



International Organ of the Centre for the Worldwide Lahore Ahmadiyya Community.

WE BELIEVE

The Holy Prophet Muhammad (s) is the Last Prophet. After him, no prophet, old or new, can ever come.

The Holy Quran is complete, and no verses are missing from it.

The Holy Quran is perfect, and none of its verses are abrogated.

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Broadcast Venues

- <https://www.facebook.com/LahoreAhmadiyyaCommunity/>
- <https://www.youtube.com/c/WorldwideAhmadiyyaAnjumansLahore/videos>
- <https://creators.mixlr.com/recordings>

Our websites

- [International H.Q.](#)
- [Research and History](#)
- [The Woking Mosque and Mission](#)
- [The Berlin Mosque and Mission](#)
- [Quran search](#)
- [Blog](#)

An Announcement

Brother Abou Tienne has been on a difficult missionary trip to various places. The good news is that non-Ahmadi friends asked him to join them in celebration Eid Millad un Nabi – the birthday of the Holy Prophet (s). He was allowed to speak at the meetings held by our brothers and explain the beliefs and views of the Lahore Ahmadiyya Movement. Please pray for the success of our young and dedicated missionary, especially in French speaking countries. (Ameen)

Broadcast Schedule (UK time)

1. **Mon to Thursday**
1900 - Urdu - تدبر القرآن
19:30 - English - Reflections on the Holy Quran
2. **Friday** 13:00 Friday Service
3. **Saturday**
4. 14:00 - Urdu - Pure discussions
WhatsApp group

Podcasts of all broadcasts are available on Podbean and Spotify.

The Call of the Messiah

by Hazrat Mirza Ghulam Ahmad

The Promised Messiah and Mahdi



(Editor's note: We continue serialising the English translation of Najm-ul-Huda, translated into English by Abdul Hashim Khan Chowdhery and the original translation revised by Sheikh Ghulam Gilani Kamrani. It is at <https://alahmadiyya.org/books-islam-ahmadiyya/english-books/the-star-that-guides-by-hazrat-mirza-ghulam-ahmad-of-qadian/>. Lord Shahid Aziz has revised the translation for The Light.)

The Star that Guides – 10

Proofs in support of claims

I have already said that the present is the time for the advent of the Promised Messiah. The word of my Lord has now been honestly and faithfully fulfilled. And it could not be otherwise, since the time appointed in the promise has already arrived and all the signs have come to pass. Like a hurricane, the evil influence of the Cross has for a long time been spreading over the world, and the followers of Islam have turned renegades, and not a home has been left unaffected by the taint of Christianity. The light of Islam has faded from the world. This is why the Merciful God has sent me in the fullness of time, vouchsafing an unceasing succession to deepen my spiritual knowledge, granting me signs and visions to strengthen my faith, and endowing me with the understanding of the deeper meanings of the Holy Quran and the Hadith. He has revealed to me that the promised hour has neither been anticipated nor delayed, and that it has all come to pass just at the appointed time. I was not, however, disposed to be satisfied with any ordinary amount of signs and evidence. In fact, I considered many of them inadequate due to my intense desire for perfect assurance. I would not be content with any dubious light and would avoid the spring from which the water was anything but perfectly limpid. Then, for my satisfaction, He sent me revelations in increasing numbers till my heart

was set perfectly at rest and my path was made clear. Several kinds of clear signs were granted to me, and I was made to quaff the draught of content and satisfaction. All sorts of misgivings were set at rest. God illumined my heart with a vivid brilliance, and from clear indications and signs and from the Holy Quran and the Prophet's sayings, the fact was brought home to me that I was the Promised Messiah and that in my advent had been fulfilled the Divine covenant and promise; for it belongs to God to accomplish whatsoever He wished, and He has unquestioned power over all things. He vouchsafes His spirit to whomsoever He chooses, and no one is there to question Him regarding His actions, the Supreme Lord of the heavens and the Earth.

I was well aware that the 'Ulama' would reject my claim and make me the butt of their attacks and would say: This man has broken our unanimity and flouted the consensus. But I was not afraid of them, nor would I conceal any part of what had been revealed to me. For what greater sin could there be than to hide the truth for fear of men? I did not, however, accept the situation without the clearest evidence and express Divine command. Nor was it possible for me to disobey it. My advent was not like the coming of an unexpected guest who arrives suddenly in the night. Instead, it was like the appearance of the Holy Prophet who rose glorious like the moon in the holy land of Makka. I bore credentials of my truth, which those who had eyes could easily see. I was accompanied by signs that could be clearly discerned. The age, by its condition, had borne witness that the time was ripe for the advent of the Messiah; for the Cross was in the ascendant, and errors had multiplied, and the exponents of Christianity, by their industry and organisation, had demoralised the people.¹ They

¹ I have very often made references to the unscrupulous practices of the missionaries and do not feel sure what effect such references will produce upon the minds of men. It should therefore be understood that it is never my intention that evil should be met by evil. The Musalmans ought to bear with patience the excesses of the missionaries and return their evil by goodness, b'cause God has commanded us to be patient

had abused the Holy Prophet (peace and blessings be on him) and disturbed the peace.

Yet if notwithstanding these arguments, one should still fail to discern the need for a God-sent Reformer who should break the Cross and show signs and uphold the cause of the True Faith now left so destitute or who in judging my case should still be left a prey to doubts and misgivings and be unable to perceive the truth of my claim and to endorse the same and feel that he needs additional signs and still more clearer proof and arguments to remove his doubts, for such I am always ready with my sympathy and am prepared to run to his help with the alacrity of one who hears the cry of a thirsty brother. I shall presently assuage his thirst with the cooling draught of cogent proofs and shall satisfy him with the limpid water of my exposition. The only piece of advice I would offer him in all sincerity of heart is that he must not stir in this matter, but with perfect honesty of purpose and should, in his enquiries, observe the regards of piety and politeness, and not transgress the bounds of decency and good manners. Because a person who sets himself in antagonism to the exponent of truth or to one who enjoys intimate relation with, and is specially assisted by God, is like the hunter who enters a forest to hunt its king but omits to make necessary preparations and carry the required weapons. To hunt the king of the forest is a difficult job even for a large party of hunters. How much more difficult is it to overcome the champion of God, who is the master of illimitable power? Who is so rash as to oppose him, save one who is unfortunate and blind? The man who fabricates a lie concerning God is the most wretched creature on Earth. And, similarly, one who rejects the righteous one is an associate of the devil. And indeed, I have shown that signs and ad-

and to bear with fortitude the excesses of the people of the Book. Accordingly the man who refuses to show forbearance proves him self virtually devoid of faith. It thus becomes your duty to exercise forbearance and to shun conflict. When they abuse you, you must not abuse them in return. Rather you should pray for them. You should also bear in mind the benefits you derive from the British rule and forgive so that you may be forgiven.

duced proofs, but still I notice that the majority of the religious leaders of this country are reluctant to admit the truth which they once denied. It is indeed a habit with them that when they once commit an error or a wrong, they find it extremely difficult to return to the truth or to retrace their steps. Pity them that they fear not God, although they know His eyes are upon them, watching their doings. They see the signs of God and still behave as if they never saw them. Every year, calamities visit them, but still they remain unrepentant. God's arguments have been brought home to them, yet they remain without fear.

