University), 'Religious practices and women's body: Dialectic of spiritual and cultural aspect during pregnancy in Javanese society'  
Discussant: Hanife Ulu  
17.00-17.15: Questions and discussion

• *Parallel session 2 (Gazi Husrev-bey library Room 2)*

*Workshop 3: Food | Gazi Husrev-bey library Room 2*

*Chair: Prof. Albrecht Fuess (Philipps-University Marburg)*

- 14.30-14.45: Presentation 1, by **Audrey Caire** (Université Paris I Panthéon-Sorbonne), 'Food for the *zārif* (refined person): construction of an ethical body and bodily conceptions (10th century)'  
Discussant: Anthony Quickel  
14.45-15.00: Questions and discussion  
15.00-15.15: Presentation 2, by **Alberto Tiburcio** (Philipps-University Marburg), 'On Images and Dietary Restrictions in Shi'i-Christian polemics (1600-1722)'  
Discussant: Abderrahmane Ammar  
15.15-15.30: Questions and discussion  
15.30-15.45: Presentation 3, by **Anthony Quickel** (Philipps-University Marburg), 'Sustaining the body in Mamluk Cairo: food, markets and the *Hisba*'  
Discussant: Audrey Caire

- 15.45-16.00: Questions and discussion  
16.00-16.15: Coffee and tea break
- Workshop 4:** *Identity building I | Gazi Husrev-bey library Room 2*  
*Chair: Prof. Pascal Buresi (École des Hautes Études en Sciences Sociales/IISMM)*
- 16.15-16.30: Presentation 1, by **Istigomah** (University of Groningen), ‘Diasporic Return and its Impact on the Body and the Self: A Case Study of Female Arabs of Ambon-Indonesia’  
Discussant: Zacky Khairul Umam
- 16.30-16.45: Questions and discussion
- 16.45-17.00: Presentation 2, by **Zacky Khairul Umam** (Freie Universität Berlin), “The Belgrade’s Elegy”: The Poetic Allusion of the Ottoman Expansion in the Balkans’  
Discussant: Istiqomah
- 17.00-17.15: Questions and discussion
- 17.15-17.30: Presentation 3, by **Abellia Anggi Wardani** (Tilburg University), ‘Seeding peace through interfaith dialogue: Case study of conflict reconciliation in Ambon’  
Discussant: Nelleke Honcoop
- 17.30-17.45: Questions and discussion

## Tuesday 14 March

### Morning session | Gazi Husrev-bey library Congress hall

- Chair: Prof. Pascal Buresi (EHESS/IISMM)
- 10.00-10.45: Keynote lecture 3 by Prof. Christian Lange (Utrecht University): ‘Sensory teleographies: Seeing, hearing, tasting, smelling and feeling the otherworld in Muslim traditions’
- 10.45-11.15: Questions and discussion
- 11.15-11.45: Coffee and tea break
- 11.45-12.30: Keynote lecture 4 by Dr. Araceli González Vázquez (ILC-CCHS/CSIC); ‘Troubled dead bodies: Anthropological reflections on some North African simultopic and heterotopic Sufi saints’
- 12.30-13.00: Questions and discussion
- 13.00-14.30: Lunch (not provided, multiple possibilities in the vicinity of the venue)

## **Afternoon programme: 2 parallel workshops at Gazi Husrev-bey library**

### **• Parallel session 1 (Gazi Husrev-bey library Room 1)**

- Workshop 5: Sufism and the body across times | Gazi Husrev-bey library Room 1*  
*Chair: Prof. Christian Lange (Utrecht University)*
- 14.30-14.45: Presentation 1, by **Dorien Lanting** (University of Groningen), ‘Intoxicated on the gallows: An inquiry to the status of Husayn ibn Mansur al-Hallaj’  
Discussant: Atta Muhammad
- 14.45-15.00: Questions and discussion
- 15.00-15.15: Presentation 2, by **Pape Serigne Sylla** (École des Hautes Études en Sciences Sociales), ‘Sufi Islam and servitude of the body: Focus on the Muridiyya brotherhood’  
Discussant: Tess Horlings
- 15.15-15.30: Questions and discussion
- 15.30-15.45: Presentation 3, by **Atta Muhammad** (University of Leeds), ‘Islam, the Body and the Self: The Perspective of Sufism’  
Discussant: Dorien Lanting
- 15.45-16.00: Questions and discussions
- 16.00-16.15: Coffee and tea break
- Workshop 6: East and West | Gazi Husrev-bey library Room 1*  
*Chair: Dr. Araceli González Vázquez (ILC-CCHS/CSIC)*
- 16.15-16.30: Presentation 1, by **Sonja Antanasijevic** (Radboud University), ‘Reflections on the female body and Egyptian oriental dance’  
Discussant: Dina Bakhoun
- 16.30-16.45: Questions and discussion
- 16.45-17.00: Presentation 2, by **Tess Horlings** (University of Groningen), ‘Finding Ways into the Transcendental: When Overwhelming Physical and Emotional Experiences Meet in Mecca’  
Discussant: Pape Serigne Sylla
- 17.00-17.15: Questions and discussion
- 17.15-17.30: Presentation 3, by **Abderrahmane Ammar** (Philipps-University Marburg), ‘Sacred and profane bodies: Conception of young Germans with Moroccan background of marrying a non-Muslim’  
Discussant: Alberto Tiburcio
- 17.30-17.45: Questions and discussion

• *Parallel session 2 (Gazi Husrev-bey library Room 2)*

- Workshop 7: Identity building II | Gazi Husrev-bey library Room 2*  
*Chair: Prof. Thijl Sunier (NISIS/VU University Amsterdam)*
- 14.30-14.45: Presentation 1, by **Ruben Elsinga** (Erasmus University Rotterdam), 'Body & Self at Two Sufi Shrine Institutes in Syria & Pakistan'  
Discussant: Merima Šehagić
- 14.45-15.00: Questions and discussion
- 15.00-15.15: Presentation 2, by **Dina Bakhoun** (Université Paris I Panthéon-Sorbonne), 'Restoring Egypt's historic mosques during the early 20th century: The Voices of the Worshippers and the Actions of the Conservators'  
Discussant: Sonja Antanasićević
- 15.15-15.30: Questions and discussion
- 15.30-15.45: Presentation 3, by **Merima Šehagić** (Freie Universität Berlin), 'The process of Resettlement from the perspectives of Bosniak Migrants. A narrative analysis of self-presentation and coping strategies in Germany'  
Discussant: Ruben Elsinga
- 15.45-16.00: Questions and discussion
- 16.00-16.15: Coffee and tea break
- Workshop 8: Digital narrating of the self | Gazi Husrev-bey library Room 2*  
*Chair: Dr. Petra de Brujin (NISIS/Leiden University)*
- 16.15-16.30: Presentation 4, by **Dorieke Molenaar** (University of Amsterdam), 'ISIS' Bodies. How the body is presented in two online English magazines published by ISIS'  
Discussant: Giulia Galluccio
- 16.30-16.45: Questions and discussion
- 16.45-17.00: Presentation 5, by **Giulia Galluccio** (École des Hautes Études en Sciences Sociales), 'The Video Representations of the Body and the Self during the Syrian Conflict. Is it about Islam?'  
Discussant: Dorieke Molenaar
- 17.00-17.15: Questions and discussions

## **Wednesday 15 March**

### **A city tour guided by a member of the Faculty of Islamic Studies**

9.30-approx. 16.00:      Meeting point: Gazi Husrev-bey library

The tour will include some of the following highlights:

Gazi Husrev-bey Grand Mosque, Emperor's Mosque, Srebrenica genocide museum and exhibition, International Commission on Missing Persons (ICMP), Catholic Sacred Heart Cathedral, Sarajevo Synagogue, Orthodox Congregational Church of the Holy Mother, Faculty of Islamic Studies, Gazi Husrev-bey Library, the City Hall, the 'Tunnel of Hope', the National Museum, Gazi Husrev-bey Madrasah and Haniqah, the City Museum of Sarajevo, the former Evangelical Church in Sarajevo, i.e the Academy of Fine Arts (built in 1899 by the Austro-Hungarians originally served as an Evangelical Church).

More information t.b.a.

## **Thursday 16 March**

### **Morning session | Gazi Husrev-bey library Congress hall**

Chair: Prof. Thijl Sunier (NISIS/VU University Amsterdam)

- 10.00-10.45: Keynote lecture 5 by Dr. Nina ter Laan (Utrecht University), 'Attuning one's heart to God. Narratives on music, Islam, and the body of Moroccan performers of Islam-inspired music'
- 10.45-11.15: Questions and discussion
- 11.15-11.45: Coffee and tea break
- 11.45-12.30: Keynote lecture 6 by Maike Neufend (Philipps-University Marburg): 'Emotional styles of Sufism: Framing Aesthetic Situations through Photography'
- 12.30-13.00: Questions and discussion
- 13.00- 14.30: Lunch (not included, multiple possibilities in the vicinity of the venue)

## **Afternoon programme: 2 parallel workshops at Gazi Husrev-bey library**

### **• Parallel session 1 (*Gazi Husrev-bey library Room 1*)**

- Workshop 9: Visuality | Gazi Husrev-bey library Room 1*  
*Chair: Prof. Mercedes Volait (IISMM/CNRS/InVisu)*
- 14.30-14.45: Presentation 1, by **Vanessa Rose** (Université Paris I Panthéon-Sorbonne), ‘Rupture and Continuity: The Relation to the Body in Ninth-Century Abbasid Art’  
Discussant: Hala Ghoname
- 14.45-15.00: Questions and discussion
- 15.00-15.15: Presentation 2, by **Ece Zerman** (École des Hautes Études en Sciences Sociales), ‘Bodily performances of the modernity and the nation through photography in the first years of the Republic of Turkey’  
Discussant: Müge Özoglu
- 15.15-15.30: Questions and discussion
- 15.30-15.45: Presentation 3, by **Hala Ghoname** (Philipps-University Marburg), ‘The Unified Paradigm of the Body and the Self: Iconographic Art of Islamic Sufism’  
Discussant: Vanessa Rose
- 15.45-16.00: Questions and discussion
- 16.00-16.15: Coffee and tea break
- Workshop 10: Dressing | Gazi Husrev-bey library Room 1*  
*Chair: Dr. Maike Neufeld (Philipps-University Marburg)*
- 16.15-16.30: Presentation 4, by **Nelleke Honcoop** (University of Amsterdam), ‘Faith-based fashionistas’ style guide: The conceptualisation and depiction of modesty in an Islamic modest fashion magazine’  
Discussant: Abellia Anggi Wardani
- 16.30-16.45: Questions and discussion
- 16.45-17.00: Presentation 5, by **Fitria Sari Yunianti** (Radboud University), “Let me cover my heart, not my body”—A discursive analysis of woman’s body and veiling: Identity and piety’  
Discussant: Priyanka Hutschenreiter
- 17.00-17.15: Questions and discussion
- 17.15-17.30: Presentation 6, by **Priyanka Hutschenreiter** (School of Oriental and African Studies, University of London), ‘(Un)veiling: shaping

the self and the body through ambiguity'  
Discussant: Fitria Sari Yunianti  
17.30-17.45: Questions and discussion

