

Cover Story

LIFE OF A MODERN

Bèdòvìn

crumbling prejudices

arab أماك

July 2013 Volume 01 Issue 01



From History
The Frankisence Trail

The revolution of
GRAFFITI
in Egypt



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Volume 1 Issue 1

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EDITORIAL

Welcome to Arab Walk.

The first journeys of the Arabs date back to as far as 5000 years. Countries so beautifully held together by their faith and rich culture, the land of Arabia is much more than the barren deserts and empty landscapes.

Join me as I take the journey across the Arabian lands. From fashion to history, lives to revolutions, business to nature, you can tread with me as I explore the wonder of the Middle East. In exploration, moments of discovery have filled me with awe, struck me with wonder, taken me to sorrow and left me with renewed love for these lands. In the whole of the world, no other culture seems to be so well knit yet so starkly distinct from each than what one would discover in the lands of the Arabian nights.

Trail along the scents of frankincense, rediscover traditions tended by nature and watch your prejudices crumble as you come tete a tete with the life of a modern Bedouin. Trace the path of your breakfast milk all the way from the farms of Al Rawabi and learn more about the black robe of the Arab woman. Along the journey we also get a glimpse of revolutions and movements, art and geometry. Finally bid adieu with a smile as the Habibi talks- a special section by a dear friend.

The Arab Walk has indeed been one of great revelations, challenges, pleasures and excitement. All content is original. Photographs borrowed from the wondrous internet have been credited and the source is clearly mentioned.

With that said, Yalla Habibi!

Special thanks

Georgina Paul
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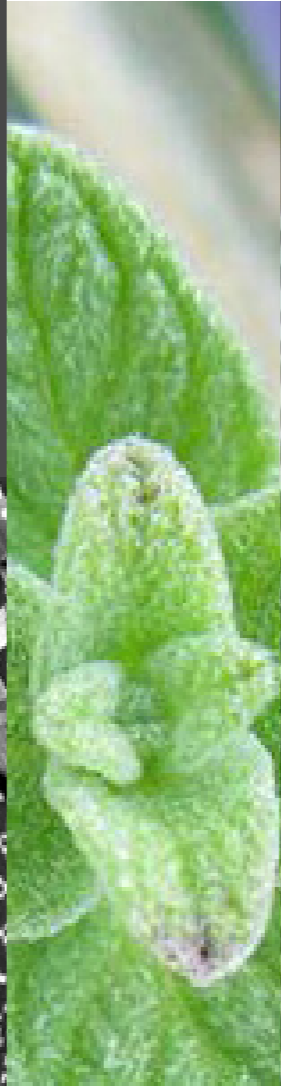
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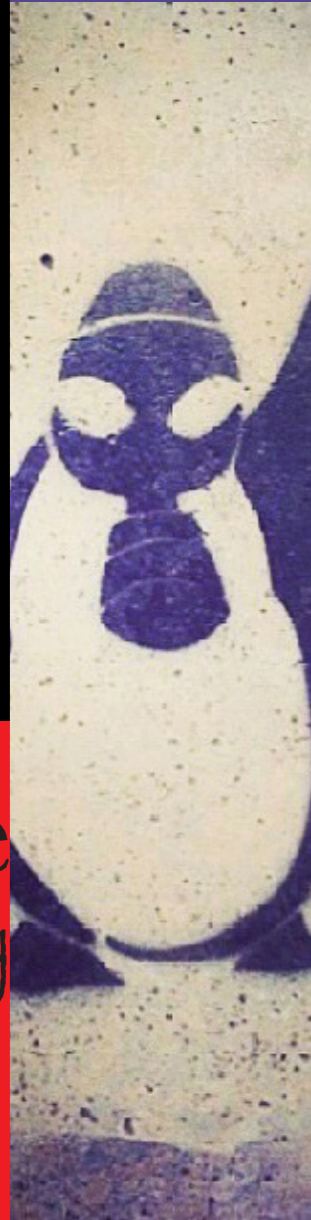
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The world is big and complicated



We are the little pleasures.

Unwrapping the new range of Hershey's kisses-a blend of a rich milk centre and dark chocolate fantasy. Indulge in the exotic fusion.



The frankinsence trail



5000 years ago. Long before the lands of Arabia were bound together by the devout faith of Islam, it was a lingering trail that first brought them together. The trail of frankinsence. Stretching from the Dhofar mountains in Oman, 2000 miles across to Gaza, the frankinsence trail is one of the most incredible feats of human endeavor. Camel caravans travelled onland and later also took the sea route to carry the much prized incense across the countries. The scented trail linked cultures, beliefs, traditions, architectures, histories, lives and most importantly the Arab countries.

Frankinsence blessed and brought great wealth to the families and countries along the route. Powerful civilizations have flourished on the scent of frankinsence.

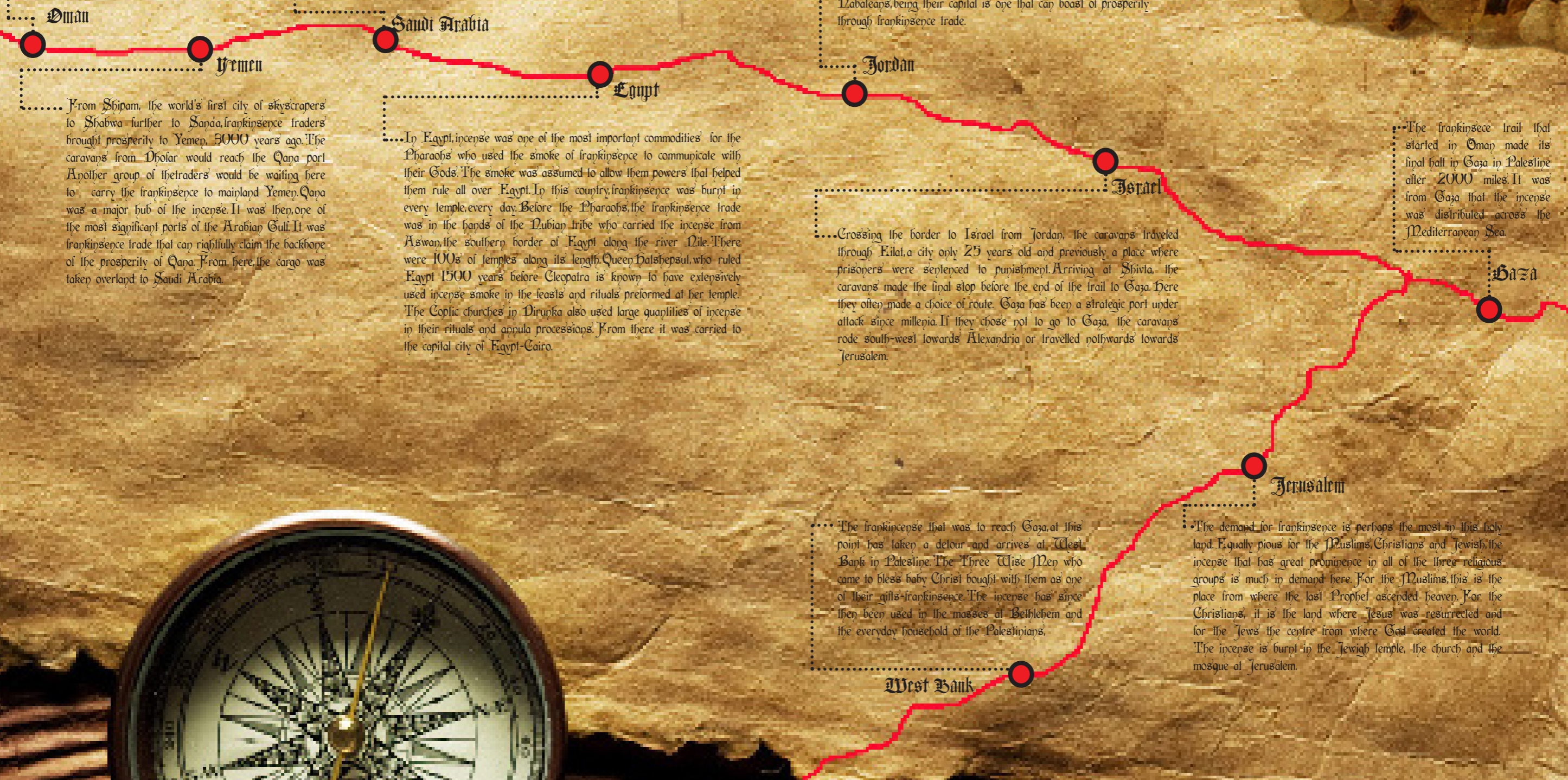
So harmoniously part of the Muslim traditions, Christian churches and Jewish temples, the smell of incense is perhaps a reminder of the oneness of creations. What comes as most beautiful in this trail is the similarity of the smell of the Creator.



