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Black history depicted through dance



LINDSAY HUMPHREY: UHCLIDIAN

FOUR WOMEN: In celebration of Black History Month, members of the Texas Southern University Dance Company visited UHCL Feb. 24. The student dance troupe performed musical routines symbolizing the African-American experience in America. The recital began with a number representing their roots in Africa and subsequent slavery in the United States. Performances then progressed through the different eras, dancing to the music of the Harlem Renaissance's 1920s jazz, through the early rock and roll of Frankie Lydon's 1950s, to today's age of Hip Hop. **PICTURED:** Four women of different complexions: black, yellow, tan and brown describe their lives in America through dance. **FROM LEFT:** Theodesia Drummer, Sakkara Fox, Teidra Bandle, and Shanel Geathers.

Author seeks to bridge gap between Arabs and Americans

By MATTHEW SHAW
THE UHCLIDIAN

With daily doses of news and rumors from the Middle East, there is an intensifying need for Americans to investigate and understand exactly what the Arab and Muslim people are about.

Helping to educate and bridge the gap between the two worlds is Samar Dahmash-Jarrah, a Kuwait-born Palestinian-American. She is a well-traveled public speaker who has toured throughout North America, Europe and the Middle East.

Her book, "Arab Voices Speak to American Hearts," was released in May 2005. It chronicles Arabic peoples' answers to American-asked questions. The book covers topics such as the Quran and fundamentalism.

Dahmash-Jarrah has lived in Jordan, Kuwait, Lebanon, Saudi Arabia and Egypt but now resides in Port Charlotte, Fla.

"Mostly, I want the [Arabs and Americans] to have dialogue

with one another," said Dahmash-Jarrah about understanding each other's culture.

Dahmash-Jarrah said she served as a "go between" for the two cultures. She narrowed down the number of American asked questions to 14 and was surprised when she went back to the Middle East at how eager some

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Samar Dahmash-Jarrah
Author

Muslims were to answer her questions. The book touches on issues such as resentment of the U.S. policy on Palestine, the calling out of the U.S. gov-

ernment for their previous support of Muslim fundamentalists such as Osama Bin Laden and the influences the media have on supporting anti-Arab views to Americans.

"Most of the Arabs can differentiate between the common American and the presidency or government," stated Dahmash-Jarrah at a lecture at UH-Clear Lake on Feb. 22. "But they also don't have a media that can stereotype the common

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Cartoon controversy addressed on campus

Professors help define the cartoon debate: freedom of speech vs. religious sensibilities

By ROGER ROBERTS
THE UHCLIDIAN

As geographical borders yield to global communications networks, a precarious balance has emerged between individual liberty and respect for other cultures' traditional belief systems.

No issue has defined this problem more succinctly than the recent controversy surrounding a Danish newspaper's decision to publish 14 editorial cartoons of Islam's holiest prophet, Muhammad. Considered innately blasphemous by Islamic tradition, the cartoons have sparked protests across the Muslim world that have already claimed the lives of more than 100 people.

In the wake of the ongoing crisis, several UH-Clear Lake professors, whose fields of study relate directly to

the topic, expressed their opinion about the issues that define the cartoon debate.

To grasp the magnitude of the perceived insult to Islam, one must first understand how many Muslims interpret the cartoons. Hisham Al-Mubaid, assistant professor of computer science and faculty adviser for UH-Clear Lake's Muslim Student Association, explains.

"As Muslims, we cannot tolerate that anyone curse, insult or depict Muhammad," Al-Mubaid said. "We cannot depict the prophet regardless if the images are good or bad. We assume that this is an offense and personal insult to Muslims."

Al-Mubaid explained that since no living human had seen Muhammad personally, all rendered depictions would be considered an inaccurate representation of the prophet. Therefore, Islamic teach-

ings regard all visual depictions of Muhammad, whether they are cartoons, paintings or films, as blasphemy. Al-Mubaid pointed out that Muslims extended this same religious courtesy to both Christianity and Judaism. For example, Al-Mubaid said that it is against Islamic teachings to depict or recreate the likeness of either Jesus or Moses.

"I think freedom has limits," Al-Mubaid said. "These limits cross with the respect and dignity of other religions. Your freedom of speech and your freedom of journalism are like your volume—like the sound in your music. There is a certain limit that you will start annoying your neighbor. This is common sense that everyone knows."

However, what many view as common sense is often culture-specific;

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Flying high
FLY Dance Co.'s TRIAD comes to the Bayou Theater

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A woman's world
Women professors reflect back on 30 years of Women's Studies program

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It's Rodeo time again in Houston

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