• ***Parallel session 2 (Gazi Husrev-bey library Room 2)***

- Workshop 11: Parias and Pilgrims | Gazi Husrev-bey library Room 2*  
*Chair: Dr. Nina ter Laan (Utrecht University)*
- 14.30-14.45: Presentation 1, by **Adrian Elías Negro Cortés** (University of Extremadura), 'Parias, how to justify the unjustifiable?'  
Discussant: Dženita Karić
- 14.45-15.00: Questions and discussion
- 15.00-15.15: Presentation 2, by **Dženita Karić** (School of Oriental and African Studies, University of London), 'The search for the *barakat*: the self, the body and the holy places in the Ottoman Bosnian Hajj literature'  
Discussant: Mustafa Diktas
- 15.15-15.30: Questions and discussion
- 15.30-15.45: Presentation 3, by **Mustafa Diktas** (École des Hautes Études en Sciences Sociales), 'Bodily encounters around sacred water : Hoping to conceive at Mar Jirjes (St George), al Batiyeh (Lebanon)'  
Discussant: Adrian Elías Negro Cortés
- 15.45-16.00: Questions and discussion
- 19.30: Closing dinner for all participants at Morića han,  
Sarači 77, 71 000 Sarajevo,  
Phone: +387 (33) 236 119

### Concluding session | Gazi Husrev-bey library Congress hall

Chair: Dr. Petra de Bruijn (NISIS/Leiden University)

The concluding session will be devoted to discuss the theme of the school based on summaries presented by rapporteurs for each workshop, followed by comments from the workshops chairs. Each rapporteur will be given 5 minutes to report on his workshop and comment on the following points:

- which issues have been raised in the panel?
- how did these issues relate the theme of the school to the research conducted by the presenter?
- what are the main conclusions?
- what are the main points to be further explored?

There will be time for a very short discussion after each presentation, introduced by the chairs' comments.

09.00-10.30: Reports and discussion on Workshops 1-6

10.30-11.30: Reports and discussion on Workshops 7-11

11.30-12.00: Closing remarks

# Speakers, abstracts and biographies

## Keynote lectures

Dr. Araceli GONZÁLEZ VÁZQUEZ (Consejo Superior de Investigaciones científicas, CSIC, Madrid), ‘Troubled dead bodies: Anthropological reflections on some North African simultopic and heterotopic Sufi saints’

The talk aims at discussing North African Muslim local understandings of the saint’s body by exploring discourses on Moroccan and Algerian Sufi saints whose bodies are said to be buried in two or more locations. Based on ethnographically -driven examples, we will discuss the most salient aspects of these thoroughly troubled dead bodies. Interestingly, what we have defined as Sufi simultopies (McGrath, 2002) and heterotopies (Foucault, 1967) comprise very different processes and phenomena, some of them strongly related with the political and biosocial becomings of the baraka. It is likewise interesting to observe how discourses on bilocated bodies are contested by present-day corporeal conceptions.

**Araceli González Vázquez** is ‘Juan de la Cierva’ Postdoctoral researcher at the Institute of Languages and Cultures of the Mediterranean and the Near East (ILC), Center of Human and Social Sciences (CCHS), Spanish National Research Council (CSIC), in Madrid and a member of the project ‘Practicing knowledge in Islamic societies and their neighbours’, led by Professor Maribel Fierro and sponsored by the Alexander von Humboldt Stiftung/Foundation (Anneliese Maier Award). She authored *Mujeres, Islam y alteridades en el norte de Marruecos* (Barcelona, 2015).

Prof. Enes KARIĆ (University of Sarajevo), ‘Body and Self in the commentaries of the Qur'an'

In the commentaries of the Qur'an, self and body are discussed in detail. The following questions are mostly addressed: is the body separate from the self? What makes the body a body? When body and self are unified, does that create a new quality? Can body be interpreted as material aspect of human being and self as spiritual? In his presentation, Enes Karić will try to answer these questions using Qur'anic commentaries and Islamic philosophical works.

**Enes Karić** is Professor of Qur'anic Studies, Faculty of Islamic Studies, University of Sarajevo. In 2003–2007, he served as dean of the Faculty of Islamic Studies. He has delivered lectures at Ljubljana University, Yale University, Boston University, Zagreb University, Istanbul University, Leiden University... He has been Allianz guest professor of Islamic Studies at the Ludwig Maximilian University (Munich) in 2008–2009. Among other books, he has published *Hermeneutika Kur'ana—The Hermeneutics of the Qur'an*, Zagreb, 1990.

Dr. Nina ter LAAN (Utrecht University), 'Attuning one's heart to God. Narratives on music, Islam, and the body of Moroccan performers of Islam-inspired music'

This paper addresses the role of the body and soul in Islam-inspired musical practices. The relationship between Islam and music is surrounded by much ambiguity. On the one hand, it is believed to have the capacity to establish a connection with a divine reality, while on the other hand it could also bring the listener into temptations that could divert the faithful from their religious duties. The underlying reason of this attitude is grounded in the belief of a potentially seductive and dangerous power attributed to music. Music is thought to have an effect on body and soul, which can lead the believer to potentially sinful situations. Nevertheless, music's power to pervade the consciousness of the listener has also inclined various Muslims to use music for religious purposes.

Based on thirteen months of ethnographic fieldwork in Morocco among vocal performers of Islam-inspired music, this paper concentrates on the artists' ideas of the body as a vessel for religious sentiments, as well as how they use their own bodies to deal with music's ambivalent power. During their concerts the vocalists deploy specific performance techniques in their musical practices in order to embody and invoke pious sentiments within the listener, while simultaneously using their body to avoid unwanted emotions, steering the audience towards a desired religious experience.

Particular attention will be given to artists' narratives of the heart as the central organ of spiritual reception and development of the soul. Moreover, the political relevance of the sensibilities invoked through music will be discussed through the notion of *akhlaq* (ethics, good manners), in which the embodied experience of pious sentiments is believed necessary as an impetus to put the acquired ethical dispositions into practice.

**Nina ter Laan** is a cultural anthropologist at the Department of Philosophy and Religious Studies at Utrecht University. She recently defended her dissertation *Dissonant Voices: Islam-inspired Music in Morocco and the Politics of Religious Sentiments* (Radboud University). During her PhD, she worked as a lecturer at Leiden University at the Department of Cultural Anthropology and at the Department of Middle Eastern Studies. She published several articles in the field of cultural anthropology and presented her findings at national and international conferences. Nina is currently conducting a postdoctoral study on the emigration and settlement of Dutch Muslims in Morocco and their home-making practices.

Prof. Christian LANGE (Utrecht University), ‘Sensory teleographies: Seeing, hearing, tasting, smelling and feeling the otherworld in Muslim traditions’

In Islamic Studies, there is to date no notable tradition of studying the senses, be it in Islamic philosophy, theology, medicine, or other cultural, social or political appropriations of the human sensorium. Scholars of Islam are lightyears away from producing synthetic, intersensory accounts of the history of the senses in Islam, such as have been written over the past decades by scholars studying the sensory history of the West. Also studies of the cultural meaning(s) of single senses in Islam are rare. In this lecture, I shall attempt to sketch a history of the senses in premodern Arab-Muslim culture by examining narratives about sensory crossings toward the otherworld (*al-akhira*), as well as tracing the teleographies, to use Thomas Tweed’s term, that buttress them. My material is primarily drawn from the geographical literature, from the corpus of Sufi writings, but also and importantly, from mainstream hadith, both in the Sunni and the Shi‘i tradition.

Such an endeavor requires us, first, to speak about transcendentalism, a current of thought in Islam that is particularly robust in systematic theology (*kalam*) but also resonates strongly in the traditionist literature, as for example in the well-known divine saying (*hadith qudsi*) that ‘I have prepared for my servants [in the otherworld] that which no eye has seen, no ear has heard, no mind has conceived.’ The unfathomability of God and, by extension, of the otherworld has long dominated scholarly accounts of the history of religious thought in Islam, whether written by Muslim or by Western scholars. As I argue, this dominant scholarly narrative should be reassessed in the light of the manifold ways in which Islamic religious literature makes the otherworld accessible to the senses. In the hadith and the exegetical literature, the prophet Muhammad is repeatedly said to have seen, heard and tasted the otherworld, on various occasions. These hadiths seem to have given rise to more general formulations of what may be called ‘sensory tele-

graphies,’ speculations about the general possibility of perceiving the otherworld through the bodily senses. One sees intriguing differences, however, in the relative weight bestowed on specific senses in such teleographies. Although the topic is vast, I shall try to survey the dominant types, and conclude with a discussion of the ratio of senses that emerges from such a survey.

**Christian Lange** (*PhD Harvard, 2006*) holds the Chair of Arabic and Islamic Studies at the University of Utrecht. His research is on Islamic intellectual and cultural history, particularly in the areas of Islamic eschatology, Islamic law and legal theory, and Islamic mysticism. From 2011–2015, he was the principal investigator of an ERC Starting Grant project, *The here and the hereafter in Islamic traditions (HHIT)*. From 2017–2021, he is the principal investigator of the ERC Consolidator Grant project, *The senses of Islam (SENSIS)*.