From its finest source in the Dhofar mountains in Oman, the frankincense trail extends 2000 miles stretching all the way to Gaza. Camel caravans take the cargo to the trading point at the borders of Yemen. The trip takes the caravans 180-210 days.

The land of the Two Holy mosques where devout faith and immense wealth must find a way to co-exist. Saudi Arabia was gifted with prosperity through incense before oil. It was here that the caravans faced the toughest part of the route-crossing the Rub-Al-Khali (The Empty Quarter), the largest sand desert in the world. From there, the traders travelled in their caravans overland towards the south through the very roughly terrained Asiya Mountains and then north towards Mecca. With the start of sea trade initiated by Julius Caesar, frankincense would be taken by sea to Egypt. During the time of the Roman Empire, a major portion of the frankincense would be taken by the Romans, especially in the time of Julius Caesar.

Through the Sinai Desert, from the coast of the Red Sea, the frankincense arrived at Petra in Jordan. Though modern independent Kingdom of Jordan has been formed less than 70 years ago, some of the extremely wealthy and powerful civilizations have been built in Jordan on the backs of the frankincense trade. The Nabateans were among the most opulent people who lived back then. On the way to Petra, these ancient people built watch towers and established check posts for the passage of the caravans towards Petra. Petra, believed to be built by the power of the Nabateans, being their capital is one that can boast of prosperity through frankincense trade.



Oman
Yemen

Saudi Arabia
Egypt

Jordan
Israel

The frankincense trail that started in Oman made its final halt in Gaza in Palestine after 2000 miles. It was from Gaza that the incense was distributed across the Mediterranean Sea.

From Shiham, the world's first city of skyscrapers to Shabwa further to Sanaa, frankincense traders brought prosperity to Yemen, 3000 years ago. The caravans from Dhofar would reach the Qana port. Another group of the traders would be waiting here to carry the frankincense to mainland Yemen. Qana was a major hub of the incense. It was then, one of the most significant ports of the Arabian Gulf. It was frankincense trade that can rightfully claim the backbone of the prosperity of Qana. From here, the cargo was taken overland to Saudi Arabia.

In Egypt, incense was one of the most important commodities for the Pharaohs who used the smoke of frankincense to communicate with their Gods. The smoke was assumed to allow them powers that helped them rule all over Egypt. In this country, frankincense was burnt in every temple, every day. Before the Pharaohs, the frankincense trade was in the hands of the Nubian tribe who carried the incense from Aswan, the southern border of Egypt along the river Nile. There were 100s of temples along its length. Queen Hatshepsut, who ruled Egypt 1500 years before Cleopatra is known to have extensively used incense smoke in the feasts and rituals performed at her temple. The Coptic churches in Diranka also used large quantities of incense in their rituals and annual processions. From there it was carried to the capital city of Egypt-Cairo.

Crossing the border to Israel from Jordan, the caravans traveled through Eilat, a city only 25 years old and previously a place where prisoners were sentenced to punishment. Arriving at Shivta, the caravans made the final stop before the end of the trail to Gaza. Here they often made a choice of route. Gaza has been a strategic port under attack since millennia. If they chose not to go to Gaza, the caravans rode south-west towards Alexandria or travelled northwards towards Jerusalem.

The frankincense that was to reach Gaza, at this point has taken a detour and arrives at West Bank in Palestine. The Three Wise Men who came to bless baby Christ bought with them as one of their gifts frankincense. The incense has since then been used in the masses at Bethlehem and the everyday household of the Palestinians.

The demand for frankincense is perhaps the most in this holy land. Equally pious for the Muslims, Christians and Jewish, the incense that has great prominence in all of the three religious groups is much in demand here. For the Muslims, this is the place from where the last Prophet ascended heaven. For the Christians, it is the land where Jesus was resurrected and for the Jews the centre from where God created the world. The incense is burnt in the Jewish temple, the church and the mosque at Jerusalem.

West Bank

Gaza

Jerusalem





Online credits-<http://www.thewhitteconnection.com/blog/tags/jalabiyas-abaya>

EVOLUTION OF THE

The black robe worn by many a Muslims around the world is a compulsion and obligation in The Kingdom of Saudi Arabia. Today it witnesses a major evolution. Find out more.

Abaya

From a religious symbol TO A FASHION STATEMENT

Quite obviously the choices aren't much and any possibility of flaunting one's fashion sense is wrapped and covered up in black. But, the story isn't quite true. Abaya designers in Saudi Arabia perhaps are one of the most creative fashion curators in the world. They have in the boundaries of minimal options, developed a fashion world evolving the abaya from being simply a religious symbol to a fashion statement.

In the old, old days, the only requirement for women was to dress within the limits of modesty and stay covered at all times. The women did not wear the abaya. Later, to give the requirement the shape of a garment, the abaya was born.

Most of us know for certain two things about the Kingdom of Saudi Arabia. One, there belongs the oil kings and two the women are all covered in black.

The black robe worn by women in Saudi Arabia is an obligation by the society and in compliance with the norms of modesty and religious beliefs in the country. Not only do the Arab women wear the abaya, it is a requirement that all women in the country, be Arab or expat has to appear in public, only covered in the black. It immediately brings to us a blinkered thought that the Kingdom of Saudi Arabia is no place for fashion.

Abaya designers in Saudi Arabia perhaps are one of the most creative fashion curators in the world.



It came with its presets. It was a head abaya, one that covered a woman from head to toe. It was compulsorily to be worn only in the color black with no noticeable work on it. Since then to date, the evolution of the abaya has been fascinating and tremendous.

Though the comfort of wearing the black robe and the convenience it offers is highly debatable and has differing opinions, the ingredient of fashion introduced, is commendable.

The head abaya then made its shift to the abaya we see more commonly today. Though, many women of the older generation prefer the head abaya to date, the younger Arabs or in fact most of them have taken to wearing the abayas with a separate headscarf, referred to in Arabic as a *hijab*. Though across the Arab region, women wear similar looking abayas, the style of wearing the hijab is different and each country has its signature style of wearing one.

“Some people consider the head abaya as a religious sign. My aunties wear it because they think its more religious than cultural.”

-Hanan.

Hanan is a medical student from Saudi Arabia. She has been born and brought up in Jeddah. She started wearing the abaya at the age of ten and has been wearing it ever since like all women in the country and does not find it a hassle wearing one. In awe of the the evolution the abaya has made blending fashion with culture, she does not miss adding, “Some people consider the head abaya as a religious sign. Like my aunties wear it because they think its more religious than cultural”. As for the swelling fashion swallowing the religious aspect of the garment, she notes, “Ofcourse not, The abaya has only been infused with fashion, its cultural and religious facets are without doubt, still intact, to date.”

Before the designer abayas made its appearance, the initial experiments were done with the fabrics and styling them with stones and laces. There are very expensive ones, depending on the stones embedded on the garment. This line of attires also has its own major brands just like any other range of clothes and the price varies largely depending on the brand name.

As the years passed by, the women in the country got more creative. Not only was there a sudden spur in the fashion sense, the number of women entrepreneurs also increased and then there is now an impulsive birth of fashion designers and abaya stylists who reformed the black robe to stay within the norms of modesty, culture, beliefs, compulsion and religion while allowing the element of fashion stand out.