I, therefore, propose to narrate in this place some of the signs which have been manifested by God to remove doubts and hope that these will prove helpful to men who are prepared to accept the truth. ([Contents](#))

Prophet Muhammad (s)

The Perfect Exemplar

By Jalal ud Dean

Prophet Muhammad (s) was given the name Ahmad (*birthname*)¹, soon after he was born in Mecca on 20/04/570AD². The name of Ahmad was already decided by his parents, as seen in a *Kashf*³, even before he was born. His father died before the birth of Ahmad in Mecca in 570AD.

All Messengers and Prophets were Ordained Ambassadors of Almighty God since the creation of Earth (4.9 billion years ago); their prophetic ordinations were conveyed to them directly by Archangel Gabriel, according to texts in the Holy Quran.

¹ In those early times, 570AD-632AD, there was no such thing as Birth Certificate throughout the World.

² 12 – 03 – 0052 BH Monday. (12th Rabiul Awwal in the Arabic calendar.).

³ A *Kashf* is a reality vision seen by an awoken person and the vision is short and quick, lasting only a few seconds.

The Holy Quran serves not only as the constitutional and spiritual governance for Muslims but also as the Last and Final Holy scripture revealed to humanity on Earth. The Holy Quran comprises 114 Chapters and 6236 revealed verses; it was completed during the era 610AD-632AD, in Arabia.

The Perfect Exemplar was Prophet Muhammad (s). He followed all the revelations in the Holy Quran. All of his actions, decisions, recommendations and statements of Prophet Muhammad (s) are recorded in the Six Top Hadith¹.

Both parents of Prophet Muhammad (s) were at the 40th strata genealogical descent² from Prophet Abraham's (as) elder son Ishmael (as), born from his 2nd wife, Hagar³. Prophet Abraham (as) lived around 2130BC and died at the age of 175 years⁴. This lineage is critical, as it represents the apex of linking Hebrews, Christians, and Muslims, with widely extended but closely interrelated downstream communities.

After the birth of elder son Ishmael (as), around 12 Years later, Prophet Abraham's (as) 1st wife Sarah⁵ got pregnant; she gave birth to Isaac (as), who was the 2nd

son of Prophet Abraham (as) but the 1st child of Sarah.

From the elder son Ishmael's (as) lineages, descended Prophet Muhammad (s), who sealed off both any new Prophet and the re-arrival of any of the past Prophets⁶.

In 610 AD, Archangel Gabriel delivered the historical prophetic ordination of Prophethood to Muhammad (s).

There were historical and progressive changes in the names of Prophet Muhammad (s): his birthname was Ahmad. After being fully orphaned⁷ in 576AD, his grandfather (Abd al-Muttalib) adopted Ahmad and thereupon changed Ahmad's name to Muhammad. Because of his exemplary perfections, the communities of people (workers) in Medina further changed his name to Muhammad *al-Amin*⁸. Finally, after his prophetic ordination, his name changed to Prophet Muhammad (s) in 610 AD.

The child's mother's name was Amina bint Wahab *ibn* 'Abd Manaf, who was also originally from Medina.

She was married to Abdullah *ibn* 'Abd al-Muttalib, a wealthy businessman of the Banu Hashim family, also from Medina. Both Amina and Abdullah were the youngest children in their parents' families.

After their marriage, Abdullah and Amina moved from Medina and settled in Mecca.

Abdullah went on a trading journey to

1 The Six Top Hadith are: 1. Sahih Bukhari, collected by Imam Bukhari (d. 870), includes 7000+ hadith. 2. Sahih Muslim, collected by Muslim b. al-Hajjaj (d. 875), includes 9000+ hadith. 3. Sunan al-Nasa'i, collected by al-Nasa'i (d. 915). 4. Sunan Abu Dawood, collected by Abu Dawood (d. 888) 5. Jami al-Tirmidhi, collected by al-Tirmidhi (d. 892) 6. Sunan ibn Majah, collected by Ibn Majah (d. 887). These Hadith are also called "Siha Sittah."

2 The fortieth strata lineage was from Adnan.

3 Hagar was a Princess, a niece of the Pharaoh of Egypt, who gifted his sister's daughter to Prophet Abraham.

4 This is stated in the rabbinical records in the Hebrew scripture libraries.

5 Sarah was a Princess of Mesopotamia, daughter of Terah, the Ruler of Mesopotamia.

6 Holy Qur'an HQ33:40 "Muhammad is not the father of any of your men, but he is the Messenger of Allah and the Seal of the prophets. And Allah is ever Knower of all things."

7 His father Abdullah had died in 570AD whilst returning from Damascus.

8 Meaning Muhammad, the Honest One. There is no specific date when this name was allocated to him.

Damascus¹, Syria. The nature of Abdullah's business involved importing Indian origin spices into the Persian Gulf, collecting them, and then transporting them to Syria. He used the proceeds from his Syrian exports to import more merchandise from Syria into Arabia for retail.

Abdullah was 22 years old; Amina was 16 years old. They were the average ages for marriages in Arabia at that time.

Abdullah died on a return journey from Syria in 570AD; subsequently, Abdullah was buried between Medina and Mecca. Amina did not know she was already a young 16-year-old widow, with her unborn first child!

The servants brought over the camel-train caravan² of merchandise to Amina and explained to her the death of her husband, Abdullah. Obviously, she must have been totally devastated!

Thereafter, Amina paid off her servants and kept all the merchandise for subsequent retail sales in Mecca.

A few days later, Ahmad was born in 570AD.

Before the birth of her 1st child, Amina saw a reality vision (*Kashf*)³.

She saw that she would have a son named Ahmad. Amina became confident that, later in life, her son would grow into a great person and eventually become world-famous!