*His Justice, Punishment and the Medieval Muslim Imagination (CUP, 2008) is a study of state violence under the Seljuq dynasty (11th–13th c.) in political, eschatological, and legal terms. He has co-edited a collection of essays on the topic of public violence in Islamic societies (EUP, 2009), as well as a multi-author volume on the Seljuq dynasty (EUP, 2011). He is also the author of Paradise and hell in Islamic traditions (CUP, 2016), winner of the 2016 British–Kuwait Friendship Society Bookprize and the joint winner of the 2016 World Award for Book of the Year in Iran. In addition, he has edited a volume on hell in Islamic traditions, Locating hell in Islamic traditions (Brill, 2015 [Open Access]). His monograph Mohammed is forthcoming with Amsterdam University Press.*

Dr. Michiel LEEZENBERG (University of Amsterdam), ‘Body, soul and self: Sexuality and spirituality in the Islamic World’

In this lecture, I will introduce some key concepts for the study of the body and the self, and discuss their application to developments in the Islamic world. In the theoretical section, I will discuss Charles Taylor’s analysis of the making of the modern self, noting its lack of attention for developments outside of Europe; Foucault’s genealogy of the body, noting its relative lack of attention to matters of gender; and Judith Butler’s view of gender and sexual identity as discursively and performatively constituted and contested, noting its relatively ahistorical notion of normativity and its lack of attention for the mental and spiritual as opposed to the bodily.

In the historical section, I will then discuss the role of the body and the changing conceptions of sexuality in the modernizing Islamic world. I will discuss how not only variable relations of colonialism but also the emergence of nationalism and

the nation state implied a qualitative change in the articulation of individual and collective selves, of bodies, and of norms of gender and sexuality. In conclusion, I will present some outstanding questions and challenges.

**Michiel Leezenberg** teaches in the Philosophy department and in the program Islam in the Modern World at the University of Amsterdam. He has conducted extensive field research in the Middle East, and published on various aspects of the political, cultural and intellectual history of the Islamic world. Recently, he published a book on sexuality and politics in Islam (in Dutch).

Dr. Maike NEUFEND (Marburg University), 'Emotional styles of Sufism: Framing Aesthetic Situations through Photography'

Aesthetic experience is evoked through the body resulting from an encounter with the material world. With the shift to experience, aesthetics can not be reduced to the object level but needs to be related to reactions actors have toward an object. From a practice based approach, 'reactions' are constituted by emotional acts carried out in specific situations. To approach cultural meanings of emotions within practices of Sufism, I focus on things actors do in order to feel something; the way they ascribe, interpret and construct an event as trigger for emotions. Materiality is a crucial element in any interaction and questions concerning cultural formations or symbols are at the heart of an approach analyzing the emergence and interconnection of practices; however, religious practices are characterized by an interaction with an invisible. To generate data through which religious meanings become perceptible and empirically identifiable I rely on an aesthetic approach through photography. Based on photo-elicitation interviews and participant-lead photography I concentrate on 'the look' as aesthetic and sensitizing practice authorized within a culture of Sufism, and link this practice to the objects that the look is directed at. Through a close reading of Georg Simmel's approach to form and Meyer and Verrip's concept of sensational forms, the style displayed by the objects is understood as aesthetic mode by which a divine and a communal presence in Sufism is mediated. In conclusion I would like to argue that aesthetic practices within popular Sufism in Lebanon serve as a frame to sensualize social life, and through this connect modes of experience to an aesthetic practice of subjectification.

**Maike Neufend** is a research associate in the department for Islamic Studies at the Center for Near and Middle Eastern Studies (CNMS) at Marburg University. From 2013 until 2016 she was holding a scholarship from the International Graduate Centre

for the Study of Culture (GCSC) at University Giessen. In her PhD thesis on 'Aesthetic Formations of the Social' she relates contemporary forms and practices of Sufism encountered in Lebanon to larger social discourses of social movements, post-modernism, and particularly of aesthetization as a major force of social transformation.

## Suggested readings

### Araceli González Vázquez

Kamel Filali, 'Guerres de sépultures de saints et luttes pour une sacralisation des territoires au Maghreb', *Archives de sciences sociales des religions*, 123, 2003, p. 121-127.

Michael A. Marcus, "The saint has been stolen": Sanctity and social change in a tribe of eastern Morocco', *American Ethnologist* 12/3, 1985, p. 455-467.

### Nina ter Laan

S. Jouili, A. Moors, 'Introduction: Islamic Sounds and the Politics of Listening,' *Anthropological Quarterly* 87 (4), 2017, p. 977-988.

C. Hirschkind, 'The Ethics of Listening: Cassette-sermon Audition in Contemporary Egypt,' *American Ethnologist* 28/3, 2001, p. 623-649.

### Christian Lange

Finnbar Barry Flood, 'Bodies and Becoming: Mimesis, Mediation and the Ingestion of the Sacred in Christianity and Islam,' in Sally M. Promey (ed.), *Sensational Religion: Sensory Cultures in Material Practice*, New Haven: Yale University Press, 2014, p. 459-493.

Thomas Tweed, 'Crossing the Kinetics of Itinerancy,' in *Crossing and dwelling: A theory of religion*, Cambridge Massachusetts: Harvard University Press, 2009, p. 123-163.

### Michiel Leezenberg

Sahar Amer, 'Medieval Arab Lesbian and Lesbian-Like Women', *Journal of the History of Sexuality* 18, No. 2, 2009, p. 215-236.

Afsaneh Najmabadi, *Women with Moustaches and Men without Beards: Gender and Sexual Anxieties of Iranian Modernity*, Oakland, CA: University of California Press, 2005.

### Maike Neufend

Monique Scheer, 'Are Emotions a Kind of Practice (and Is That What Makes Them Have a History)? A Bourdieuan Approach to Understanding Emotion,' *History and Theory* 51, no. 2, 2012, p. 193-220.

Thomas J. Csordas, 'Embodiment as a Paradigm for Anthropology,' *Ethos* 18, no. 1, 1990, p. 5-47.

Birgit Meyer, *Religious Sensations: Why Media, Aesthetics and Power Matter in the Study of Contemporary Religion* (lecture expressed in abbreviated form at the time of acceptance of the post of Professor of Cultural Anthropology, in particular the study of religion and identity at the Faculty of Social Sciences of the University of Amsterdam on 6th October 2006), [https://www.researchgate.net/publication/241889837\\_Religious\\_Sensations\\_Why\\_Media\\_Aesthetics\\_and\\_Power\\_Matter\\_in\\_the\\_Study\\_of\\_Contemporary\\_Religion](https://www.researchgate.net/publication/241889837_Religious_Sensations_Why_Media_Aesthetics_and_Power_Matter_in_the_Study_of_Contemporary_Religion).

## Abstracts and short biographies of the participants

Abderrahmane AMMAR (Philipps-University Marburg), ‘Sacred and profane bodies: Conception of young Germans with Moroccan background of marrying a non-Muslim’

The German sociologist Heiner Keupp (1999) has developed the theory of Patchwork-Identity. This kind of identity is like modern architecture; the clients are free to choose their identities from different elements. This new identity construction is a reaction of the complexity in modern societies. However, this way can lead to contradictory effects and can be confusing. According to Keupp, the most important characteristic of identity construction in post-modernism is not only the freedom to choose, but the obligation to do so. This point is especially relevant when it comes to choosing a spouse. What do young Moroccan and Germans with Moroccan background think about marrying a non-Muslim? Is it for them Halal/sacred or Haram/profane. Is there any difference between men and women? Literate and illiterate? People from the city and from rural areas? This question is one part of 150 surveys with 24 other questions that were distributed among young Moroccans and young Germans with Moroccan background living in Frankfurt, about the religiousness and identity of these young people.

**Abderrahmane Ammar** holds a BA in Sociology from the University of Qadi Iyad in Marrakech and a MA in Islamic Studies and Sociology from the University of Bamberg, Germany. Besides he has been working for years as freelance journalist for Moroccan and German media. Currently he has a contract with the Arabic programme of the Deutsche Welle. Since 2012 he works on his PhD project concerning ‘The role of Religion among young Moroccans in Germany’.

Sonja ANTANASIJEVIC (Radboud University), ‘Reflections on the female body and Egyptian oriental dance’

This presentation explores the notion of Egyptian local dance (also known as Belly dance, Oriental dance, Raqs Sharqi, Bauchtanz) in the chosen visual travel accounts of the European and American travelers in the 19th century. Its goal is to reflect on the encounters of travelers with the ‘sensual’ and ‘exotic’ bodies of Egyptian female dancers. Emphasis will also be put on the notion of the female dancing body in

Egyptian discourse. The analysis will follow the creation and change of narrative that these accounts inspired in regards to the body. This will be done by presenting visual as well as literally sources from that period, mostly paintings, sketches and photographs made by the travelers themselves. The purpose is to explore the dynamics of this newly established relationship between two seemingly different perspectives on the female body in the dance, the *Western* and the *Eastern*, as we know them today. What happens in the moment of such encounter, is this a moment of ‘destruction’ or ‘creation’?

**Sonja Antanasijević** is a PhD candidate at the Radboud University and a performance/video artist. Her work explores multiple histories of emotional expression in oriental dance and its contemporary dynamics, dancing body and its identity in Egypt and European dance community and the idea of cultural borders crossing. She currently lives and works in Cologne, Germany.

Dina BAKHOUUM (University Paris I Panthéon-Sorbonne), ‘Restoring Egypt’s historic mosques during the early 20th century: The Voices of the Worshippers and the Actions of the Conservators’

Mosques and madrasas (schools) are important spaces for the religious practices of one of Islam’s five pillars, namely the prayer (*salat*). Elements such as the minaret, the *minbar*, the *mibrāb*, the ablution, as well as religious inscriptions, all play a role linked to the senses and rituals of the worshippers’ bodies and selves. But not only Muslims found value in these structures. The historic and medieval mosques with their magnificent architecture and intricate decoration became also of great interest to art connoisseurs and travellers especially since the nineteenth century. By that time, in Egypt, many of these religious institutions have been still in use (at least partially) by the local inhabitants as they were for centuries, but some were in ruins or in a bad state of conservation, and others at risk of being demolished due to modernization. It is within this context that the *Comité de Conservation des Monuments de l’Art Arabe* (hereinafter *Comité*) was established in Egypt in December 1881 under the Ministry of Endowments (*Awqāf*).