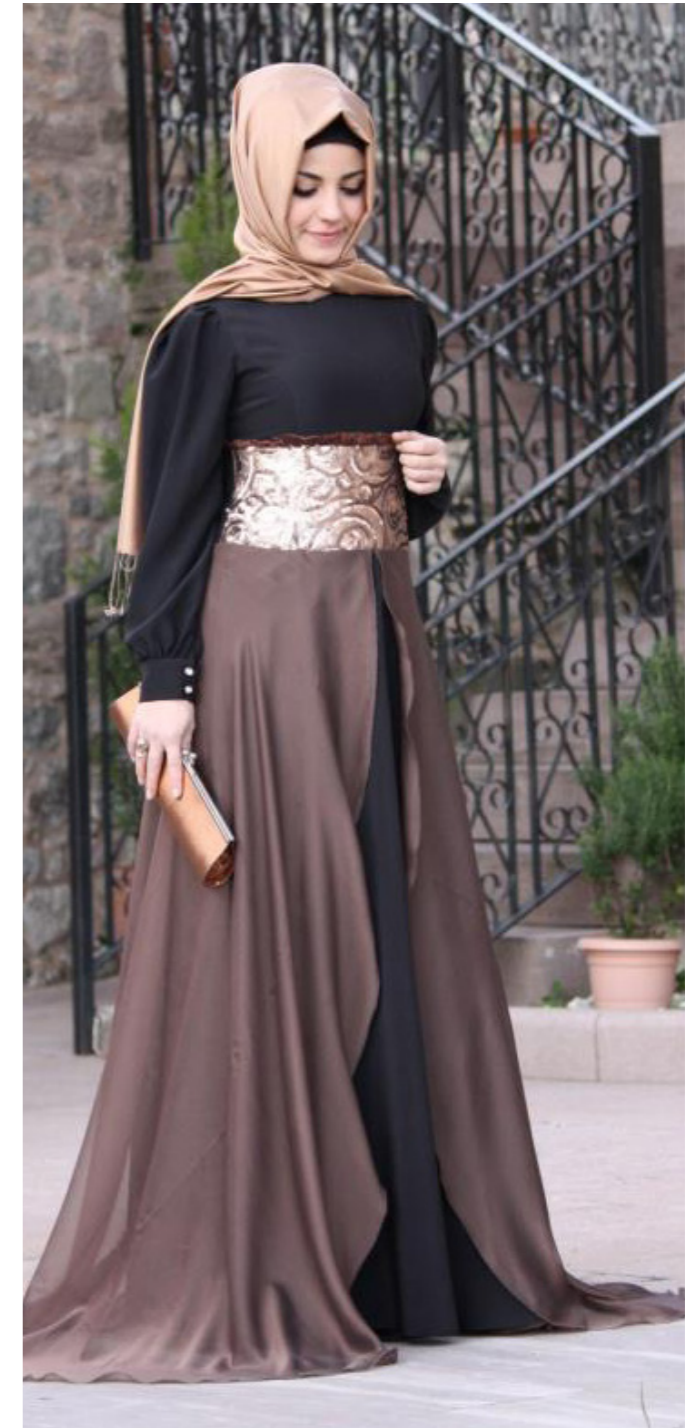
Slowly, but surely, the most radical shift was the introduction of color in the black robe. Though, not seen vastly across the region and not popularly approved of by the religious police, the shopping malls in some parts of the country, more so in Jeddah have wandering color amidst the majority of black. The black world of fashion in the country is thus wash with color.

Women in Saudi Arabia have no option of flaunting the clothes they wear underneath the abaya, except during exclusive ladies parties or gatherings. Though the country has one of the most extensive selections of almost all the leading apparels, women have to keep them hidden under the black robe. The only option that exists is stylize the black, and that has been done with tremendous amount of creativity and innovation.



The abaya has only been infused with fashion, its cultural and religious facets are without doubt, still intact, to date”

-Hanan.



A penguin here.

Both creatures of the cold, the penguin in Turkey and the panda in Egypt have at some stage been adopted as symbols of the revolution.

The adoption of the penguin as a meme of the Turkish protests came about after the very cold CNN Turk aired a documentary on penguins while completely ignoring the mass protests and police brutality at Taksim Square. While the sounds of attack, revolt and tear gas firing were the scene at Taksim Square, CNN Turk took to airing the Spy of the Huddle- a documentary on penguins showcasing their natural life with a happy melody running in the background music. The frustration that exploded resulted in the adoption of the Rebel Penguin as a symbol of the revolution. This penguin thrives in the cold ambience, negligence and insensitivity of media in Turkey.



TAKSIM SQUARE

TAKRIR SQUARE

The Sad Panda is an anonymous graffiti artist in Egypt who signs his paintings with a sad, pensive panda. Many other graffiti artists in the country later adopted the panda in their paintings. The big-bellied bulky panda with droopy shoulders sadly observes the shameful plight of the country. He is witness to the political failures and the resulting tragedy.



A panda there.

→ THE REBEL PENGUIN



HOW WAS THE PENGUIN BORN?

Parented by media in sensitivity and censorship under Prime Minister Recep Tayyip Erdogan in Turkey, the

penguin was born a rebel.

WHERE DO YOU GET TO SEE THE BIRD?

The bird that embodies the public's frustration with the mainstream media has made its appearance on penguin t-shirts, penguin jokes and penguin costumes.

FLASHBACK

While CNN International aired the protests and brutality at Taksim Square, its franchisee, one of the prime national channels of Turkey, chose to air a documentary on the life of the penguins, while another major news channel aired a food show.



THE REVOLUTION IN TURKEY

The revolution started off with a small group of protesters protesting against the government's plan to demolish the Gezi park at Taksim Square. The revolution that has since then taken a larger form and destroyed the peace of the beautiful Turkey has grown into one that challenges the authoritarian rule in a democratic country, from one that was initiated to save the park and its greenery. It has in the few days since its inception grown into a nationwide protest.

The government intended to demolish the Gezi park and reconstruct "Taksim Topcu Kislasi" (Taksim Artillery Barracks) and its courtyard that had lost its functionality in 1920, after having been a very prominent structure in Taksim Square in the 1800s.

The demolition of the Gezi park cannot be seen as an isolated incident that provoked the protest that has in the few days gained worldwide popularity in response to its widespread presence on social media. It has grown in scope to protest the increasing autocratic tendencies of PM, Erdogan.

With no specific relation and born out of mere observation, strangely though, both are creatures of the cold and have at a certain point taken birth in the cold situations hovering over the revolution. While in Turkey it was the cold media, in Egypt, the panda survived in the nerve chilling attacks and brutality by the pro government groups and police and watched in shame.

The protesters in the two countries might have differences in their demands and reasons of initiating a mass protest, but the symbols that have taken form from the revolt and the rage of the masses have peculiar similarities.

The symbolism can't be cursorily seen as wildlife creatures. Behind both, lie a whole revolution- a revolution of people, a revolution of brutality, a revolution for justice. The symbols are different, the people are different, the

→ THE SAD PANDA



HOW WAS THE PANDA BORN?

Born out of the artist's melancholic attitude and size, his nickname at school would later take form of the sad panda facade.

WHERE DO YOU GET TO SEE THE PANDA?

The sad panda can be seen on the walls across the streets of Egypt. Much of the graffiti in the country is signed with a sad onlooker of shame.

FLASHBACK

The panda was throughout the days of the revolution, witness to the chaos, destruction and death at Tahrir Square and bend his head in shame. The anonymous artist of the sad panda notes that his paintings aren't intended to herald a revolt but he can't separate himself from the political situation of the country.

THE EGYPTIAN REVOLUTION

The revolution of Egypt that ousted the then President Hosni Mubarak after 40 years of autocratic rule in the country had gained worldwide popularity. The people of Egypt, in the 18 day revolt thronged the streets of Egypt and Tahrir square with slogans, protests and revolts against the regime. Hosni Mubarak was thrown out of power, arrested and is still under trial for humanitarian war crime.

What followed was a process of democratic elections in the country when the people elected the current President Mursi into power.

The revolution of Tahrir Square became one of the most significant and widespread revolutions of the Arab Spring. Egypt became the first country to have thrown the President out of power and have him trialed in court. January 18, 2011 became a historical date in the Egyptian calendar- the day Tahrir Square came alive with fierce protests and thousands and thousands of people. The revolution winded up with success on January 25, 2011.



Born out of every revolution is a representation, an icon. The walls have a new character. The revolution has a new ambassador.