Amina was uneducated and had no experience operating a business. She received another set of *Kashf*, which led her

to explore ways to sell off the merchandise and later raise more income by renting out her camels.

When Ahmad was born, he was brought up by a poor lady, Halima⁴; Amina had to pay Halima for Ahmad's total daily keep. Amina had daily chores, including taking her camels to the faraway oasis for feeding and watering. She had no other income. Most of her income was spent on paying Halima.

When Ahmad was aged 4 years, Halima returned Ahmad to Amina. Ahmad remained with his mother until he was 4 to 6 years old. At the age of 4 years, Ahmad (unschooled) started animal husbandry experiences. He was riding on the camel, but strapped with a sheet behind his mother, Amina. She was teaching him daily, all about camel husbandry.

Amina died in 576AD, on a return journey from Medina, after presenting Ahmad to his grandfather⁵ (Abd al-Muṭṭalib). Thereafter, the grandfather (Abd al-Muṭṭalib) adopted his grandson, Ahmad, but changed his name from Ahmad to Muhammad in 576AD. Subsequently, Muhammad was employed on his grandfather's estate until he was 19 years old. Thereafter, in 589 AD, Muhammad left his grandfather's estate and worked for another estate, run by a widow, whose name was Khadija bint Khwalid. Over 6 years, he elevated her business to levels it had never

4 Halima was a professional wet-nurse, as there were no packaged milk or baby foods available in those days.

5 It was customary amongst the Arabs of those times, that whenever a newly married couple has their 1st child as a son, then the parents must attend a ceremony and present the 1st born son to the grandparents. Since her husband, Abdullah, had already died in 570AD, and she was singularly managing her household, she took a while to save funds, adjust her business and then depart for Medina. It was an 8-days journey, of 434 km, by camel riding.

1 Damascus was the major international trading centre of that entire region.

2 There were always around 200-300 camels in such long-distance travels for supplies of food, water, tents, etc.

3 Ibid.

reached before.

In 595 AD, Muhammad (s) got married to Khadija bint Khuwaylid.

From 610 AD to 632 AD, Prophet Muhammad (s) received the Holy Quran in progressive stages¹. During his prophetic life, Prophet Muhammad (s) defended Islam and the Muslims in 27 major battles. They were all defensive. None was oppressive nor aggressive.

Prophet Muhammad (s) died in 632AD (aged exactly 63 years in the Arabic calendar)². His only surviving child was his daughter, Fatima³ (ra). Fatima (ra) also died in 632AD. Both Prophet Muhammad (s) and his daughter Fatima (ra) were buried in Medina.

Muslims who were astonished that Prophet Muhammad (s) had died were reminded of a Divine text in the Holy Quran at **HQ3:144**⁴.

A further text in the Holy Quran seals off the absolute possibility of any other

Prophet after the death of Prophet Muhammad (s). That means there will neither be a new Prophet, nor a second arrival of any of the past Prophets who have already served on Earth, after the death of Prophet Muhammad (s).

This supreme text is in the Holy Quran at **HQ33:40**⁵. It must be noted that the expression “Seal” as used in that text has a compound⁶ exact meaning.

It is for all correct-thinking Muslims to guide and assist other Muslims; the Holy Quran has sanctioned that correct advice shall be given to those who need to be guided. This is given in the Holy Quran at **HQ3:104**, as “*And from among you there should be a party who invite to good and enjoin the right and forbid the wrong. And these are they who are successful.*”

Conclusions

From all the Ordained⁷ 124000⁸ Prophets and Messengers⁹, who were appointed on Earth since creation, to update humanity on the correctness of worshipping only One Almighty God, and none other object of adoration, Prophet Muhammad (s) was the Last and the Final Prophet¹⁰ and the Last and the Final

1 The revelations were not in Chapter sequences 1-114; but started with Chapter 96 and then progressively revealed according to the circumstances prevailing, as evidenced, during his prophetic era 610AD-632AD.

2 12 – 03 – 0011 AH Monday (12th Rabiul Awwal of the Arabic calendar).

3 Fatima (ra), the daughter of Prophet Muhammad (pbuh), had five children with her husband. Fatima's (ra) husband was Ali ibn Abi Talib. Their children were Hassan, Hussein, Muhsin (who died in infancy), Zainab and Umm Kulthum. Later Fatima (ra) died at age 67 years and buried in the Al-Baqi Cemetery in Medina.

4 HQ3:144 “And Muhammad is but a messenger — messengers have already passed away before him. If then he dies or is killed, will you turn back upon your heels? And he who turns back upon his heels will do no harm at all to Allah. And Allah will reward the grateful.”

⁵ **HQ33:40** “*Muhammad is not the father of any of your men, but he is the Messenger of Allah and the Seal of the prophets. And Allah is ever Knower of all things.*”

⁶ The expression Seal is taken to mean (a) that there will not be another Messenger (Rasul) or Prophet (Nabi) after the death of Prophet Muhammad (pbuh) in 632AD, and who was both Messenger and Prophet (b) there will not be another revealed Scripture after the completed revelation of the Holy Qur'an 610AD-632AD, (c) there will not be another Sharia after the Sharia established by Prophet Muhammad (pbuh) in the period 610AD-632AD and (d) there will not be any other revealed religion after the revelation of Islam 610AD-632AD till the end of this World and the great Day of Judgment.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

Messenger¹ on Earth till the end of this World.

Prophet Muhammad (s) went through all the experiences of human life. He consistently demonstrated himself as the perfect exemplar, meeting all types of problems and finding exemplary solutions, which remain perfect to this day. He lived 570AD-632AD, and his prophetic period was 610AD-632AD.

More detailed reporting on his lifestyles, his responses to questions, and the public's observations can be found in the Six Sahih Hadith. ([Contents](#))

International Quran Exhibition Opens in Moscow, Expands to Four Russian Cities

(From:

<https://iqna.ir/en/news/3494614/int%E2%80%99l-quran-exhibition-opens-in-moscow-expands-to-four-russian-cities>)

IQNA – The international interactive exhi-



bition World of the Quran opened in Moscow on Friday, marking the start of a project that will also be held in Saratov, Saransk, and Kazan.

Int'l Quran Exhibition Opens in Moscow, Expands to Four Russian Cities.

The opening ceremony took place at Moscow Cathedral Mosque with the participation of religious leaders, diplomats, and government officials.

Grand Mufti Sheikh Ravil Gainutdin, head of the Spiritual Administration of Muslims of Russia, said the project reflects calls by Moscow to place spiritual and cultural values at the centre of international dialogue.