This paper aims at exploring how the worshippers interacted with and reacted to the foreign and Egyptian members of the *Comité*, and what were the needs and concerns they expressed when the *Comité* was restoring their neighborhood mosques. In turn, the paper will also discuss to what extent did the *Comité* balance between the diverse historic and religious nature of these mosques, considering on the one hand the artistic, aesthetic and historic values of the place and incorpora-

ting on the other the needs of the worshippers' bodies and selves and the spiritual, religious and social aspects they value.

**Dina Bakhoum** is an engineer and art historian specialized in cultural heritage conservation. She managed numerous restoration projects of medieval Islamic architecture in Historic Cairo and teaches Islamic art and architecture at American University in Cairo. Her PhD is on the restoration works carried out between 1881 and 1961 on Cairo's monuments by the Comité de Conservation des Monuments de l'Art Arabe. Her MA thesis was on the *Waqf* and its relation to maintenance and repair.

Audrey CAIRE (Université Paris I Panthéon-Sorbonne), 'Food for the *zarīf* (refined person): construction of an ethical body and bodily conceptions (10th century)'

In medieval Islamic society and Arabic literature, the *zarīf* denotes, a person endowed with elegance or refinement (*zarf*). The *zarf* is a pre-islamic notion, but we find many different appreciation of it, right through to Sufism. During the 9th and 10th centuries, it was very important that a manual of *zarf* have been written, and this led to the *kitāb al-Muwaššā*, by al-Waššā'. Two important articles have been published about this subject: one by M. F. Ghazi who considers that the *zurafā'* were, during the 10th century, a social group in itself, with clear social criteria of distinction, and the other by S. Enderwitz, who deals with ethical conceptions of the *zarf*. Both of them raised the question of a *zarīf* (ethical) or *zurafā'* (social) identity.

Reading the *kitāb al-Muwaššā*, I have noticed that more than a third of the chapters are dedicated to body care, including food, hygiene and clothing. So being a *zarīf* is also a bodily identity. The *zarīf* is a Muslim, but were the corporal practices of the *zarīf*, as they are set out in the normative work of al-Waššā', different from the ones set out in the *sunna* works which were gathered and theorized at nearly the same time? Or did they suggest an alternative Muslim conception of the body?

I will focus on the food of the *zarīf*, to study how al-Waššā' views the *zarīf*'s body, because what a person eats creates directly his body. Food can therefore be studied as an embodiment process of normative references. Thus, the main question to examine here concerns the bodily issues at stake for the *zarīf*. Are they health, purity, ethical behavior, and/or social distinction? Answering this question, can be a way also to answer the question asked by Ghazi or Enderwitz, namely: is the *zarīf* a social or ethical character? Finally, studying the *zarīf*'s body is a way of studying the bodily conceptions and models of the Islamic society, their evolution, their transmission and legacies. It is a way to identify more precisely the role of Greek

medicine, Islam, Hellenism, and Arabic background in the adab works of the 10th century.

**Audrey Caire** graduated from *École normale supérieure* in 2015. She is a nationally accredited history teacher (agrégée), and she is currently doing her PhD in medieval Islamic history under the supervision of Professor Anne-Marie Eddé. Her research deals with food, foodways and food discourses in Iraq from the 7th to the 10th century.

Mustafa DIKTAŞ (École des Hautes Études en Sciences Sociales), ‘Bodily Encounters Around Sacred Water: Hoping to Conceive at Mar Jirjes (St George) Al Batiyeh (Lebanon’)

Water plays an important role in magical and religious worldviews. It manifests as achaotic primordial element in multiple cosmologies, the source from which the universe emerges; a great flood that wipes out an unworthy human race in the Old Testament, Quran and Near Eastern and Greek mythologies; a gateway to the ‘otherworld’ and a site of ritual deposition in Celtic cosmology; and as a healing and purifying element in pre-Christian, Christian and Muslim religious practices. It symbolizes prosperity and enhances fertility. Mircea Eliade deemed water a ‘celestial symbol’ that existed before the earth. Contact with water always brings regeneration. In whatever religious complex we find them, the waters invariably retain their function; they disintegrate, abolish forms, ‘wash away sins’; they are purifying (Eliade, 1957). Although the salt-water oceans cover a majority of the planet, sacredness is generally ascribed to fresh water, and sites including wells, lakes, springs, rivers, and waterfalls have drawn pilgrims throughout history across vast geographical distances and from varying religious and spiritual traditions. The presentation will discuss ethnographic work done at the cave oratory of Mar Jiryes al Batiyeh, near Beirut. It will highlight the connection between St George and the masculine principle of water which falls from the skies and comes as an active principle fertilizing the soil. If water has been seen as a masculine and feminine principle as well, then the patronage of St George over the oratory cave of al Batiyeh offers a complex approach upon people’s beliefs enhancing the power of the two symbols.

**Mustafa Diktaş** is a PhD candidate at École des Hautes Études en Sciences Sociales in Paris. He holds a MA in Social and cultural anthropology from the University of Hacettepe. His research interests are in culture and religion in the Levant and Anatolia. The topic of his PhD is on two shared pilgrimage sites dedicated to St George in Turkey and Lebanon.

In my presentation, based on recent interviews with the leadership of both the Kuftaro Foundation in Damascus, Syria and the Rehmania Institute in Haripur, Pakistan, as part of my (new) PhD research project “Sufi Shrine Institutions in Syria and Pakistan in times of peril—Leadership Succession, Transnational Networks & Organizational Continuity”, I will reflect on the relationship between the health of the institution and the bodily health and existence of its leaders. I will first reflect on the relationship between the leader of the Kuftaro Foundation, Sheikh Salah Kuftaro and the health of the foundation itself, within the context of the Syria crisis. Sheikh Salah Kuftaro was expelled from the leadership of the shrine institute (and imprisoned) because of non-compliance with the Syrian regime’s leadership, henceforth placing the institute, together with the overall conditions of the war and crisis in Syria, in a comate state. Beyond general reflections on the Kuftaro institute as a ‘body’ in times of war and crisis, I will also touch on at least a theoretically interesting paradox, which stems from Sheikh Salah Kuftaro’s continuous mantra to ‘depersonalize’ the institute and its leadership and to further institutionalize it. His ‘modern’ move to reform the institute as to channel the original personalized leadership that was characteristic of his father, former grand-mufti Sheikh Ahmad Kuftaro, henceforth through the institution, he seems to somehow ‘mechanize’ the bodily functions of the institute, as such possibly undermining its spiritual ‘heart’. As such I will reflect on the ‘self’ in the context of leader and institute. Second, I will reflect on the leadership of the Rehmania Institute in Haripur, Pakistan. Its current leader Sheikh Ahmad Rehman is ill himself. Based on the mystical medicinal tradition that he continues at his institute, of which I will give some examples, I will have him reflect on his own illness and how that relates to the general health of the institute he leads. As such I will touch on some central sufi Islamic understandings of wholeness of the body and soul, through its actual manifestation at the institute.

**Ruben Elsinga** is a PhD candidate at the Erasmus School of History, Culture and Communication (ERHCC), Erasmus University Rotterdam (EUR), the Netherlands. Ruben Elsinga (MSc International Relations, LSE; BSc Political Science (Cum Laude), University of Amsterdam) developed synchronically expertise in the inter-disciplinary social scientific academic field—with a key interest in Religion & Politics, Education, Citizenship and Civilization, in the Middle East and the Islamic World—and as an initiator and program manager of academic, social and cultural initiatives in and on the Middle East, and particularly in Syria and Lebanon, where he is currently living.

Giulia GALLUCCIO (École des Hautes Études en Sciences Sociales), ‘The Video Representations of the Body and the Self during the Syrian Conflict. Is it about Islam?’

My PhD project is focused on the media coverage of the Syrian conflict and on the productions of narratives of war and, consequently, of the war of narratives these productions have entailed since the beginning of civilian protestations (March 2011). A media obsession on Syrian events has been triggered since the beginning of the protestor movement and a multitude of videos are available on international mainstream media and on Youtube. The latter contains a vastness of material that constitutes the first obstacle in creating an analysing corpus. Nevertheless, these videos represent an empirical and priceless documentation giving an access not only to the events on the field, but also to the reflection of a ‘way to be’ in these events. The nature of videos changes in relation to whom have the camera. Sometimes they are pacific demonstrators, others are ‘rebels’ under the umbrella of the Free Syrian Army; others are connected to the jihadist nebulous. The context and the evolution of events play a crucial role in the manner in which these actors use the camera and change their use of it. Excluding all violent material, in my proposal, I would like to analyse two aspects of different actors’ videos in a precise context of the Syrian conflict: in one hand the contents of their declarations: which identity, which speech and which imaginary they convene? In the other hand their use of camera, which construction of the video, which staging, which use of the body?

**Giulia Galluccio** is a PhD candidate in Social and Political Sciences of the Middle East at the École des Hautes Études en Sciences Sociales in Paris. Her research focuses on the war of narratives during the Syrian conflict, analysing a vast corpus range from international mainstream press and new media. With an academic background on Arabic Philology and Modern and Contemporary History of Arab Worlds, she has worked for several periodicals (Afkar/Idées; Arablit) and has been research assistant at the European Institute for the Mediterranean. She currently works in Paris (CNRS/IISMM).

Hala GHONAME (Philipps-University Marburg), ‘The Unified Paradigm of the Body and the Self: Iconographic Art of Islamic Sufism’

Islamic Sufism is one of the richest arenas of research when examining the very rare, yet distinguished iconographic side of Islamic art. There has been a pervasive hypothesis among many scholars to consider Islamic art as aniconic. This hypothesis can never be considered as the absolute axiom for Islamic art. Aniconism sounds very

stereotypical when judging this huge and diverse artistic output. It definitely ignores the whole body of pictorial and representational artistic production in the historically known and geographically defined lands of Islam. Moreover, it overlooks the diverse cultures enclosed within the Muslim frontiers and even the development of the religious attitude towards the concept of iconography in Islamic art.