Since day one of the revolution, Turkish protesters have shunned the national media for its absolutely cold negligence of the protests and like their neighboring countries followed suit in the revolution of 140 characters and other social media. While on the one hand, three young Turks in New York raised \$53,800 receiving donations from close to 50 countries via a campaign launched on the crowdsourcing site Indiegogo for a full page ad in the New York Times, the local media has hardly shown the consideration extended by the international community and media outside the borders of Turkey. While CNN International aired the protests at the Taksim Square, its counterpart in Turkey, one of the prominent local channels in the country allotted the slot to airing a documentary.

reasons are different, yet the suffering in the icy injustice have strangely placed both in their natural habitat of absolute cold.

The rebel penguin and the sad panda aren't the stand-alone symbols of the rebellion. There have been many others.

There has been a morphism of one symbol to another in both Egypt and now in Turkey. Egypt has been known for its massive graffiti movement and street art rampant across the country during the days of the revolution. It did not stop there, after a brief period of what the Egyptians believed to be a successful transition of power, dissatisfaction with the new President soon took to the walls and paintings again.

While in Turkey, different symbols and images are taking to be iconic of the revolution, the people are constantly looking for ways to null Prime Minister Erdogan and his defiance of the national television, media and

social media.

Though most revolutions of the Arab Spring have been without doubt the revolution of the social media, the one in Turkey in particular can be understood as one with multiple hashtags and the media 'blame-game'.

The Twitter media war in Turkey has seen a backfire of hashtags where one group uses a hashtag, countered by another.

With scaling tensions within the country and the international media's unceasing attempt to be the first to break and broadcast the news and its heavy reliance on the blizzard source of information on Twitter, Prime Minister Erdogan has gone a step ahead in blaming the whole of the international media for its exxageration of events. Though, partly true, Turkey is in the grips of a revolution that is moulded, battered and deformed with the power and imprudence of the media.

Standing in silence has been another form of protest in Turkey. The protesters on Taksim Square stood in silence in rebellion to the police brutality and attacks. Unlike in the other countries, the protests in this country do not aim at overthrowing the government and is in more in line with getting the government adopt a 'course change.'

The Turkish Broadcasting Authority fined four private channels for their content in covering Gezi park and the protests there. A form of very visible local media negligence and extremely exaggerating international media coverage looms over the revolution in the country.

What Turkey witnesses today is not a resentment over cutting trees, it is the explosion of buried democratic sentiments been tampered by growing authoritarianism and heightening Islamism over secularism.

Prime Minister Erdogan no matter how largely a dictator or how resentfully shunned was elected in a free and fair elections and remains the most popular leader in modern Turkish history.

#The HASHTAG REVOLUTION

The multiple hashtags that have bombarded the social media has played a significant role in bringing the revolution outside the borders of Turkey.

#OccupyGezi
#direngeziparki
#geziparki
#TürkiyemDireniyor
#SesVerTürkiyeBuÜlkeSahipsizDeği
#GeziParkCanlaBasla

REVOLUTION WILL NOT BE TELEVISED IT WILL BE TWEETED
#direngeziparki #occupygezi

EVERYDAY I'M CAPULING

The HUMOR REVOLUTION

The Turkish protesters have at many times infused the revolution with ridicule and jokes and broken into bouts of laughter in the midst of the brutality in Taksim Square. When Prime Minister Erdogan meant it as an insult to call the protesters *capulcu* meaning 'looters', little did he know it would result in the formation of a new buzz word - *capuling*. The protesters grew extremely fond of it and adopted it as their nickname and spread it all over the social media.

Pronounced *cha-pul-ju* in Turkish, it almost immediately transformed into *chapulling* in English. An online Turkish-English Dictionary, Zargan listed the word as meaning 'claiming rights'.

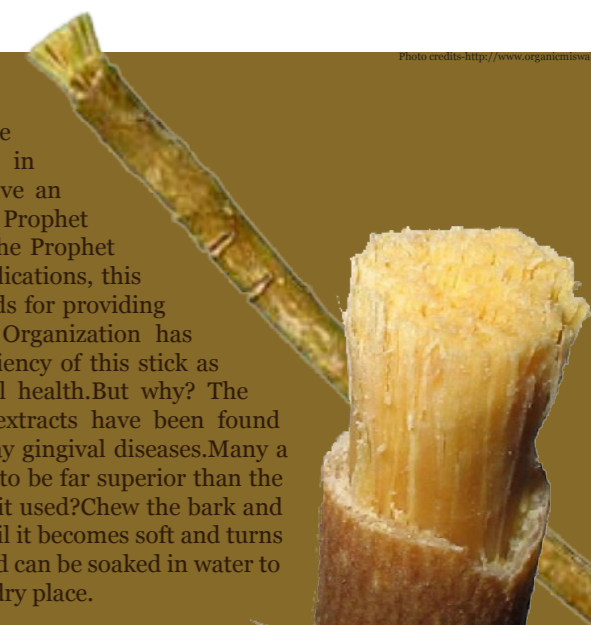
The revolution as heavily flooded with torture and violence, has also seen an overdose of humor and edgy jokes in the slogans and graffiti.

in nature's nurture...

The lives of the Arabs since history has been infused with nature. The traditions have been cradled till date. Be it the use of the Miswak or the spice of the Arabian cuisine - Zaatar, nature has closely tended to the lives of the Arabs.

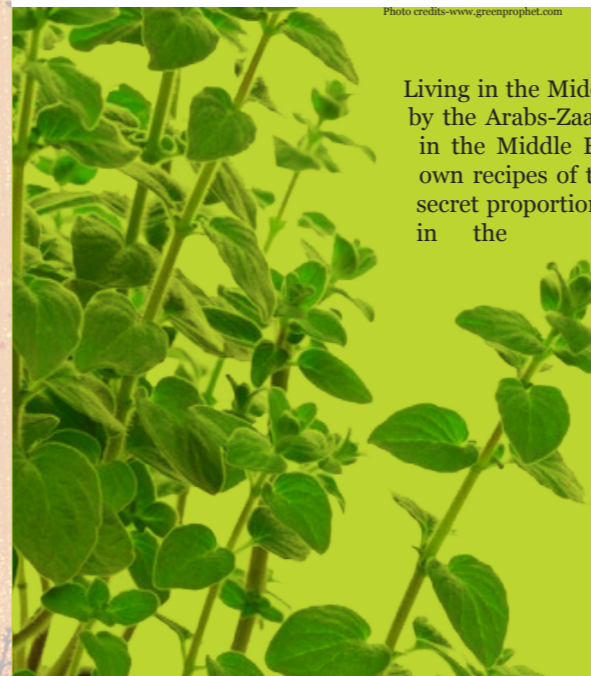
Miswak

Little can one think of starting a day without the toothbrush. The Miswak or Siwak is a teeth cleaning stick, an oral hygiene aid used in India, Pakistan, Arabia and many African countries. The Muslims have an another inclination to using this twig. The Miswak was used by the Prophet Mohammed and is considered in Islam, a *Sunnah* - a way of life of the Prophet which the believers aim to follow. Even apart from the religious implications, this twig from the *arak* tree has been found to be of the highest standards for providing oral hygiene. The World Health Organization has recommended the use and efficiency of this stick as an effective tool for good oral health. But why? The Miswak, more specifically its extracts have been found to be effective in keeping at bay gingival diseases. Many studies have proved this twig to be far superior than the everyday toothbrush. How is it used? Chew the bark and spit it off. Chew the centre until it becomes soft and turns into bristles. Optionally the end can be soaked in water to soften. It is then stored in a dry place.



Zaatar

Living in the Middle East little is one unfamiliar with the most commonly used spice by the Arabs - Zaatar. It is a spice mixture of sumac, sesame seeds and herbs used in the Middle East and Mediterranean areas. Different Arab countries have their own recipes of the spice and the recipes are closely guarded secrets. Zaatar and its secret proportions date back to the 13th century. It is more than just a mixture used in the Arab cuisine. It is a national identity and a cultural institution. In Jordan, the za'atar is heavy on the sumac giving it a deep red shade. Lebanese za'atar has more of dried orange zest; Israeli za'atar often includes dried dill. The uses of Zaatar as a spice or a herb or a dipping condiment are as limitless as its recipes. Exactly what goes into the mixture and how it is used depends on which Middle Eastern country one is in.





From the

Farm

to the

Breakfast Table

In the outskirts of Dubai at Al Khawaneej, the board that reads “Al Rawabi Dairy Farm – The Nation’s Favorite” appears around the same time the air starts getting heavy with the smells of the cows. In another kilometer, the gates of Al Rawabi Dairy, UAE’s largest dairy producers open to 300 acres of land - Home to around 12,500 cows.