"The World of the Quran exhibition not only tells about the revelation and preservation of the book, the greatness of calligraphy, and the power of recitation, but also affirms the eternal values of peace, mercy, and justice," Gainutdin said.

He described cooperation with Qatar's Ministry of Awqaf and Islamic Affairs as "an example of spiritual diplomacy that unites peoples, strengthens trust, and serves peace."

Qatar's Ambassador to Russia, Ahmed bin Nasser bin Jassim Al Thani, called the exhibition part of his country's policy to deepen friendship with Russia. "Spiritual and humanitarian ties are a key factor in this cooperation," he said, thanking both the Mufti and Qatar's ministry for supporting the project.

Mohammed Hamad Al-Kuwari, Deputy Minister of Awqaf and Islamic Affairs of Qatar, praised the organisation of the exhibition, saying its wider reach "allows more people to connect with the culture of properly understanding the Quran and its values."

After cutting the ribbon, participants toured the displays and interactive zones. Organisers said the exhibition aims to connect history, spirituality, and modern technology while promoting universal values of peace, compassion, and respect.

The exhibition will run through October 6. Moscow was the only city hosting the first edition of the event in 2024.



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¹ Ibid

A Life Worth Living: The Life and Times of the Holy Prophet Muhammad (s)

By Lord Shahid Aziz

This text is based on a khutba (sermon) titled "A Life Worth Living," which commemorates 1,500 years since the birth of the Holy Prophet Muhammad. The sermon focuses on his character, teachings, and transformative impact on the world.



Quranic Testimony

The Holy Quran says, "and we have not sent you except as a mercy to all the nations." (Chapter 21, verse 107)

And further it says, "Certainly a messenger has come to you from among yourselves. It is very painful for him when you fall into distress. Most concerned he is for you. To the believers, He is compassionate and merciful, but if they turn away, say, *'Allah is sufficient for me.'*" *There is no god but He on him do I rely.* And he is the Lord of the Mighty Throne." (chapter 9, verses 128 and 129)

And again, "And surely yours is a reward never to be cut off. And surely you have sublime morals so that you will see, and they too will see." (Chapter 68, verses three to five)

This is Allah's testimony about the Holy Prophet Muhammad, and this is why elsewhere, the Holy Quran says that we are to obey Allah and follow the Prophet (s).

Elsewhere, the Holy Quran describes the Prophet Muhammad as a "mercy to all the nations" (Chapter 21, Verse 107). Other verses highlight his deep compassion and concern for believers, stating he is "compassionate and merciful" (Chapter 9, Verses 128-129). The Holy Quran also attests to his "sublime morals," providing a clear testimony to his character and affirming that he is a figure to be followed.

That is why it asks people to obey Allah and to follow the Holy Prophet Muhammad's example.

The Prophet's Life and Character

Prophet Muhammad was born an orphan. His father passed away before he was born, and his mother a short time after. His grandfather and his uncle brought him up. Although deprived of parental guidance, love and protection, he grew up as an upright person.

He was known for his honesty and trustworthiness long before Allah appointed him to prophethood. The people of Makkah, many of whom later became his staunchest enemies, referred to him by the title "Al-Amin," meaning "the trustworthy one." He was a successful merchant who built his business on truthfulness, showing that success in worldly affairs, including business and politics, does not require deception. His humility was evident throughout his life; he mended his own clothes and shoes, preferred the company of the poor, and consistently forgave his enemies.

A powerful example of how he valued virtue is the story of his marriage to Khadija, a woman twice his age who had been widowed twice. He married her not for wealth or status, but for her noble character, challenging societal norms of the time.

He transformed a society steeped in ignorance, idol worship, and tribal conflict into a global civilisation built on justice, knowledge, and compassion. His companions, inspired by his example, attracted people to Islam through the nobility of their character, not by force. Muslims were only 5% of the Muslim Empire's population. When his generals asked Hazrat Umar (r) how to run the civilian government in their areas, his reply was simple. Verify that the person allocated a task possesses the necessary abilities and skills to perform the job. If so, then ask if he has been doing his job honestly. If the answer to both questions is yes, then leave him in the post. Notice, he did not ask about people's religion or their sect! Muhammad Ali Jinnah, the Qaid-i-Azam, tried to establish the Pakistani state on the same prin-

ciple. He said that a day will come when, in Pakistan, there will not be any Hindus, or Christians, etc, not because religions will disappear, but because a person's religion will not be the state's concern.

At one time, 80% of the world's Christian population lived under Muslim rule. Some Christians of Spain asked Muslims to come to Spain because they said that their co-religists were persecuting them because of religious differences, and they had found that under Muslim rule, everyone was free to adopt and practice whatever religion they wanted.

Principles of Equality and Justice

Prophet Muhammad's final sermon emphasised the principle of absolute equality for all people, regardless of race, colour, or social status. He stated, *"Your Lord is one, and your father is one. There is no superiority of an Arab over a non-Arab, nor of a non-Arab over an Arab, nor of a white over a black, nor of a black over a white, except in piety."* This statement, addressed to all of humanity, establishes that actual superiority lies only in one's piety and truthfulness.

He uplifted the status of women, declaring that "paradise lies at the feet of mothers." He gave them the right to choose their spouse, to divorce and to inheritance. He gave them the right to demand a share in their future husband's estate. When Hazrat Umar (r) tried to limit the share a woman could demand in her future husband's estate, a woman of Medina objected. Upon hearing her argument, Hazrat Umar (r) rescinded his order. This shows that women have a right to take part in national and political affairs.

He also granted the same rights and dignity to the poor, the orphans, and the slaves as he did to the nobility. He often sat on the floor with his community, with no special seating, making it difficult for visitors to distinguish him from anyone else. This example of humility and equality was followed by his companions, such as Umar (r). When he arrived to take charge of Jerusalem, he was seen walking and

leading a camel while his slave rode it, astonishing onlookers.

A Vision of Forgiveness and Freedom

When Prophet Muhammad entered Mecca as a victorious leader, he showed remarkable forgiveness to his enemies who had persecuted him and his followers. He declared, "There is no blame on any of you today. You are all free to go." This act of forgiveness over vengeance is considered a profound example for all of humanity.

The Constitution of Medina, one of the earliest charters of religious freedom, established a society where Muslims, Jews, Christians, and idol worshippers lived together as one community. The only conditions were not to fraternise with enemies and to join in the city's defence if needed. He urged his followers to pursue knowledge, declaring it obligatory for every Muslim, and his teachings on human rights laid the foundation for a just and compassionate society.