In this presentation, I will be covering one example of Iconographic Islamic art that does not separate the faith from the art, the spirit from the practice, and the body from the self. Sufi Iconographic branch of Islamic art is a unified paradigm that exhibit the universal definition of art as a creative course of actions in the expression of frame of mind, feeling, or spirit (Rader, 1965, p. XVI). Sufism is a fundamental spiritual movement that contributed and enriched all aspects of Islamic culture (Nasr, 1987, p. 12). It played a significant role in Islamic arts from poetry, music, and dance, and developed to include representational art from miniatures to the modern life size paintings.

Not only does Sufi Iconographic art transmit the image of the sensual dance of the whirling Dervishes, but also the Physical, spiritual, and philosophical experience of the Ulema and Zahedeen. It reflects a whole set of visual structure that can reshape our perception of the Muslim cultures and Islamic art.

**Hala Ghoname** obtained her MA at the University of Hawai'i at Manoa in Art and Architectural History, and the Preservation of Ethnic Minorities Cultural Heritage. Her MA Thesis Sini Calligraphy: the Chinese Muslim Script was published by Lambert in September 2015. Since March 2016 she works on her PhD Thesis at Marburg University, entitled: 'The Wāli's Soft Power in Europe: Orientalists' Portraits of Muhammad 'Alī Bāshā; Between Historic Documentation, Political Propaganda, and the Sa'eedian Paradigm of Orientalism'.

Aurora GONZÁLEZ ARTIGAO (Universidad Autónoma de Madrid),  
'Women's body and religious transgression in Al-Andalus'

In Al-Andalus, as in many Islamic societies, rules regulating women's behavior, whether sexual or non-sexual, were strongly rooted in religious sources such as the *Qur'ān*, and *hadīth*. Within *hadīth* literature, in the *Sahīh* of al-Bukhārī it is included a famous narrative having to do with gender in which it is said that the Prophet Muhammad 'cursed the women who imitate men and the men who imitate women'. Nonetheless, this assumption—clearly related to the body and the self—not always was respected along the history of Al-Andalus, as many chronicles portray. The aim of this paper is to illustrate cases such as a bearded woman in Tudela,

which represents how the link between rules and the social reality was, sometimes, diffuse. In addition, we want to highlight how women's body was subject to Islamic religious and social norms and which were the consequences for those who transgressed the law. There are many works about the normative where the Andalusi women were framed, but not many of them discuss their role in violent situations, and the perception of their body. The paper will be focused on Al-Andalus between 9th and 12th centuries due to the special context of conflict and continuous clashes with the Christian kingdoms, especially in border areas, where the exceptional situation forced the development of unusual social dynamics.

**Aurora González Artigao** holds a MA in Hispanic Medieval Studies from the Autonomous University of Madrid. She works in CSIC with a Spanish Ministry of Education doctoral contract. Her PhD project is supervised by Maribel Fierro (CSIC) and by Carlos de Ayala (UAM).

Nelleke HONCOOP (University of Amsterdam), 'Faith-based fashionistas' style guide: The conceptualisation and depiction of modesty in an Islamic modest fashion magazine'

Aiming to bridge the gap between Islamic or Religious Studies on the one hand, and Fashion Studies on the other hand, this presentation addresses the contemporary phenomenon of Islamic modest fashion. The year 2016 witnessed the ground-breaking 'coming-out party' of modest fashion during *Istanbul Modest Fashion Week*'s first edition in May. In September that year, history was allegedly made by Indonesian fashion designer Anniesa Hasibuan as the first to feature every single outfit on *New York Fashion Week*'s catwalk with *hijab*. According to international fashion magazine *Elle*, Hasibuan's collection signified yet another win for modest fashion movement. Various Qur'anic verses prescribing modesty in both behavior and dress for Muslim men and women, and normative interpretations of these verses by Islamic scholars and jurists across different times and places, may only partly influence contemporary Muslim women's sartorial practices. A dense web of social media, including Facebook pages, Instagram accounts and blogs dedicated to modest fashion, showcase a great variety of fashionable styles of Islamic dress and provide advice and commentary on different ways of dressing both fashionably and Islamically (Tarlo & Moors, 2013).

Focusing on the conceptualization and depiction of 'modesty' and 'modest fashion' by an online Islamic modest fashion magazine, *COVER Magazine*, this paper examines the role of modern media in Muslim women's quest to dress in compliance

with both the religious obligation to modesty and their desire to follow current fashion trends.

**Nelleke Honcoop** is a first-year ResMA student 'Religious Studies' at the University of Amsterdam and specializes in the topic of 'Dress and Religious Identity'. She is particularly interested in the contemporary phenomenon of Islamic modest fashion. Honcoop currently works as an intern at the Textile Research Centre, Leiden, The Netherlands.

Tess HORLINGS (University of Groningen), 'Finding Ways into the Transcendental: When Overwhelming Physical and Emotional Experiences Meet in Mecca'

Through current globalization processes, a new category of pilgrims is emerging. The still growing group of people who are able to travel world-wide is also reflected in possibilities for Muslims to participate in the Hajj. But where buying travels can be linked to a perceived 'Western' type of consumerism, the buying of the Meccan pilgrimage seems to be an 'Islamic' way of spending money. This presentation will deal with the common ground between the physical and the emotional experiences of the Hajj, the perceived 'Western' consumerism that is embedded in religious tourism to Mecca and the blurred conceptions of what is 'sacred' and what is 'mundane'. How do contemporary Muslims deal with Mecca seemingly getting closer, instead of it being a dot on the horizon? This topic will connect the main themes of the Spring School in Sarajevo: the Islamic pilgrimage as an overwhelming bodily experience to get closer to the emotional self.

*After studying Middle Eastern Studies and working at MasterPeace and the Dutch National Police, Tess Horlings commenced the Research Master's program on Theology and Religious Studies at the University of Groningen. While focusing on Contemporary Islam and (Inter)national Security, she hopes to connect the perceived different 'Western' and 'Islamic' worlds.*

Priyanka HUTSCHENREITER (School of Oriental and African Studies, University of London), '(Un)veiling: shaping the self and the body through ambiguity'

My doctoral work focuses on Muslim Bangladeshi encounters with religious ambiguities in their everyday, how they deal with these according to their personal ethics, and how their personal ethics are simultaneously shaped by such encounters. Looking through the lens of anthropology, I am thus unearthing how

Muslim individuals in Bangladesh construct their self. Integral to this exploration is the interaction of the self and the body, and particularly the interaction of ambiguity, ethics and the body in the everyday. This presentation deals with a particular encounter with Bangladeshi (and wider South Asian) bodily expression of Islam, namely what I term (un)veiling. Common in various parts of South Asia, many Muslim women will loosely veil using their *chador* (shawl), *dupatta* (shawl), or *achol* (end of sari), only to let it fall and replace it over and over again. As I am in the pre-fieldwork stage of my research, I cannot offer definitive answers to the ontologies, grammars, and logics that underlie this continuous movement of (un)veiling in the everyday. Instead, I here explore how (un)veiling, as a form of ambiguity, might be used to construct the self in the everyday. At the same time, I question the gendered position and body of myself, the ethnographer, experiencing (un)veiling from afar. By focusing on this particular image of (un)veiling, I invariably explore wider questions applicable to my research and the anthropology of Islam as a whole. What may ambiguity in a Muslim context look like? How can ambiguities in religious praxis affect the body? At the same time, I ask how ethics and the construction of the self shape the communal or social body. How do individual physical manifestations of Islam influence each other, or not? And how do different embodiments of Islam coexist in the same space?

**Priyanka Hutschenreiter** previously read at the universities of Durham and Oxford, and is now a doctoral candidate in anthropology at the School of Oriental and African Studies in London. Her research interests include religion, lived Islam, ethics, ambiguity and contradiction, social movements and political imagination, gender and sexual violence.

ISTIQOMAH (University of Groningen), 'Diasporic Return and its Impact on the Body and the Self: A Case Study of Female Arabs of Ambon-Indonesia'

The first time I met my informant, Sharifa, a wife of a traditionalist *sayyid* preacher, in Ambon in 2012, I noticed that she wore a headscarf covering only her head and shoulder like most of the veiled Indonesian female Muslims. Three years later when I made my last visit to her after her return from Hadramaut, Sharifa performed herself with a black *burqa* (face cover). This phenomenon may not be the case before the 1990s. The last two decades have shown a growing interest of the descendants of the Hadrami migrants in the diaspora to visit their ancestors' homeland as a result of the renewed connection between Indonesia and Hadramaut. The Hadramis' travels to Hadramaut in fact have had transformative

impacts on several aspects of their lives. This paper tries to examine how diasporic return affects the body and the self of the female Hadramis of Ambon in their (re)articulations of religiosity in their everyday life practices, and how these articulations reflect both continuity and change of symbolic embodied practices. Instead of drawing on Pierre Bourdieu's conception on embodiment, *habitus*, which seems to be somewhat static, I employ William H. Sewell's reformulation of Anthony Giddens' theory on structuration in order to reflect on changes in religious practices, and thus argue that Islam is not only linked to embodied practices, but its embodied articulations might also be altered, modified, negotiated, and contested due to a particular form of agency (e.g travelling as diasporic return). In this regard, my main aim is to contribute to a particular debate on how diaspora should be understood in terms of practices (agency and structure) within specific historical times and spaces, and relate this with a general topic of the NISIS Spring school.

**Istiqomah** holds a MA in Islamic Studies from the University of Leiden, and is currently PhD candidate at the faculty of Theology & Religious Studies of the University of Groningen. Her PhD research is entitled '*The Hadrami Arabs of Ambon: an Ethnographic Study of Diasporic Identity Construction of Everyday Life Practices.*'

Farah Nuril IZZA (Radboud University), 'Religious practices and women's body: Dialectic of spiritual and cultural aspect during pregnancy in Javanese society'

During pregnancy, women need to have a good condition for their body. Some usual efforts to maintain their condition are doing some gyms or other exercises. However, these practices are not enough because those only affect more on their physical health not psychological health. They need more to maintain their psychological health because it affects the condition of the mother and the foetus. One way to maintain psychological health is through spiritual practices or rituals like Muslims usually believe.