Driving towards the farm from the front office, the smells of the cows become one with the air. We now reach the temperature-controlled homes of the Friesian and Holstein cows imported from Australia and Holland. In the land of the camels, the cows are indeed a spectacular sight resting beneath the cold shower that blows on them through the mist coolers installed in their paddocks.

No matter what the temperature in the desert, the cows are always resting in temperatures around 20 degrees Celsius, enhancing the milk output levels. They are segregated and kept in separate paddocks according to their output. The sick and the pregnant are kept in different sheds as well. Each cow wears tags on both ears indicating a number that stores details of their entire stay on the farm. Al Rawabi stresses the need for the cows 'to feel good' to maximize their output. Thus, there is a great effort to ensure that the cows are happy in their environment by providing open spaces for them to wander

and socialize, coolers, fans, curtains to shield the harsh heat, a change in environment in every 2-3 months and fodder that is of the highest quality. The fodder, termed in Arabic, as 'khaltha' is a mix of close to 10 ingredients mixed in a proportion to ensure that the cows get the best to yield the best output. Some of the ingredients added are green grass, hay, grains, cornflakes, cotton seed and most interestingly water and sugar that is added to the mix to keep it damp and sweet. The cows are fed every 8 hours.

Milking at Al Rawabi is a fully automated process. The milking parlor that can house 180 cows at a time can proudly boast of an average of 30 liters of milk per cow a day which could easily go up to 45 liters in the winter. So habituated to their routine are the cows, that the line they maintain while walking to the parlors, their occasional stopping to allow a car pass by and their disciplined strolling back to the sheds could seem to any as automatic as well. Each time the cows enter the milking

parlor they are bathed and undergo a sanitizing process where the udder is thoroughly cleaned. The automatic milking machines fit to the udder with four teat cups, a long tube and a pulsator. On an approximate, milking takes 10 minutes. The temperature of the milk is roughly around 34 degree Celsius now. Pipes directly carry the milk to the chiller where the temperature is immediately brought down to 5 degree Celsius. The cooling process is of great importance here. Road tankers carry the milk to the processing unit that is located at a distance of 500 meters from the farm where milk is stored in raw milk storage tanks.

The milk now reaches the processing unit. The variety of milk and its fat content offered to us at the stores is thanks to this stage in processing that follows. Recipes for each type of milk be it full fat, low fat, skimmed or double cream milk is set in the system that is connected to the operation of the processing unit. First in line for production is skimmed milk, followed by low fat, then

double cream and finally full cream milk. Milk from the farm has a consistency of 3.4 percentages fat, which is thus also the consistency of the fresh milk, produced here.

Skimmed milk is zero fat. The cream separator removes all traces of fat from the milk that arrives from the farm and the cream is collected in another tank. Low fat milk follows and contains 1.2 percentage of fat. Thus, almost half the fat from milk is removed and collected in the tank. Double cream milk has a fat consistency of 6 percentages. The fat collected at the earlier stages is added to this milk. Fresh milk does not undergo any cream addition or subtraction and is left as it is.

What follows is the pasteurization and homogenization. If you can drink cold milk out of the fridge without having to worry about it being raw, it is definitely the benefits of these steps. Pasteurization is a process where milk is heated to 78 degrees Celsius for 15 seconds to ensure that the bacteria are killed. It is then imme-

Having started off in 1989 with 500 cows and a production of 10,000 liters per day, Al Rawabi can take pride in the 250,000 liters of milk that leaves the dairy today.

Immediately cooled at 2-3 degree Celsius. Now the milk is no longer raw. Homogenization in the simplest is a step to ensure that the fat is equally distributed throughout the milk and doesn't clump and form fat globules.

Followed by filling, the milk is then transferred to cold stores and kept at temperatures below 5 degree Celsius. With great importance to the process of cooling, the trailers that transport the bottles to a chain of hypermarkets, supermarkets, grocery stores and the like also do so in temperatures that are maintained at below 5 degree Celsius.

The milk then reaches the stores with complete assurance of it being of the highest quality. The responsibility of consumption of the milk as fresh as it is when produced now rests on the stores and then most importantly on us.

Assistant Quality Assurance and Product Development Manager, Koshy Varghese stresses the importance of ensuring that the milk is kept cold at all times. "We can only make sure that we deliver the milk fresh to the stores", he says. "Some groceries switch off their chillers at night to save electricity. Consumers will have to ensure that the milk is cold on purchase. The one simple step is to touch the milk to ensure that the bottle is chilled. He further adds, "Many a times, people pick up milk from the chillers at a store, place it in their trolleys and complete the rest of the shopping for another 1-2 hours. This could initiate bacterial formation in the milk. The best practice is to complete all other shopping and pick up milk at the very end before walking to the cash counter."



The automatic milking parlor at Al Rawabi. The machine consists of four teat cups, a long tube and a pulsator.

For the inquisitive...

The 300 acres of farm houses only cows. The impregnation is done through artificial insemination.

So, what about the male calves born to the cows? They are most often sold to the butchery.

The average milking lifespan of a cow is 8 years.

Al Rawabi has a full herd vaccination program. The in house vets monitor the health of the cows regularly.

The sick cows are seldom kept back on the farm.



Life of a Modern
Bēdōvīn

CRUMBLING PREJUDICES

It was past four in the evening. The sun was still shining at its magnificent best. It was piercing the right side of my face as strongly as the uncertainty was piercing me. The uncertainty of finding success in tracing the purest Arabs- The Bedu.

The car was preparing to ride through the desert. The sand was changing contours as a mild wind blew over the vast stretch of sand dunes. The tires of the car interrupted the process when it exerted force through the calm of the sand.

Once in the desert, sheds of camels appeared at regular intervals. It was now that the cliché the 'land of the camels' seemed justified. Truly and beautifully of many, many a camels. Some sheds were covered with palm leaves at heights enough to keep them in enclosure while the others were kept within the boundaries of barbed wires.

I would later learn that the ones that were kept covered were mostly the female camels or more specifically those that are used to race and the others were those that were milked and raised. It was only in one instance that the camels were replaced by cows and more cows. Throughout the rest of the journey it was only camels-black, white, brown and those of different shades.

A portacabin appeared at a distance. The car now had a sense of direction. Driving closer, three cars were parked in the front. A man appeared in the traditional Bedouin outfit. Prejudice No 1- Bedouins don't know English and I'd have to struggle with my little bits of Arabic. *WRONG*. His English left me dumbstruck. It was absolutely fluent for what I expected of a Bedu. After my introduction with details of an attempt at documenting the life of a Bedouin, the reply was more of a chuckle and quick- "Sister, Its 2013."

It then seemed futile to list out any other prejudice that was cementing in me ever since I had this story in mind. It all crumbled and fell in pieces over another. "Its all electric now. We have houses, ACs, cars and facilities.

Its nothing like it used to be." Strange, how could I not have guessed that times had changed and the need for a Bedouin to live like the previous times was not longer of a necessity at all? I cant help add at this point that this is pecifically the life of a modern bedouin. There are still nomads in many parts of the Middle East, like in Saudi Arabia and Oman, who still have no facilities and comforts like that found here. They still live a nomadic life.

Nevertheless, undeterred, I was guided to the community of Bedouins I would meet a kilometer ahead in the midst of the desert, maybe if in old times there would be an oasis of green pastures and water and a relief from the harsh conditions that existed. Miniature Mosques, tanks of sweet water and taps became a common sight at frequent intervals throughout the ups and downs of the dunes. Just as guided at a distance of another kilometer, the colony was there. Prejudice No 2- the houses of the Bedouins are more in the form of a tent and covered with lots of palm leaves. *WRONG*. They had large traditional compound houses all shaded in the color of mud and beautiful gates, most of which were left open, as open as their hospitality and warmth.

I remembered what the man at the portacabin had told me with pride that was so inherent in his voice. I could walk through any gate and find someone who would be more than willingly to help. I had no doubts about that though. The hospitality of a Bedouin was as dear to him as was his religion. History narrates that a guest could visit the house of a Bedouin and stay for three days without once being questioned about his intent and treated with generosity of the highest form.