Relevance Today

Many non-Muslims object to the Sharia being implemented in the West. The rights of women described above are a part of the Sharia and have been implemented in the West. Health warnings demanded on bottles of Alcohol and equality legislation are a part of the Sharia.

The principles established by the Prophet Muhammad—justice, equality, compassion, and steadfast devotion to God—remain highly relevant today. His life and character serve as a model for creating a society where everyone is equal before the law and is judged by their actions, not their status. His leadership was not just for Muslims but for all of humanity, and his principles should be followed not just in minor rituals but in the fundamental matters of life.

The principles he established—of equality, justice, compassion, and trusting in God alone—are his true legacy and a guide for building a better world. It is for the Muslims to show this to the world by nobility of character and not just speech-making. ([Contents](#))

Scientific Materialism

by **Dr Allah Bakhsh**

The Light (Pakistan),
16th December 1976 Issue
(Vol. 56, Nos. 46-47, pp.
18-19 and 23)



The spirit of scientific materialism of this age has reached its culmination. Numerous discoveries and numberless inventions are the result. Its origin can be traced to Dalton's Atomic theory, which conceived matter as imperishable, immutable and dynamic. According to it, even the soul is the outcome of the working of chemical and physical laws. With the death of the machinery of the body, the soul also perishes. It believes that apart from physical needs and animal urges, human nature possesses no higher instincts, so much so that according to some, man is exactly on par with the beasts; hence the creed that the strong should devour the weak as the bigger fish swallow the smaller ones. Thus, the law of the jungle should rule human affairs and relationships. Man's purpose in life is to satisfy his physical wants to the utmost of his powers. Anything which bars his way to its attainment must ipso facto be avoided. Obviously, moral and spiritual values which necessitate, to some extent, greater or smaller, the sacrifice of the self, have no place in the life-programme of a materialist. Acquiring wealth and power, and more wealth and power, thus becomes the be-all and end-all of his activities. Besides the possession of better material equipment, another great impetus is the question of higher rank and status in society. As this is also judged by better material equipment and possession of more money, the man of materialistic civilisation is automatically driven to adopt a competition to excel his neighbours.

Pelf and power are interrelated. Therefore, the two become the prime motive force. There ensues a keener and still keener competition for their possession. As a matter of fact, this competition soon takes the form of a race and a mad rush in individuals and amongst nations.

The creed of materialism also teaches the belief that all happiness, progress, and peace are found in material and greater material possessions. It is, thus, evident that pelf and power become the god of the materialistic civilisation, which man in all earnestness worships in his heart of hearts. Two methods are employed for attaining the materialistic objective. Superior force as well as deceiving and duping the weaker fellows, the unfortunate weak in power and inferior in intellect.

Any causal and impartial observer would be struck to find baser motives reign supreme instead of the development of intended traits of tranquillity, serenity, contentment, happiness, peace, genuine sympathy, fellow feelings, service and the like. Hardly any conscience feels any qualms about defrauding and even destroying the weaker persons and nations. This has become the policy of the present civilisation. It has become the routine practice and regime of our prevailing social conditions.

The baneful effects of a materialistic concept, the competition to excel in wealth and power, are not only confined to the cultivation of baser passions and inferior sentiments, but the race and rush after them have proved positively injurious to man's physical health and life also. Man's soul and body are not separate entities but are part and parcel of a single being. On the contrary, they are closely and mutually interdependent. The damage done to one is bound to sooner or later react and produce its ill-effects upon the other.

It is now a well-recognised medical fact that physical diseases affect the psyche or soul, while the converse is equally valid. Not a few strong and continued emotional impulses lead to physical ailments. As a matter of fact, the previous medical attitude of regarding body and mind, in case of disease, as separate has given place to a wholly new concept called the psycho-somatic medicine. It is now widely recognised that many long-standing emotions can lead to ulcers in the stomach and intestines, as well as certain skin and respiratory diseases. Despite the marvellous progress of the medical sciences, why are certain diseases on the in-

crease, for instance, diseases of the heart, blood vessels, head, pancreas and the alimentary tract, etc.? Most of these have their origin in our modern but wrong ways of eating, working, thinking, feeling and behaving. It is not very difficult to visualise that our modern ways of hurrying and scurrying as well as of worrying; of excessive eating of too tasty and rich dishes, our lessening tendencies to physical exercise because of our dependence on automobiles, our excessive ways of loves and hates, are primarily responsible for the increased rate of diabetes, serious heart and head diseases, of high blood-pressures, of insomnia and insanities, etc. A detailed discussion of this subject requires a separate article.

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The Honey Bee

The Lahori Ahmadiyya Movement holds a distinct and scholarly approach to Quranic exegesis (interpretation), one that prioritises rationality, textual context, and the harmony of faith with natural law. Their commentary on Surah An-Nahl (Chapter 16), often referred to as “The Honeybee Chapter,” is a prime example of this methodology. Rather than viewing the chapter as a series of disconnected miraculous events, they interpret it as a cohesive and elegant argument for God’s existence and the Divine origin of the Quran. For the Lahori Ahmadi, the honeybee is not merely a subject of Divine command but a profound metaphor that encapsulates the very essence of Islam.

The Broader Context of Surah An-Nahl: A Catalogue of Divine Signs

To fully grasp the Lahori Ahmadiyya interpretation of the honeybee verses, one must first understand the overarching theme of Surah An-Nahl. The chapter’s title, The Honeybee, points to the animal as a central symbol, yet it is one of many signs of God’s power and providence. The preceding and subsequent verses meticulously detail a catalogue of natural phenomena, each serving as an *ayah* (sign) for humanity to reflect

upon.

The chapter begins by mentioning the creation of the heavens and Earth, followed by the sustenance provided for humanity in the form of livestock and water. It speaks of the sun, the moon, the stars, the mountains, and the rivers; all brought into being by God to serve a specific purpose. This detailed enumeration of natural wonders builds a cumulative case for the oneness of God and the absurdity of polytheism. Within this grand tapestry of creation, the honeybee appears as a singular and compelling piece of evidence. This contextual approach underscores a key Lahori Ahmadiyya belief: the universe itself is a living testimony to the truth of God.

The Dual Meaning of “Inspiration” (*Wahy*)

The core of the Lahori Ahmadiyya’s unique exegesis is found in the Quranic verses 16:68-69:

“And your Lord inspired the bees: ‘Make your homes in the mountains, the trees, and in what people construct. Then feed from ‘the flower of’ any fruit you please and follow the ways your Lord has made easy for you.’ From their bellies comes forth liquid of varying colours, in which there is healing for people. Surely, in this, is a sign for those who reflect.”