In Indonesia, in Javanese society, some Muslim communities maintain the psychological health of pregnant women's body by performing some rituals. There are two rituals performed as the common tradition, namely *mapati* and *mitoni*. *Mapati* is performed during the fourth months of pregnancy before the foetus receives a soul. The ritual is held by inviting some neighbours to pray and to recite particular verses of the Qur'an. When the woman reaches her seventh-month pregnancy, *Mitoni* is performed to prepare the birth by several steps such as showering ceremony to purify the body, reciting the Qur'an, praying, and feasting.

This study will present the assimilation of Islam and local culture in Javanese society, reflected in the way of how people maintain woman's body during the pregnancy through spiritual practices.

**Farah Nuril Izza** is a first-year doctoral student in Islam studies at Radboud University, with study concentration on religious practice based on the use of *The Qur'an* among Muhammadiyah and NU communities in Indonesia. She received an MA in the same field from Syarif Hidayatullah Jakarta, in Indonesia. She has been engaged in a various program regarding Quran and hadith studies since 2006. Her research interests are the *Qur'an*, the *hadith* and Islam and local culture in Indonesia.

Dženita KARIĆ (School of Oriental and African Studies, University of London), 'The search for the *barakat*: the self, the body and the holy places in the Ottoman Bosnian Hajj literature'

During the 17th and 18th centuries, a large number of works related to Hajj experience were written by Bosnian religious scholars, but also by traders and merchants. This Hajj literature (a broad term which encompasses a large number of treatises, guidebooks, travelogues and ritual works) reflects an increasing awareness of different types of places, including those that bring the special blessing or *barakat*. Therefore, in order to prepare the pilgrims for the obtaining of the blessing, the authors of *adab* works such as *fada'il* (virtue) treatises compose works which show the importance of bodily performances that bring the seekers closer to the spiritual goal (Imam-zade, 1661). In some Hajj treatises, the objects such as the Black Stone are anthropomorphised and presented in the shape of a Sufi shaykh to show their significance (Abdullah Bosnawi, 1644). At the same period, bodies start to matter for a very mundane reason: the travelogue authors describe their daily necessities on the way to Hajj, and mark the presence of Others. The Hajj experience is no longer presented in a form of a ritual manual; descriptions of time, place and bodies start to matter. This paper will try to show how Hajj literature of this period shows the rise of the new self-in-writing which describes both the sacred and mundane in a ritual.

**Dženita Karić** is a PhD candidate at the Department of the Languages and Cultures of Near and Middle East, SOAS (University of London). Her publications include contributions to the Oxford Encyclopedia of Islam and Women (ed. Natana J. Delong-Bas), British Journal of Middle Eastern Studies and Journal of Muslims in Europe.

Dorien LANTING (University of Groningen), 'Intoxicated on the gallows: An inquiry to the status of Husayn ibn Mansur al-Hallaj'

Husayn ibn Mansur al-Hallaj (858-922) truly shook up the evolution of Sufism. He revealed knowledge which his fellow Sufis deemed inappropriate for the uninitiated, expressed an intoxicated lifestyle and claimed he had reached *tawhid*, unity, with God. For all this, he paid with his life. Hallaj got whipped until unconscious, his hands and feet were cut off, tongue torn out, eyes plucked and he was eventually hanged on the gibbet. Yet during his trial and first molestations, at least while still conscious, this Persian Sufi mystic is said to have been laughing and dancing, appearing happy to meet his tragic fate. Hallaj expressed a supreme longing to physically suffer, and to become completely obliterated in God. What do we make of statements attributed to him such as: 'I am the Truth' or 'There is nothing in my cloak but God'? What was the role of the body to this 'intoxicated' Sufi? Diving into the compelling subject of sobriety and intoxication within Sufism, this study explores the status of a controversial but influential person within Sufism.

**Dorien Lanting** started her research master Religion and Culture in 2016 at the University of Groningen. She is a junior member of NISIS and her research so far has been focused on Sufism and the interaction between early Islam and non-Muslims.

Gang LI (University of Groningen), 'The Issue of Hair-cut among Women Muslims in the Republic of China: A reflection of Muslim's interpretation of Shari'a in the social and political context of China'

As the majority Muslim group in China, the Hui discussed the issue of hair-cut for Muslim women on their own newspapers as well as magazines in the 1930s, in which the Hui scholars, Muslim clerics and students published articles to participate in the discussion. Based on the 'authentic' sources of their jurisprudential school (*Shari'a*), the participants put forward very different opinions on the issue. I would try to investigate the discussion by answering how the whole process started and developed, what it meant for a Muslim woman to cut or not to cut her hair in terms of interpreting *shari'a* in that specific context, and what was its socio-political background and significance. In this regard, I would like to show the relevance of *shari'a* and the hermeneutic approaches people used to interpret it within the broader context. Furthermore, I would like to relate the issue in question with the situation of Muslims in Xinjiang where the government is

making ‘the good Muslims’ by regulating how they should dress themselves, so as to see how Muslims in China define their own identities of being a Chinese and a Muslim.

**Gang Li** obtained a MA in law (jurisprudence) at Xinjiang University, P.R. China, and his second MA in Studies on European Union and Central Asia in the International System at Centre International de Formation Européenne, Institut für Europäische Politik in Germany. He is currently doing a double-PhD with the University of Groningen and Friedrich-Alexander University of Erlangen-Nürnberg, focusing on the issue of the relationship between Islamic law as living law with state/official law in China.

Dorieke MOLENAAR (University of Amsterdam), ‘ISIS’ Bodies. How the body is presented in two online English magazines published by ISIS’

*Dabiq* and *Rumiyah* are two online magazines distributed by ISIS’ media centre Al Hayat. The authors aim to inform English-speaking audiences on the activities of ISIS in Syria, Iraq and the rest of the world. Addressing Western policy makers, want-to-be ISIS-fighters and others, the magazines draw the boundaries between ‘real’ Muslims and the unbelievers. They use interpretations of the Quran and hadith to advocate their views. The body of both believer and non-believer play a significant role in the content of the magazines.

In this paper images and the textual content will be analysed. What exactly is the role of the body in these magazines? And how does the body of a believer looks like? These questions are answered during the presentation by giving examples of images that show dead bodies of believers and unbelievers. These corpses are differently presented. Besides these images and articles about fighters and the enemy, the disciplining of the body is a theme. Articles on how to behave during Ramadan, the modest women and the beard are discussed in the magazines.

In my view the body can be seen as a polemical object. The question that I attempt to answer is how the body is used to draw boundaries between the believers and the unbelievers as defined by the authors of *Dabiq* and *Rumiyah*?

**Dorieke Molenaar** is currently following the Research Master Religious Studies at the University of Amsterdam. Her primary focus is (Islamic) community and (digital) communication. She obtained her Bachelor degree in Religious Studies at the UvA, where she also studied Anthropology and completed an Honours Programme with an emphasis on Digital Humanities.

Atta MUHAMMAD (University of Leeds), 'Islam, the Body and the Self: The Perspective of Sufism'

The goal of Sufism is to go from the outward to the inward in pursuit of an authentic spiritual life. Sufis try to understand God, al-Zahir (the Self-revealing), by gaining access to al-Batin (the Hidden), and through al-Batin to be able to come closer to understanding God. The aim of this paper is to highlight the perspective of Sufism in connecting aspects of Islam as a system of spiritual practice, the body as the embodiment of that practice, and the self as the subject undergoing spiritual and bodily change. For Sufis, the body has especial importance in being where the soul resides, which Sufism develops through spiritual training. When the soul is illuminated by the divine Spirit, the body is also irradiated by the light of this Spirit, after which the body becomes an outward source of *baraka* (grace), in the case of those men and women who have come to realize who they really are (Seyyed Hossein Nasr, 2007). The body also becomes the physical and tangible external form that preserves and reflects the Spirit within. It is the body which encloses the heart, where beauty and the wisdom of God reside, for which Sufis strive. This is the place where the Sufis find themselves, safe from worldly problems which could distract them from remembering God. After overcoming the temptations of the self, the Sufis become aware of the existence of the 'I' of a Supreme Being within them, which gives them consciousness and light. These are the interconnecting themes that I will explore in this research paper.

**Atta Muhammad** is currently a student of PhD in the department of Arabic, Islamic and Middle Eastern Studies, University of Leeds. He is a holder of a prestigious scholarship from the Punjab Higher Education Commission in Pakistan. His research interests are in Islam, Islamic history, and Sufism.

Adrian Elías NEGRO CORTÉS (University of Extremadura), 'Parias, how to justify the unjustifiable?'

The parias are payments done by Muslims to Christians in Medieval Spain from the 11th century to the 15th century. But they did not begin in Spain, we have proof of payments done by Mu'awiya, the first Umayyad Caliph to Byzantium as early as 659. The main aim of this presentation is to think about how this could be justified by Islamic Law.

We have some *ahadith* from the Prophet which have been used to justify these payments. The Prophet made agreements with some tribes in the Arabian Peninsula

and also once thought if He should pay tributes in order to lift a siege put by His enemies to Medina in 5 (626/627).

But mainly we will analyse the works of two main Islamic jurists, Muhammad al-Shaybani, who is widely recognised as the first writer who dealt with International Law and Al-Mawardi. Also some law precedents come from Spain, like the famous *fetwa* issued in Al-Andalus in the last decade of the 11th century which allowed the Almoravids to depose the Taifa kings. Likewise, we will show the interpretations done in the 20th century by Majid Khadduri and Muhammad Hamidullah about this issues. The main interpretation is that the payments when Muslims were severely outnumbered and behind in military capacity were perfectly justifiable.

**Adrian Elías Negro Cortés** is a PhD Student in the University of Extremadura (Cáceres, Spain). He holds a BA in History and Humanities (Cáceres, 2013) and a MA in Medieval Studies (Madrid, 2014). He is currently working on his PhD Thesis and teaching some undergraduate courses in Medieval History.

Müge ÖZOĞLU (Leiden University), ‘Politicisation of the Male Body in Late-Ottoman Turkish Literature’

Modernisation has been of primary importance to-, and has been variously represented in Ottoman-Turkish literature since the second half of the nineteenth century. These representations mostly focused on female protagonists in general, and the female body in particular. This paper, however, suggests analysing the male body, which was also, but less often, instrumentalised by-, and critically bound up with Ottoman modernisation.