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The Bedouins living in Shabia Khawaneji have traditional homes with large compounds, most single storeyed.

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There was a line of houses. I quickly decided on one and with great hesitation rang the bell. I figured out later that the bell had little prominence in these houses. They were most welcoming. A woman walked out of the door that was half left open. She didn't know English enough to understand what I wanted. Her husband soon followed and pulled out two chairs at the entrance. He would now tell me all that I needed to know. Prejudice No 3- Bedouins wear their traditional *Thobe* at all times. *WRONG*. This man was dressed in a T-shirt and track pants. He made it clear in his broken English that he would explain as much as he understood of what I said. Nevertheless, no matter how modern the Badu, the men and women still wear traditional Bedouin clothes when appearing in public. Most young men wear the '*ghothra*' (head scarf)

and leave it open and in example he says 'same same like Sheikh Mohammed Bin Rashid Al Maktoum', while the older men wear it covered with the two loose ends crossing over each other on the head.



He would now tell me I was in the Al Sawaadi household. His wife soon placed a table in the middle and brought a glass of juice and a bowl of *Tamar* (Dates).

Historically, dates and bread are the staple food of the Bedouins. Back in the old days, they would dig a deep pit in the desert and fill it with dates. The pit would then be covered and ash be spread on top of it. That way it was ensured that no beast, insect or bird would come anywhere close to the treasure house of dates. There have been instances where the dates have remained fresh even 60 years after it was dug into the earth, save for the first few layers, the ones deep down were fresh and edible.

Back to the bowl of dates that lie in from of me, no knowledge of the etiquette of eating at a Bedouin's house left me puzzled if to take the dates by fork or hand, eat a single date or eat as much as I wanted. Help soon came. As if he heard the battle between my conscious, subconscious, etiquette and culture, "Don't eat dates in double", he meant not to eat dates in even numbers. "Eat one, three, five or seven. Eat in single numbers. It forms a cover around you and the Iblis (Satan) can't come close to you." The Bedouin, be, modern or traditional, his day

still starts with three dates, usually not more because of the high sugar content in them and up to seven in the afternoon.

As I look around the compound what was most prominent was the line of cars that were parked. I count four of them and am interrupted when he tells me his family consists of his wife and six children. Just then, his daughter drives into the compound.

I can't help but ask, "How many cars do you have here?". Promptly, "Six" he says. So excluding his youngest children, the boy who in his primary and the girl in her higher secondary, every other member

of the family has one car each. Prejudice No 4- Bedouins raise camels and engage in agriculture and are not financially well off. *WRONG*. Though most Bedouins still raise camels and look after their farms also, the Ruler directly employs most of them. They are greatly supported by the government and many have government jobs.

Here I was, with a man who worked in the Ministry of the Defence with one of his sons, the other of which was a police officer. His daughter who now works in a private bank will soon start work in the Ministry of Health in Dubai.

Prejudice No 3- Bedouins wear their traditional Thobe at all times. *WRONG*. This man was dressed in a T-shirt and track pants.



The line of cars parked in the Al Sawaadi household. Most Bedouin households have more than two vehicles, most of which are luxury vehicles.

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Previously to having reached this house, looking through the gates, parked in grandeur was a line of cars in the compounds, some with four cars, some with five. Not only were they many in number, very few of them were not those of luxury. Parked and glistening in the sun was a luxurious display of Lexus, Benz, BMW, Porsche and of the like. Many had two and three digit registration plates as well. Clearly I knew what I crafted in my head was totally wrong.

Without further conjuring for the right words, "How are the Bedouins so rich?" The support from the Government is understood but yet...? "The Camels", he answers. Be it for sale or for the races, the Bedouins today make a lot of money with the camel. "They are sold for one

million, two million dirhams and there have been times when a single camel was sold for 15 million dirhams", he adds. Apparently the female camels are more expensive and are faster in races as well, thus are in more demand.

The origin of the Arabs is traced down to the Bedouins. They, without second thoughts, qualify as the purest Arabs and so is justified the support the Ruler extends to the Bedouin tribe and to their welfare and development.

The Bedouins live in different regions. I was in the Shabia Khawaneji, – the group of Bedouins living in the Khawaneji area of The UAE. Many such nomad colonies are found across the the country.

The two main tribes found in the Arab region are the Bedouins and Hadars.



Camel races are a favourite Bedouin sport. Bedouins till date raise female camels for participation in races.



There are many small mosques like the one above within a distance of a few kilometers in and around the devout Bedouin colony.

Camel milk and meat are common in a Bedouin household but this. He is not a Bedouin. His wife is. He comes from Al Hamriya and in his English tells me he is “from the Beach”, very simply, a fisherman belonging to the *Hadar* tribe or the ‘settled people’ unlike the Bedus who are nomadic, pastoral people. He got married to a Bedouin after his sister was married to his wife’s brother. While his wife is truly in love with the camel, he does not seem to be too interested in either its meat or milk though they do have it in once in a while. Poking fun of his wife, with a laugh, he makes mention of how the language of the Bedouins is different from the other Arab dialects in that they are extremely loud and seem to be shouting when in reality they aren’t and are only making a point.

Guests are welcomed with utmost warmth and special dishes are cooked for them. Starting with the dates and *khahwa* (Arabic coffee), the host gets a goat slaughtered and the women prepare it in the traditional style that is served with bread. Salutations are exchanged and each find out about the others’ family and nothing more. Once food is eaten and the guest feels relaxed, only then does each discuss about the purpose of the visit.

He struggles with the words, as his explanations get longer and he finds a solution. His daughter will now talk

to me and welcomes me inside his home. I wait in the *‘majlis’*, the seating area on a green carpet with cushions lying around. Prejudice No 5- Bedouin women are fully covered from head to toe at all times even at home. **WRONG.** A beautiful young girl walks up to me with a big smile. She is wearing a long blue top with black leggings. She wears dangling earrings and her hair is cut in a fringe and falls on her face and both her head and face is uncovered. She is Ayesha.

Can women leave their heads uncovered? “It is considered a shame for a woman, if a man sees her. At home, it depends on how lenient your father and brothers are” She speaks in fluent English and my effort of speaking in very simple English is now minimized. She is easy to talk to and understands the perfect sense of my questions. She very proudly adds, “Women are jewels to the Bedouins. There are restrictions, but they are greatly valued. Of course, now everybody is become less restricting and women have more freedom.”

After conversations covering a range of topics - their traditional homes and its’ comforts, the *dahin arabi*-oil made from cows milk -a Bedouin favorite, the home-made cow butter that her grandmother makes at home and the big houses and its’ large compounds, she took



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me out to see her hens and around her house. She would later take me to the desert to see the camels.

In the desert, "Lucky", she shouts to me as a line of camels, with two of their legs tied with a small red twine walk around freely grazing. The desert soon becomes their territory. Everywhere we look there are more camels. It leaves me truly amazed.

I realize then, that she is perhaps more excited than I am. I still wonder if that was a Bedouin's excitement on seeing a camel each time like for the first time or was it the thrill of being able to show me the most important part of their lives. "I love the desert", she tells me. Her father adds, "At times, I bring my children here, park my car and just watch as they enjoy the desert, going up and down in the sand."

She can't contain her delight when she says, "It's best after the rains. There is a mushroom that grows only in the desert - a white color mushroom. It's so delicious, you can cook it in many ways. It's a Bedouin's favourite after the rains". I am soon but lost in the thought of the feel of the first rain falling on this vast stretch of empty

desert, the water thoroughly drenching the sand and the cool that engulfs the heat.