The crucial term here is “inspired,” a translation of the Arabic word *awha* or *wahy*. In mainstream Islamic theology, *wahy* is almost exclusively used to describe the unique and elevated form of revelation given to prophets. However, the Lahori Ahmadiyya school of thought argues for a broader, more nuanced understanding of the term, suggesting it has different gradations.

Wahy given to a prophet, like Prophet Muhammad, is a direct, conscious, and verbal communication from God, a higher form of divine discourse. But the *wahy* given to the bee is a lower form: an innate, instinctive

guidance implanted by God. It is a form of Divine programming that directs the bee to its specific purpose.

By using the same term for both, the Quran draws a powerful, elegant parallel. Just as the bee is Divinely Commanded to build its home and collect nectar from diverse sources, the Prophet Muhammad was Divinely Commanded to deliver the Quran, collecting the purest spiritual truths from all previous divine messengers and traditions. This interpretation elevates the bee from a mere creature to a profound symbol of the mechanism of divine communication, all while maintaining the absolute finality of the Prophet Muhammad's prophethood.

The Two-Fold Meaning of "Healing"

The Quran's description of honey as a substance "in which there is healing for people" is also interpreted on two distinct levels, one literal and one metaphorical.

Literal Healing:

The Lahori Ahmadi affirm the known medicinal properties of honey. Even at the time of the Quran's revelation, honey was used as a natural remedy for various ailments. Modern science has since confirmed many of these properties, such as its antibacterial and anti-inflammatory effects. This literal interpretation is seen as further proof of the Quran's Divine origin and its harmony with scientific and natural realities.

Spiritual Healing:

More significantly, honey serves as a powerful metaphor for the Quran itself. In this context, the "healing" is not physical but spiritual. The Quran provides a remedy for the spiritual maladies that afflict humanity,

such as polytheism, arrogance, greed, and moral decay. Just as the bee diligently produces a substance that purifies the body, the Quran offers a spiritual purification that cleanses the soul and guides humanity toward a righteous life. This interpretation transforms the physical act of honey production into a powerful allegory for the Quran's purpose as a source of divine light and guidance for a sick world.

A Harmony of Faith and Reason

Ultimately, the Lahori Ahmadiyya exegesis of the honeybee chapter is a testament to their core theological principle: the harmony of faith and reason. They believe that true faith is not a blind acceptance of dogma, but an informed conviction rooted in intellectual reflection. The chapter's consistent appeal to "those who reflect" and its use of natural phenomena as signs of God's wisdom is seen as a direct command to engage in scientific inquiry and rational thought.

The Lahori Ahmadiyya Movement sees no conflict between the Quran and scientific discovery. They argue that the Quran points to the laws of nature as evidence of God's existence, urging believers to study these laws and find God's handiwork within them. With its complex social structure and its intricate process of producing a life-giving substance, the honeybee stands as a prime example of this perfect, divinely ordained order. It serves as a constant reminder that the miracles of God are not found in the violation of natural laws, but in their elegant and purposeful operation.

The Lahore Ahmadiyya Movement was established under Divine Command to make such truths known to humanity and to gather them all into one peaceful community.

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Kunst in de Islam: een mozaïek van spirituele en artistieke expressie

Robbert Bipat

Inleiding

Kunst in de islam staat als een diepe getuigenis van een beschaving waar creatieve expressie verweven is met spirituele toewijding. Geworteld in de openbaringen van de Koran en gevormd door eeuwen van culturele uitwisseling, overstijgt islamitische kunst louter decoratie om een visuele belichaming van goddelijke orde te worden. Het omarmt diverse media, van monumentale architectuur tot delicate manuscripten, die de veelzijdige ervaringen van moslingemeenschappen op verschillende continenten weerspiegelen.

In de kern zoekt islamitische kunst naar harmonie tussen esthetiek en betekenis. In plaats van louter replicatie van de natuurlijke wereld, destilleert het de essentie van de schepping in abstracte vormen, patronen en inscripties. Dit ethos verheft elk stuk boven materiële schoonheid en nodigt uit tot overpeinzing van het oneindige en het transcendente.

Islamitische kunst is verre van een enkelvoudige stijl, maar omvat een breed scala aan visuele en materiële cultuur die vanaf de 7e eeuw in de islamitische wereld is geproduceerd. Het wordt niet bepaald door een enkel volk of plaats, maar door de religieuze en culturele context van de samenlevingen waarin het bloeide. Deze kunst wordt gekenmerkt door haar nadruk op eenheid, evenwicht en de openbaring van de goddelijke orde, vaak uitgedrukt door middel van niet-figurale, abstracte en minutieus gedetailleerde vormen.

Islamitische kunst wordt over het algemeen opgevat als de artistieke output

van de landen en volkeren onder islamitische heerschappij of invloed, ongeacht de specifieke religie van de kunstenaar of mecenas. Het belangrijkste onderscheid ligt in de functie en context - het dienen van de behoeften van een beschaving die diep geworteld is in de Koran en de Sunnah van de profeet Mohammed (SAW).

Het centrale organiserende principe van de islamitische kunst is de Touwhied (de eenheid van Allah). Omdat het geloof stelt dat alleen Allah leven kan scheppen, is er een sterke tendens, vooral in religieuze contexten (moskeeën en koranmanuscripten), om antropomorfe en zoömorfe representatie te vermijden. Dit is geen universeel verbod op alle islamitische kunst (figuratieve kunst bloeide in seculiere omgevingen zoals paleizen en geïllustreerde manuscripten), maar het heeft de kernesthetiek diepgaand gevormd.

Geschiedenis van islamitische kunst

De opkomst van islamitische kunst gaat terug tot de zevende eeuw na Christus, toen het Arabische schiereiland getuige was van de geboorte van de islam onder leiding van de profeet Mohammed (SAW). Vroege moslingemeenschappen zetten bestaande artistieke tradities voort die waren geërfd van de Byzantijnse, Sassanidische en Koptische culturen. Kunstenaars en ambachtslieden pasten motieven uit deze bronnen aan en gaven ze een nieuwe symbolische betekenis die in lijn was met de islamitische theologie.

Tijdens de Omajjaden-dynastie (661-750 n.Chr.) verschenen de eerste grote islamitische monumenten. De Rotskoepel in Jeruzalem (Masjid al Aqsa) en de Grote Moskee van Damascus zijn daar uitstekende voorbeelden van. Hun weelderige mozaïeken en architectonische innovaties legden de basis voor toekomstige ontwikkelingen. Deze structuren lieten ook zien hoe islamitische heersers kunst gebruikten om politiek gezag en religieuze identiteit te laten gelden.