Ömer Seyfeddin's short story *Kesik Biyik* (*Trimmed Moustache*, 1918) is a good example for discussing modernisation in relation to the male body. It narrates the story of a young man who has his moustache trimmed American-style in order to follow the latest fashion. In this paper, I will discuss religious connotations and different cultural interpretations of moustache trimming in Islam and in the process of modernisation and identity formation. Besides, making use of the well-established analogy between trimming and castration, I will explore the way in which *Kesik Biyik* allegorically represents the Ottoman Empire's socio-political anxieties as castration anxiety. In doing so, I will read the act of moustache trimming as a metaphor for castration that reflects the late Ottoman Empire's socio-political 'castration' in world politics. Furthermore, I will investigate the way in which Ottoman modernisation is embodied in the male body and fetishised by means of the American-style trimmed moustache in order to overcome the

socio-political ‘castration’ of the Ottoman Empire. By placing Western modernity and Ottoman modernisation within the frame of masculinity, this paper illustrates the extent to which discourses on masculinity were interrupted and challenged by modernisation.

**Müge Özoglu** obtained a MA in Comparative Literature (Asia/Africa) at the School of Oriental and African Studies, University of London, in 2011. Currently, she is a PhD candidate at LUCAS, Leiden University. In her research, she explores questions concerning the representations of Ottoman masculinity under the influence of European modernity at the turn of the century.

Anthony Teke QUICKEL (Philipps-University Marburg and Aix-Marseille Université), ‘Sustaining the body in Mamluk Cairo: food, markets and the *Hisba*’

Nothing is more critical to the sustenance of the body than foodstuffs. For that reason, the Mamluk regime—like others—attempted to guarantee the maintenance of the food supply, ensure the regulation of food quality and kind, and direct the distribution of food goods to market. In doing this, it carried out the necessary political and economic functions related to the food economy, i.e. preventing riots from famines and price inflation as well as running an agrarian economy. However, in ensuring supply, quality, and distribution the Mamluk sultanate also fulfilled a role which gave it a religiously-based legitimacy. Through the institution of the *hisba*, the regime was able to enforce prices, guarantee the *halāl* production and quality of food goods, regulate forbidden items, and enforce acceptable social and religious mores in the public markets. In doing this, the *hisba*, as an institution, and the *muhtasib*, as its corresponding officer, functioned at the nexus of the body and food in Mamluk Egypt, with the *sharia* driving and influencing the transaction. In looking at these issues, this paper will explore the role of the *hisba* as it related to the food markets of Mamluk Cairo in order to better understand both the prescriptive values that religious injunction placed on the foods and processes that fed the body as well as the normative goings-on of the system designed to implement them. In so doing, it is hoped that food may be understood as an essential good around which religious values, economic activity, and political expediency occurred in the process of feeding the body.

**Anthony Quickel** holds a MA in Middle East History from American University in Cairo. His MA thesis bore the title: From Farm to Fork: Transformations in the Distribution of Food in Mamluk Cairo (1250 - 1517 CE). He is currently a Research

*Fellow at Marburg University and is preparing a PhD under the joint supervision of Prof. Dr. Albrecht Fuess and Prof. Dr. Nicolas Michel. His research concentrates on ‘Exploring Patterns of Book Ownership among Merchant Groups in 16th-17th Century Cairo’.*

Vanessa ROSE (Université Paris I Panthéon-Sorbonne), ‘Rupture and Continuity: The Relation to the Body in Ninth-Century Abbasid Art’

The human representation in the early Islamic period is not a key question. While aniconism is commonly associated to Islam, it appears to be more a mark of differentiation with other religions and their iconographic tradition than a forbidden thing. Muslim artists created a new visual culture and a new identity, an important stylization of shapes, metaphoric references and eastern links at their paroxysm under the early Abbasid caliphate. The 9th century seems to be the paroxysm of aniconism in the early Islamic period and in the Abbasid time, but the question of representation is more complex and deeper. It is important to wonder what the relation to the body was in 9th-century Islamic art. It is an unexplored and important issue in the golden age of the Abbasid caliphate that I propose to present.

The Abbasid Empire, from 750 to 1258, is a time between rupture and continuity for artistic productions. At that time the style of the late antiquity of the Umayyad art was abandoned but the aniconism on the religious buildings was perpetuated. In the same period the human figuration on frescoes on the Umayyad desert castles continues to exist in the Abbasid time. Moving the capital from Damascus to Baghdad then Samarra from 836 to 892 modified the influences, references and the roots of the artistic productions. The eastern influence of Sassanid Persia was highlighted by the Abbasid power. Samarra is a unique example of a preserved caliphal capital city of the Abbasid period that can be used to study and understand the art of the 9th century in Islam. In this context, it is evident that the human representations were reserved for the caliphal palace. Women dancers were painted on the walls of the harem of the caliphal palace of al-Mu'tawakkil, the Dar al-Khilafa, in Samarra. Far from the style of Antiquity of Umayyad art, the Abbasid artists develop an oriental local style in the Samarran frescoes. At the same time aniconism is perpetuated in religious places and human representations are missing in the other media. The art of the Abbasid 9th century seems to be more metaphoric and emphasizes the personal and moral qualities of the caliph. The style of Samarra between an eastern local style influenced by the Sassanid art and the new visual identity of the Abbasid period emerges and encourages the representation of birds. If the human and realistic representation is not important, the representation of self

and qualities seems to be encouraged at that time. The birds' representations would metaphorically convey the ideas of power, wealthiness, and daily renaissance like the lusted tiles of Samarra. The influence of the Sassanid and Central Asian art is important in this artistic period.

This presentation is a part of my thesis research about the tiles from Samarra and their integration in a larger scale of the 9th century Abbasid art. I will explain the multiple problems linked to the question of the representation of human body, the self and figuration at that time in the Islamic world and the particularity of that period between metaphoric representation, local style of human figuration and lack of representation.

**Vanessa Rose** has a training in Law and Art history. She is currently preparing a PhD in Islamic archaeology and Art history at University Paris I Panthéon-Sorbonne on the origins of architectural tiling in Samarra.

Merima ŠEHAGIĆ (Berlin Graduate School Muslim Cultures and Societies/ Freie Universität Berlin), 'The Process of Resettlement from the Perspectives of Bosniak Migrants. A narrative analysis of self-presentation and coping strategies in Germany'

Due to the political character and great complexity of the Bosniak identity, the migration of Bosnians has been, and remains of particular interest for social scientists. Anthropological and historical studies have put the emphasis on the policies of communist regimes in order to explain the developments in Balkan Islam. Their efforts enable us to develop a better understanding of the specificities of the Bosniak group (Bougarel 2007: 340). This paper investigates the personal narratives of Bosniaks who permanently settled in Germany due to the Bosnian conflict in the early 1990s. The focus lies on the developed tensions between integration into a Western society and feelings of attachment to the country of origin.

In the study of identity, a notable shift occurred from the study of the identity of groups to the study of the multiple identifications of individuals, who are moving from different cultural contexts. According to Toon van Meijl and Henk Driessen (2003), the main questions raised in this respect concern "the relationship between multiple identifications within individual constructions of the self". The self is not perceived as an entity here, but as a process reflecting on personal experiences, and it is a result of becoming self-aware and self-reflexive about one's place in the world. Therefore, the concept of self is defined as an individual's mental representation or as a self-representation (van Meijl and Driessen 2003: 20). This project aims to

investigate the concept of identity and the self within a context of forced migration. Most ethnographic accounts on Bosniak migrants focus on organized migrants, referring to those who are active members of a Diaspora organization. There is however a relative invisibility and exclusion from scholarly attention on the section of Bosniak refugees who do not have such transnational connections (Jansen 2008: 185). Therefore, with this research I aspire to contribute to this relatively unstudied scientific domain.

**Merima Šehagić** is a Doctoral Fellow at the Berlin Graduate School Muslim Cultures and Societies. She completed her MA degree in anthropology in 2015 at the University of Amsterdam. Her special interests include self and identity, migration and gender studies, and in particular post-war Bosnia and Herzegovina.

Pape Serigne SYLLA (École des Hautes Études en Sciences Sociales), ‘Sufi Islam and servitude of the body: a focus on the Muridiyya brotherhood’

As the followers of most of the religious and particularly Islamic traditions, the Sufis are aware that the body cannot be neglected when one tries to reach the Divine. This relation to the body includes two interlinked crucial aspects. One, highly-rated, can be considered negative: it is the fight against external temptations that implies the training of the body and ascetism (*Zuhd*). The other is positive, when the body participates in the mystic work by attitudes or by specific techniques: the repetitive evocation of the name of God (*Zikr*), redeems (*khalwa*) etc. The body occupies a central place in the practice of Sufism in the sense that it is at the same time source of detour through sins (fornication, malicious, gossips) and in a different way, an archetypal springboard to affect the graces by means of the prayer, the religious singings (*Zikr*), among others. Within the Sufi brotherhood of sub-Saharan Africa « Al Muridiyya », the ascetic consciousness of which is based on work and saving, considered as main sources of spiritual blooming, the importance of the body is unequivocal. If the absolute end is for the Murides to offer one’s status in the uniqueness of the Being (*Wahdatul Wujuud*), the inescapable way to reach it is other than the use of various operational functions of the body. In *Al Qawaa-id-l’ashra*, an Abu Hamid Al Ghazzali’s work, the binding aspect of the body towards aspirants in the graces is exactly evoked. At the same time, the use of the body under a positive aspect is necessary in the spiritual progress of the Sufi followers. Besides, it would not be inaccurate to assert that the doctrine of muridism and its application lean in principle on the body. It would be necessary to feel him through the work to acquire ‘Luck’. If the aspirant

succeeds in freeing himself from his carnal desires of comfort, from sexuality or still from food, better this one amounts to the highest spiritual postures. Our objective is to show, first, how the religious ethic of muridism brotherhood is based on work and saving and how it has given a major importance to the body in its negative aspect .

**Pape Serigne Sylla** is a PhD candidate in Anthropology at École des Hautes Études en Sciences Sociales (EHESS) in Paris. He is attached to the Institut des mondes africains (CNRS/Paris I) and is also the coordinator of the Collective of research and critical thinking on sub-Saharan Africa (CRCA). His research interests are about Sufism and transnational identities.