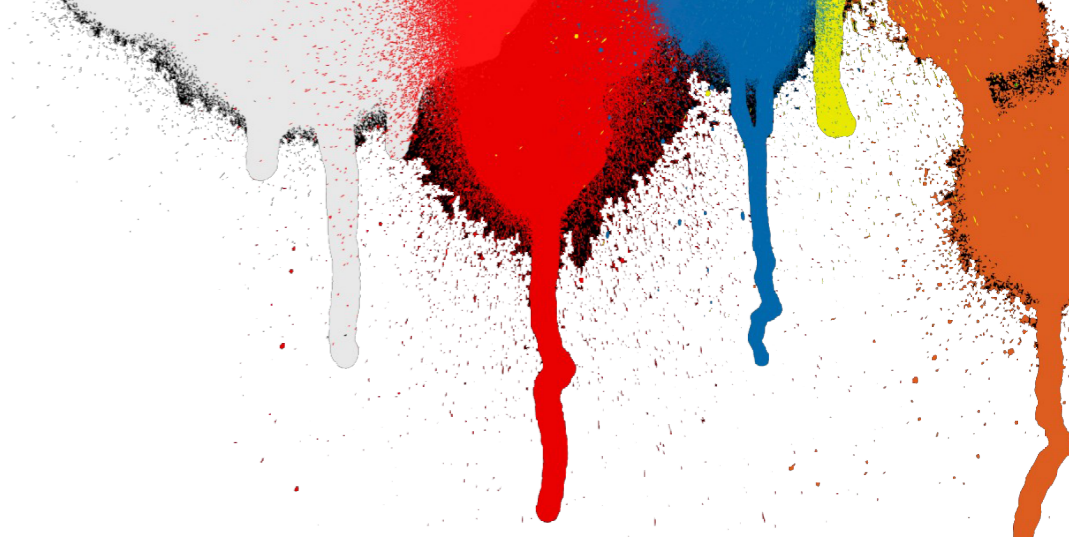
On having reached a sand dune, she gets down the car and runs up with her feet sinking in the loose sand up to her ankles. She looks a child in the beach, thoroughly sinking in the fun and the amazement as fresh as the first time when pointing out to the one, two, three, four and more camels.

I follow slowly behind her shaking the sand off my slippers every two steps. In the midst of the struggle climbing up, I hear her laugh, "You don't wear your slippers in the desert. Just walk barefoot. This is great massage."

She would later explain how the strain is great for the calf, ankle and thigh muscles, also adding the benefits of sand for the eye. I remove my slippers and feel my feet sinking deeper in the cool of the sand. The feeling of loose sand running between the toes is something I haven't ever experienced before. The beauty of the hue-bathed desert entwined in the life of a Bedouin awoke in me an inexplicable sense of accomplishment and delight.

As the orange sun traveled across the sky and the camels formed silhouettes, the life of the Bedouin seemed to arrive at a stand still. The muezzin calls for the Maghreb prayer. The setting sun, the orange glow that soon engulfs the sky and the stretches and stretches of desert that joins in perfect harmony with the dipping horizon paints a mystical image drowning in the sound of the calls to prayer soon followed by neighboring mosques. The sounds are soon lost in the cooling sand. There is then a long silence, the calm, and the tranquility of the night that spreads and dissolves the horizon, forming one large sky.





Walls have ears. But, They no longer just hear. They see. They talk. The Arab spring has empowered it with very powerful voices and at times their screams have been louder than the cries inside its captivity and those on the streets. The writings, the pictures, the protests, the silent deafening revolts have all been etched in the Graffiti that has played its role in total justification in toppling the government. The walls have evolved from a private boundary of a house to an artists' canvas cementing the bricks of a strengthening public voice one atop the other. The different shades of the revolution painted boldly across the walls splashed color on Cairo, particularly Tahrir Square and since then heralded the Revolution of Graffiti in Egypt and around.

The streets of Egypt are colorful. The Graffiti in the country cannot be missed. Since the beginnings of the political stir in the region, the big restrictions of silence have been crumbled with the bold strokes of color and its inherent messages. The revolution of Graffiti born in Egypt from the greater national revolution in the country has attained so much prominence today, that it has inspired many similar reflections around the Arab region.

Egyptian Art since the beginnings has been sacred art. The purpose of art in this country has always surpassed the need to make an impression alone. Art was always meant to meet a higher purpose.

The pyramid was less made for its beauty and more to serve as a protective building to house the body of the ruler or pharaoh, preventing robbers from disrupting the peace of death and stealing the gold and gemstones that were laid alongside the bodies.

The sphinx, more than its majestic appearance was to signify the ruler and guard, with the animal body symbolizing super human power.

The Obelisk, that later would be seen in Rome more than in Egypt almost by double the numbers was constructed as a place of rest for the sun god in his daily journey across the sky. Thus can be seen the beginnings of the scene of art and architecture in a country where it was always used to send a stronger message across than what was superficially visible to the human eye.

Graffiti has been embedded into the streets of Egypt so much so that it has at some point entwined into the other forming one single whole- the Graffiti and the streets.

The artists who started off looking for empty walls, are now sought after by companies, countries and opportunities around the world. A new art is born. Graffiti, though has existed well before the Arab Spring and before its rampant appearance in Egypt, Graffiti as a powerful aesthetic tool emerged in all its boldness and vivacity in the streets of Cairo.

Egypt has always marked its signature style in world art and architecture since the pyramids, sphinx and the Great Egyptian civilization. Following the ancient times, the graffiti in this country has grown to become a signature style of expressing public opinion without the fear of being curbed or unheard.

From anonymous painters to artists who grew to painting fearlessly in the daylight, the art of graffiti has witnessed an evolution and revolution of sorts in Egypt. The walls kept reminding the streets and its people of the justful democracy. It has been has the strongest aid to winning the revolution. While some artists painted to portray their revolt against the government, some others have been inspired simply by the untouched, bare walls and have taken graffiti to a level of pop culture. Some others replicated the political situation in the country. Either ways, it has been immensely powerful.

Lessons from History

Be it the pyramids, sphinx, obelisk, sculptures or paintings, Egypt since the time of its early civilization has carved its own signature style in world art and architecture. Egyptians have no doubt made an impression. No doubt, been imitated many a times. More so, men have been left awestruck at the very thought that such intricacies, attention to details and works of such magnificent stature was possible by mortals. The entrance to the famous Louvre Museum in Paris, the obelisk that grew to become a significant part of the Roman Architecture later, the sphinx that inspired many similar animal-human creations in different countries have their roots without doubt fixed firmly in the lands of the arts in Egypt.

Following tradition, the street art in the country was not caught in the streets of Egypt alone. The art has been carried to many other streets and corners and walls of the Arab Region. Countries witnessing similar revolutions were inspired by the streets and arts in Cairo allowing them a vent to scream out their opinion even in the midst of the strictest restrictions. Graffiti has grown to become an inseparable component of a national revolution. The message is clear. No government, no matter how powerful can crush the power of the freedom of expression. It always matures, in some way or the other, and the most beautifully articulated, being Graffiti. The colors brighten the dampened spirits and gives renewed impetus reminding the people, never to cease.

Colors, wall carvings, symbols, proportions and realism

grew to become synonymic with ancient Egyptian Art. Anyone familiar with the art and architecture of the country knows for sure the prominence of art and paintings on the walls during the great Egyptian civilization. Bright colors and wall carvings often decorated the walls of the pyramids and tombs. Figures were etched out in rows on walls and filled with a single bright color. In its simplest, walls were as important an aspect of Egyptian Art as was the use of bright colors painted across neutral, white or light backgrounds and symbolism. Artists of the ancient times were seldom known for they did not sign the paintings. The art and paintings in the country has been treading the path to greater realism. From the oldest times, the paintings have been getting better and more real. Ancient Egyptian artists did not portray the flaws of their rulers and pharaohs or more so of any human figure that was carved and painted. With the coming of the ruler Akhenaten and his ideology of monotheism that followed, paintings became more real and unflattering. The very famous limestone portrait of the ruler's wife Nefertiti belongs to this era. This marked the birth of true- to-life portraiture in the field of arts in the country.

Though the Egyptians seemed to forget their primary canvas for a while after the civilization, it has been re-earthened, dusted and used with renewed vigor and purpose.

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Inspiring Art

Exhibitions of Egyptian street art are held in different parts of the world. Arabic Graffiti has thus been carried to different corners of the world, where it is exhibited, studied and appreciated.

Arabic Graffiti exhibitions and events to better understand the art scene of the streets hit by the Arab revolutions have been organized around the world in Alexandria, Amman, Beirut, Berlin, Bochum, Boston, Cairo, Dresden, Dubai, Frankfurt, Mannheim, Montreal, Nantes, Paris and Weimar etc.

The walls that stand to serve secrecy have now confessed. The secrets have been revealed. The story of the revolutions is now large and open for all to see.