In de Abbasidische periode (750-1258 CE) bloeide de kunst op in een uitgestrekt rijk dat zich uitstreckte van Spanje tot Centraal-Azië. Bagdad, de hoofdstad van de Abbasiden, werd een centrum voor keramische werkplaatsen, metaalateliers en manuscriptverspreiding. Innovaties zoals metaalglanzende-keramiek en de vermenigvuldiging van geïllustreerde korans signaleerden een volwassen wordende esthetische gevoeligheid. Geleerden, dichters en patronagenetwerken hebben allemaal bijgedragen aan een levendig creatief milieu.

Tegen het einde van de middeleeuwen hebben opeenvolgende dynastieën zoals de Fatimiden in Noord-Afrika en de Seltsjoeken in Anatolië de islamitische artistieke productie verder gediversifieerd. Elk regionaal hof introduceerde verschillende motieven en technieken. Maar ondanks lokale aanpassingen bleven de gemeenschappelijke richtingen - kalligrafische inscripties, geometrische strengheid en plantaardige arabesken - bestaan, wat een gedeelde visuele ideologie in de islamitische wereld onderstreept.

Religieuze grondslagen en aniconisme (de afwezigheid van afbeeldingen, in het bijzonder van afbeeldingen van God en van levende wezens)

Centraal in het ethos van de islamitische kunst staat het concept van aniconisme, een voorzichtige benadering van het afbeelden van levende wezens. Geworteld in bezorgdheid over afgoderij, ontmoedigde dit principe letterlijke voorstellingen van mensen en dieren in religieuze contexten. In plaats daarvan wendden kunstenaars zich tot abstractie, geometrie en kalligrafie om spirituele waarheden over te brengen en tegelijkertijd mogelijke theologische conflicten te vermijden.

Koranverzen en profetische tradities benadrukten de suprematie van de Schepper en nodigden uit tot reflectie op goddelijke

eigenschappen in plaats van op materiële vormen. De repetitieve patronen en verweven ontwerpen die in moskeeën en manuscripten voorkomen, dienen als metaforen voor Gods eenheid en oneindige natuur. Op deze manier wordt abstractie een vehikel voor devotie, die aanbidders leidt naar overdenking in plaats van louter esthetische waardering.

Desalniettemin werd aniconisme niet uniform gehandhaafd in alle media of regio's. Seculiere contexten, zoals muurschilderingen in het paleis en geïllustreerde manuscripten in Perzië, bevatten af en toe mens- en dierfiguren. Deze werken vierden vaak het hoffelijke leven, epische verhalen en romantische verhalen, wat aantoont dat islamitische kunst figuratie kon accommoderen wanneer deze in overeenstemming was met culturele en politieke prioriteiten.

De spanning tussen abstractie en representatie voedde uiteindelijk de artistieke innovatie. Door creatieve energie te kanaliseren in geometrie, plant motieven en kalligrafie, ontwikkelden islamitische ambachtslieden visuele symboliek die bij uitstek geschikt waren voor hun spirituele wereldbeeld. Deze synergie van religieuze imperatieven en esthetisch vernuft blijft de kern van de permanente aantrekkingskracht van islamitische kunst.

Kalligrafie: het kroonjuweel

Kalligrafie neemt een vooraanstaande positie in in de islamitische kunst, vaak geprezen als de hoogste vorm. Het Arabische schrift, vereerd voor het overbrengen van de heilige woorden van de Koran, inspireerde kunstenaars om het schrift te verfijnen tot een kunst van opperste elegantie. Meester-kalligrafen wijdden hun leven aan het perfectioneren van lettervormen en het creëren van schriften die zowel leesbaar als prachtig ornamentaal waren.

In Irak en Syrië werden Schriftgeleerden die fundamentele schriften ontwikkelden, zoals Kufic, gekenmerkt door hoekige, monumentale letters, geprezen. Naarmate de islam zich verspreidde, ontstonden er nieuwe schriften die geschikt waren voor verschillende contexten: het vloeiende Naskh-schrift voor de productie van manuscripten, de cursieve Thuluth voor monumentale inscripties en de kronkelige Muhaqqaq voor korans van buitengewone verfijning.

Naast manuscripten sierden kalligrafische inscripties moskeemuren, koepels en minaretten. Verzen uit de Koran transformeerden architecturale oppervlakken in lichtgevende doeken. Deze inscripties versierden niet alleen heilige ruimtes, maar dienden ook didactische doeleinden, waarbij ze de gelovigen voortdurend herinnerden aan goddelijke boodschappen. In paleizen en openbare gebouwen benadrukten poëtische en inwijdingsinscripties de culturele betekenis van het schrijven nog meer.

Kalligrafische kunst breidde zich uit tot alledaagse voorwerpen - keramische kommen, metaalwerkkannen, textiel en munten. Zelfs nederige huishoudelijke artikelen droegen zegeningen of lof in sierlijk schrift. Deze alomtegenwoordigheid weerspiegelt de dubbele rol van kalligrafie als esthetische versiering en spirituele aanroeping, waarbij het goddelijke woord wordt ingebed in het dagelijks leven.

Geometrische patronen en arabesk

Naast kalligrafie bepalen geometrische patronen en arabeske ontwerpen de kenmerkende beeldtaal van de islamitische kunst. Deze motieven kwamen voort uit de convergentie van wiskundige kennis, spirituele symboliek en esthetische voorkeur voor orde. Door gebruik te maken van herhaalde patronen en verweven vormen, creëerden ambachtslieden composities die zowel har-

monie als oneindigheid oproepen.

Geometrische vlakvullingen - een mozaïek van sterren, veelhoeken en rozetten - demonstreren de verfijning van middeleeuwse islamitische wiskundigen. Complexe symmetrie komt tot uiting in stenen schermen (jalis), tegeltableaus en houtsnijwerk. Elk patroon voldoet aan strenge constructieregels, maar laat creatieve variatie toe. Het resultaat is een balans tussen berekende precisie en visueel genot.

Arabeske motieven - gestileerde wijnstokken, bladeren en ranken - stromen in sierlijke golven over oppervlakken. Deze plantaardige vormen zijn vaak verweven met geometrische kaders, die groei en goddelijke schoonheid symboliseren. In sommige interpretaties verwijst de eindeloos herhalende arabesk naar paradijselijke tuinen en weerspiegelt het koranische beschrijvingen van weelderig, eeuwigdurend groen.