Dr. Alberto TIBURCIO URQUIOLA (Philipps-University Marburg), ‘On Images and Dietary Restrictions in Shi’i-Christian polemics (1600-1722)’

Between the beginning of the 17th century and the turn of the 18th, a cycle of religious polemics took place across the Mughal Empire, the Vatican, and Safavid Iran. This cycle originated with the work of the Jesuit Jerome Xavier at Akbar’s court and culminated with the work of the convert ‘Ali Qulī Jadid al-Islām at the court of Shah Sultān Husayn. This paper will analyze the discussions surrounding some of the aspects of these polemics that deal with issues of corporality. I focus on the discussion on iconoclasm and imagery, as well as on issues of dietary restrictions, and on the theological implications of communion and its condemnation as a sort of pantheism. I will argue that the way in which ‘Ali Qulī in particular framed his refutation not only as a rejection of the Christian understanding of the representation of the body and the theological engagement of images, but also as an implicit condemnation of heterodox Islamic doctrines condemned by most of the Shi’i ‘ulamā’ of the late Safavid period. In so doing, my paper seeks to explore the limits of materiality of representation in Shi’ism as understood by different factions at a pivotal moment (late 17th century) when Akhbāris and Uṣūlis were struggling to define the path towards Shi’i orthodoxy.

**Alberto Tiburcio** just completed his PhD at the Institute of Islamic Studies, McGill University, with the thesis ‘Ali Qoli Jadid al-Islam: Conversion and Polemics in Late Safavid Iran’. His field of research, broadly speaking, revolves around cross-cultural contacts in the Iranian South and the Persian Gulf in the Early Modern Period. Since Mid-2016 he works as post-doctoral researcher in the German-French (ANR-DFG) project: “Dynamics of Transmission (DYNTRAN): Families, Authority and Knowledge

*in the Early Modern Middle East, 15th-17th Centuries” at Marburg University. His research concentrates on “Processes of conversion and interreligious polemic in the Safavid period.*

Hanife ULU (Istanbul Bilgi University and CSIC), ‘The Bodies of Muslim Patient Women in the Context of Modernism: Representation in the late Ottoman Empire’

The word of body brings to mind unconsciously the body of woman; in other words, both of them are not thinkable separated from each other. The body became a used object because of the fact that the discourse of the new power that developed in the 19th century is based on sexuality. In my case, the bodies of Muslim women were used as tools to represent and show the modernism progress of Ottoman Empire. This work is based on the album records that consist of the photographs of Muslim patient women in the new facilities of the Haseki Women Hospital opened in 1843 in Istanbul. These photographs present the cured patients next to glass jars containing the tumors removed from their abdomens. Women in the photographs are with hijab but their abdomens are uncovered. This album that has unusual place in gender history of Ottoman Empire is especially very important to explain the gender role in the representation of modernism in Ottoman Empire. Also, if we evaluate this collection in broad frame, we can find very significant dynamics in the context of Islam, gender and body so with using these photographs, I will focus on some questions such as what are the roles of women’s bodies in Islamic societies? What did these women represent? What is the relation between representation of modernism and women bodies in this context?

**Hanife Ulu** graduated from Istanbul Bilgi University, department of history. Currently, she is doing a master in the same department. She is writing her master thesis about Libyan women and divorce at CSIC in Madrid. Her main interests are gender and Islamic law especially in relation to the history of Al-Andalus and of the Ottoman Empire.

Zacky Khairul UMAM (Freie Universität Berlin), ““The Belgrade’s Elegy”: The Poetic Allusion of the Ottoman Expansion in the Balkans’

The portrayal of the Balkan conquests by the Ottomans frequently emerged as narratives originated from Constantinople and Anatolia. Otherwise, ‘local sources’ from the Balkans or European sovereignties are useful as counter-discourses. Very few, however, are sources that come from the ‘peripheries’ of the Ottoman Empire.

This presentation, therefore, will use an elegy titled as *al-Qaṣīdat al-lāmiyyah al-Bilghrādiyyah* written by a Kurdish scholar living in Medina, namely Muḥammad b. Rasūl al-Barzanjī (d. 1691) to narrate the story of the Ottoman conquest in the late seventeenth century. The elegy was composed during Barzanjī's companionship with the Ottoman Grand Vizier Kara Mustafa Pasha (r. 1976–1983) to conquer Vienna that was ended without success. He was apparently closed to the grand vizier with whom he encountered several times either in Constantinople or other cities.

The poetry can be used to explicate a colourful perspective on an Ottoman subjectivity which created the Islamic *jihād* and the identity-making of the imperium. The presentation, thus, shall emphasise on the bodily mobility of the author encountered physically with Ottoman nobles and warriors, as well as mentally with the Ottoman perception of holy war. Barzanjī's attachment to the Ottoman/Sunni power endlessly attached to his dedication to polemicise heretics including the Sunni response to the Jewish Sabbateanism occurred in 1666, antimillennial cognition of Sirhindī, and anti-Safavid/Shī'ite treatise. Thus, using classical Sunni canons as scholarly weapons, Barzanjī's intellectual embodiment authorised his relentless movement to support the Ottoman state (*al-dawlat al-`āliyya*) as eloquently choreographed within the *qaṣīda*. My penultimate goal is to examine poetry, history, and the physical, spiritual, and intellectual bodies of Barzanjī's personhood.

**Zacky Khairul Umam** is a PhD candidate in Islamic Studies at Freie Universität Berlin. His dissertation deals with entangled manuscripts/histories between Hijazi, Ottoman, Moroccan, Indian, and Southeast Asian geographies to understand the formation of Islamic thought in 17th-century Medina, by focusing on the oeuvres of Mullā Ibrāhīm al-Kurānī (d. 1690).

Abellia Anggi WARDANI (Tilburg University), 'Seeding peace through interfaith dialogue: Case study of conflict reconciliation in Ambo'

This presentation aims to examine the roles of Christian and Muslim leaders to promote reconciliation through interfaith dialogue, emphasizing on the faith-based diplomacy during peace processes in Ambo in the period of 1999–2004. In particular, this presentation analyzes the role of Ambonese Christian and Muslim leaders in seeding peace through three levels of action (Lederach, 1997) within the framework of interfaith dialogue, (a) Top Leadership, (b) Middle-Range Leadership, and (c) Grassroots Leadership. Each level of leadership provides salient

roles in contributing to the current common understanding and acceptance towards religious diversity in Ambon City. This way, interfaith dialogue becomes an important enabling factor that provides space and momentum for both conflicting religious leaders and followers to better express their common essence, yet in the same time tolerating their differences. Furthermore, this presentation also investigates the push factors that underlay the Ambonese Muslim-Christian leaders' collaboration for achieving peace settlements in Ambon especially during war time and high tension in the society.

**Abellia Anggi Wardani** is a PhD candidate at Tilburg University. Her research focuses on interreligious communities with special attention to the role of traditional markets in fostering sustainable peace in post-conflict societies. She holds a Master's degree in Management of Cultural Diversity from Tilburg University.

Fitria Sari YUNIANTI (Radboud University), “Let me cover my heart, not my body”—A discursive analysis of woman’s body and veiling: Identity and piety

To cover the body and to wear a proper dress are among the commands of Allah to Muslim women, stipulated in several verses in the Qurān. The terms *hijab* and *jilbab* are the most crucial terms related to that issue. In recent years, in Indonesia, wearing *hijab* or *jilbab* is identical with the identity of Muslim women and is a reflection of their pieties. This article examines women’s perception of the Qurānic verses commanding them to cover their bodies by wearing the *hijab* or *jilbab* based on two primary aspects. The first aspect is women’s understanding about the encouragement of wearing the *hijab* or *jilbab*. The Second point is women’s perception about the verses after they decide to put off their veil. In this study, the theory of religious piety and identity is used as a conceptual framework and discursive analysis as a method of analysis. This study will present a discursive analysis of women’s understanding of the verses of the Qurān—stipulating women to cover the body—and their perception of the verses after putting off the veil or covering only part of their bodies in contemporary Indonesia. This research is conducted by an interview with five keys informant among the student of Islamic Universities in Indonesia.

**Fitria Sari Yunianti** is a PhD candidate at Radboud University, the Netherlands. Her research is on ‘Translation as a Discursive Practice: A case study of Islamic Studies Books Translated from Arabic to Indonesian with Respect to Muslim Perceptions towards Christian and Jews’. She is member of NISIS Junior Research Council.

Ece ZERMAN (École des Hautes Études en Sciences Sociales), ‘Bodily performances of the modernity and the nation through photography in the first years of the Republic of Turkey’

‘My dear homeland, be sure!’ is noted in the caption of a photography of a newborn baby in 1920s. It depicts in fact Dr. Besim Ömer [Akalin], known as the father of modern obstetrics and gynecology in Turkey, who talks in the voice of the baby in a book he published on child-rearing. We might argue that this photo does not only represent a baby’s body but embodies in itself the image of a robust, strong, appropriate child, the child of the Turkish nation. In the first years of the Republic of Turkey, a considerable attention was given to the making of appropriate individuals/citizens/bodies of the new nation. The republican project was also a project that is directed to bodies, that aims to fabricate new bodies, a new generation. A first glance to some family photos from this period demonstrates also this aspect: in many photos we may see men and women practicing sports, dressed in a modern and appropriate way; affective, nuclear families, healthy children, ideal bodies—a visual vocabulary similar to that of the journal *La Turquie Kémaliste* (a journal published by the General Directorate of the Press of the Ministry of Interior in the 1930s and 1940s) that aims to spread the Republic’s self-representations deemed appropriate by the state. Focusing on such visual sources, this presentation aims to discuss how photography became a tool of performance of the ideal of ‘new men and women’ and the modern nation.

**Ece Zerman** holds a MA degree in history from Bogazici University and a M.Res degree in History and Civilization from the European University Institute in Florence. She is currently a PhD candidate at EHESS and works on the self-representation of an emerging bourgeoisie of Istanbul from the late Ottoman Empire to the early Republic of Turkey through self-narratives, visual and material sources. Since November 2015, she is co-organizing a seminar at EHESS entitled “Genre, corps et sexualité dans l'espace (post-)ottoman” (Gender, body and sexuality in the (post-)ottoman space).

## Notes



Design and layout: Laura Olber/InVisu