The explosion of street art in Egypt has made its profound influence in the neighboring streets from Bahrain to Syria. Street artists are made a significant influence in narrating the stories of the respective countries in the unpredictable graffiti that appears on the walls overnight. The corruption has been painted in color.

“”

Graffiti has won us freedoms we had never dreamed of before. It has been the strongest voice of the revolution.

-Mohammed Hashem, Publisher, Cairo



Photographic documentation of walls in Egypt by Rhea Karam, a New York based, Lebanese photographer. The solo exhibition that was held at the Downtown Pavillion Dubai was named *Breathing Walls*.



“”

It doesn't matter to me if the graffiti gets ruined or painted over. The point is that the art is made, then it is seen, then it is destroyed and painted over, then it is made all over again.

-Sad Panda, an anonymous graffiti artist



The picture of Khalid Saeed, a young Egyptian revolutionary who was allegedly beaten to death by the Egyptian Police has been drawn and painted by many Graffiti painters around the



Artists enjoy painting on the walls despite repeated attempts by the government to whitewash the walls and curb the voices of the public.

The identity crisis surrounding graffiti hasn't been resolved till date. The classification of the art form to fit in the realms of vandalism or art has been a topic of debate. Nevertheless, much beyond the aesthetics of the art or the vandalistic tendencies lie strong purposes. Ridicule has been the most significant of them. It eases breaking down the fear barrier in a revolution contributing a substantial part in the flourishing of the art form. Thus, the voice it gives the voiceless is loud and clear.

Graffiti traps in its strokes the history of a revolution. Above the art that is admired in today's Egypt and the inspiration it offers beyond the boundaries of the country, the street art will offer a peek into the happenings in Tahrir throughout the days of the revolution for years to come.

Commemoration has been a significant purpose of graffiti. Khalid Mohammed Saeed, a young Egyptian who was beaten to death by the Egyptian police has been considered the 'face that launched the Revolution'. Photos of his disfigured corpse incited a great revolution that the world witnessed in Egypt. Khaled Saeed has been the face of much of the street art in the country. The paintings not only commemorate his death, but is a loud reminder to the people of the police brutality and torture.

The revolution has rendered the understanding of the art form far stretched from its aesthetic value alone.

It is vandalism of the corruption and brutality rooted in the country. The bold strokes in its pitch silence hush the attempts of the government to crush public opinion. Graffiti has grown to be a mighty tree providing shade to the victims of a revolution to protest without fear.



Ridicule has been an important part of the art, in part responsible for its widespread growth.



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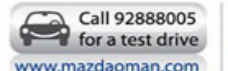
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As divine is the religion of Islam, so divine is the geometry in the religion. The geometrical designs and patterns each have a meaning and are denotative of the beliefs of the Muslims. The repetition and patterns are not without purpose or meaning. Geometric designs and patterns in Islamic culture and religion support introversion and reflection. The infinity signified through the patterns highlight an existence beyond the visible material world. The geometry is better understood outside the peripheries of mere decorative art as that which extends to encompass a spirituality that becomes evident on greater understanding of the patterns and their connotations. The precision, symbolism and aesthetics of the art form is highly suggestive of the patterns being considered both an art and science. For the believers of Islam, each symbol and shape has its own inherent meaning apart from what is visible to the art lover. The most frequently used shapes are the square, circle and the star, the repetition and purpose of each having specific reasons and significance. The circle symbolizes the material world, the infinity of the Almighty and his creations and the unified whole of the Muslims. It is at most times, seen inscribed within a square. When so, the material world seeking the sustenance of the creations of the Creator. The star, with its unique geometrical shape symbolizes equal radiation from a central point often times a circle. The reach of the stars in all directions represent the spread of Islam.

*“God likes that when you do anything, you do it excellently.”
-The Muslim*

The use of geometry is thought to reflect the language of the universe and help the believer to reflect on life and the greatness of creation.





The pattern that flows like a plant signifies the feminine nature of 'giving' of the universe. It embodies the flow of creations. Patterns and art in Islam does not intend to mirror nature as it is, instead attempt at representing what nature conveys from its existence in the universe.



The geometrical square with its four equilateral sides, symbolic of the four elements of paramount and equal importance among the creations of God-Earth, Fire, Water and Air can be seen replicated in many a traditional gates and designs. In most other patterns, a circle, representative of the material world can be seen inscribed within the square. The symbolism representing the instability of the physical world that would collapse without the support of the four elements of creation.





The infinity of the repetitive patterns can also be interpreted as the unchanging laws of God. Just like the laws and Pillars of Faith, the Muslims abide by, the artists strictly follow the rules of the patterns and keep them consistent. The star symbolizes equal radiation in all directions initiated from the centre. It is considered by many as symbolic of the spread of Islam in all directions.





Arab geometry can be ordinarily seen on walls,gates,ceilings,tiles,windows and the like.sketching of human form is not acceptable in Islam,though it can be seen in some prehistoric drawings.That justifies the relevance of the abstract arab geometry founded on consistency and repetition. Arab geometry is used as a meditative technique mostly owing to its repetitive patterns.



Repetition of the patterns can be stated as the most distinguishing feature of Arab geometry. The repetition in its consistency offers great freedom to the artist. From the basic square, circle and triangle are born the more complex designs. The spirituality reflected in the Arab geometry can be understood by studying the simplest form of the circle. The circle exemplifies infinity and highlights the infinity of the creator of the universe.



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WASAL MAJALAH

WASAL MAJALAH

The UAE has always been aiming to be the best of the best. the worlds most luxurious hotel, the tallest building, the largest flag, the most expensive number plate, the cheapest wages, etc.. Life is bliss.

So it was of no surprise to me when I recently read in the papers that the Dubai police had a new addition to their fleet of extravagant vehicles. this one being a ferrari.

For those who live under a rock, the car cost a stager ring 1.2 million USD, and is one of the fastest production cars in the world.

I have been living in the UAE for more than 2 decades, and for as long as I can remember every few years or so, we see similar pictures in the papers. a super car with police stickers on.

My question is this. How come I never see this on the road. And how awkward would it be to patrol in a ferrari, I mean how do you gather the mental whachamacallit to ram a million dollar car into a maniac driving a corolla, if the need arise?

Thats when someone told me that it was to 'catch up' to the super criminals. To me that translates to, lets spend a million dollars to catch up to the 5 cars in the country that could travel past 300 kmph. no.. helicopters will not do.. Wake up and smell the coffee ya habibi.

There is no way this car is in anyway practical, unless ur playing chor police on *Need For Speed*.

Natural question that comes to mind is why am I bickering so. Truth be told, its just jealousy.

I come from a land where overweight cops still drive around in 30 year old jeeps, without seatbelts, that are fitted with multitudes of safety features, like bumpers falling off at speeds above 75, and the engine itself, after 90, if the vehicle gets that far, that is.

Ferrari.. sigh!! I drive a mazda. Gets me from point 'a' to point 'b'. Does a 0 to 100 eventually.

Relatively cheap, and can take a dent or two

Practical solution.

Dear dubai police.. exchange?

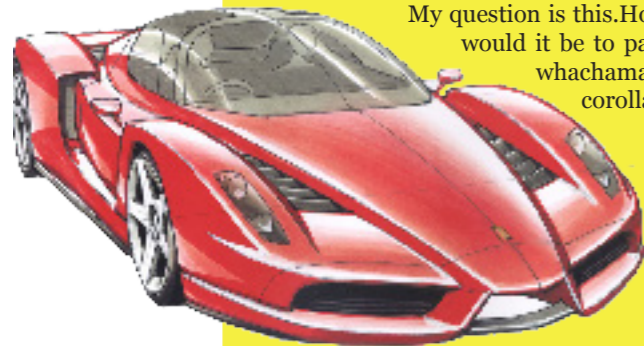
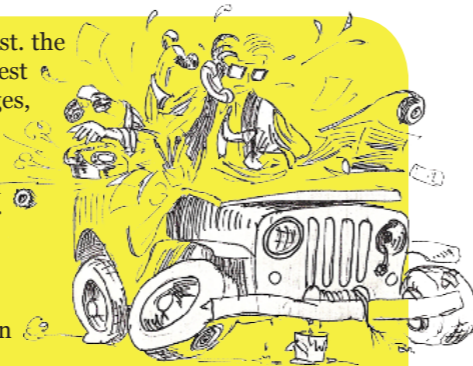


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