De combinatie van geometrie en arabesk bevordert een meditatieve ervaring. De toeschouwer wordt meegezogen in de ritmische complexiteit van patronen, die een onderliggende kosmische orde suggereren. Deze esthetiek sluit aan bij soefi-filosofieën die de materiële wereld zien als een spiegel van goddelijke eenheid. Op deze manier wordt het patroon zowel een sieraad als een spirituele gids.

Architectuur als kunst: moskeeën, madrassa's, mausolea

Islamitische architectuur staat als de meest monumentale uitdrukking van de artistieke idealen van de beschaving. Moskeeën, madrassa's, mausolea en paleizen op vrijwel alle continenten zijn een voorbeeld van hoe structureel ontwerp en oppervlakedecoratie samenkomen om heilige ruimtes te creëren. Deze gebouwen articuleren de identiteit van de gemeenschap en belichamen theologische principes.

Belangrijke architectonische elementen zijn onder meer gebedsruimtes gericht op Mekka, zuilengalerijen met rijen zuilen en stijgende koepels die hemelse gewelven symboliseren. Minaretten accentueren skylines en dienen als visuele markeringen en gebedstorens. Binnenplaatsen met waterpartijen bieden ruimte voor rituele zuivering en sociale bijeenkomsten, waardoor de rol van de moskee als gemeenschapscentrum wordt versterkt.

Decoratie in de architectuur integreert kalligrafie, geglazuurde tegels, stucwerk en geometrische schermen. In Perzië sierde mozaïekfaience minaretten en toegangsportalen met levendige blauw- en turkooizen. In Noord-Afrika zorgde beeldhouwd pleisterwerk voor kantachtige gevels. Het Alhambra in islamitisch Spanje is een voorbeeld van de samensmelting van architectuur en ornament, waar intieme binnenplaatsen en hallen zich ontvouwen tot ingewikkelde patroonmuren en muqarnas-gewelven.

Decoratieve kunst: keramiek, textiel, metaalbewerking

Naast monumentale architectuur bloeide islamitische decoratieve kunst op in huishoudelijke en draagbare media. Keramiek, textiel, metaalbewerking, glas en boekkunst voorzagen ambachtslieden van gevarieerde oppervlakken om kalligrafie, geometrie en arabesk in intieme contexten toe te passen. Deze objecten circuleerden op grote schaal door middel van handel en verspreidden islamitische esthetische principes over Afro-Eurazië.

Keramiek, van glanzend beschilderde kommen tot kobaltblauwe iznik-tegels, vertoonde een opmerkelijk scala aan glazuurtechnieken. Onder de Abbasiden creëerde de uitvinding van glanzende oppervlakken die edele metalen imiteerden. Ottomaanse ambachtslieden perfectioneerden later het onderglazuur

schilderen van plantaardige motieven op wit aardewerk. Elke innovatie reageerde op de vraag van de markt en veranderende smaken.

Textiel — zijde, wollen tapijten en geborduurde stoffen — straalden status en religieuze toewijding uit. Perzische tapijten met centrale medaillons en herhalende patronen werden gewaardeerde handelswaar. Deze weefsels combineerden ingewikkelde ontwerpen met symbolische verwijzingen naar paradijselijke tuinen. Brokaatzijde droeg kalligrafische patronen die onder andere waren samengesteld uit poëtische verzen.

Metaalbewerkers produceerden koperen kannen, bronzen kroonluchters en met zilver ingelegde wapens versierd met inscripties en arabesken. Deze luxeartikelen fungeerden vaak als diplomatieke geschenken of hoffelijke uitrusting. Glasblazers in Syrië en Egypte waren pioniers op het gebied van geëmailleerd glas, het versieren van lampen en vaten die gloeiden in kaarslicht, waardoor het bereik van het islamitische kunstenaarschap in het dagelijks leven verder werd uitgebreid.

Regionale variaties: Perzië, Ottomaans, Andalusisch, Mughal

Hoewel de islamitische kunst kernprincipes deelde, diversifieerde ze toen ze in aanraking kwam met lokale tradities en materialen. Vier belangrijke regionale stijlen - Perzisch, Ottomaans, Andalusisch en Mughal - illustreren dit dynamische samenspel tussen universele idealen en inheemse creativiteit.

De Perzische kunst blonk uit in miniatuurschilderkunst, boekillustratie en tegelwerk. Levendig palet, delicate figuratie en weelderige plantaardige achtergronden kenmerken Perzische miniaturen. In de architectuur toonden steden als Isfahan uitgestrekte pleinen en monumentale

moskeeën versierd met mozaïekpatronen.

Ottomaanse kunst in Anatolië en de Balkan introduceerde monumentale moskeeën van Mimar Sinan, met monumentale koepels en trapsgewijze halve koepels. Iznik-tegeldecoratie bereikte zijn hoogtepunt in Ottomaanse religieuze en burgerlijke gebouwen. Kalligrafische panelen onderscheidde verder Ottomaanse interieurs.

In Andalusië culmineerde de erfenis van de Omajjaden in de Nasrid-paleizen van het Alhambra en de Grote Moskee-Kathedraal van Córdoba. Hoefijzerbogen, polychrome vousoirs en ingewikkelde pleisterwerk roepen een unieke samensmelting van islamitische en Iberische tradities op. Waterkanalen, reflecterende zwembaden en betegelde omheiningen transformeerden paleizen in zintuiglijke paradijzen.

Het Mughal-rijk in Zuid-Azië integreerde Perzische esthetiek met inheemse hindoeïstische elementen. Grote graven zoals de Taj Mahal combineerden een witmarmeren inleg met bloemmotieven en inscripties uit de Koran. Miniatuurschilderkunst bloeide in Mughal-hoven, waarbij Perzische technieken werden gecombineerd met naturalistische portretten en lokale mythologie.

Invloed van islamitische kunst op het Westen en vice versa

Islamitische kunst had een grote invloed op de westerse esthetiek, vooral tijdens de middeleeuwen en de renaissance. Het contact met kruisvaarders aan de Middellandse zee liet Europese ambachtslieden kennismaken met geometrische tegels, arabeske decoratie en glastechnieken. Andalusische modellen sijpelden door in Italië en Zuid-Frankrijk en beïnvloedden gotische versieringen en tegelwerk.

Omgekeerd bereikten Europese materialen en artistieke ideeën de islamitische wereld via handel en diplomatie. Venetiaanse glazen vaten



geïnspireerd op Syrisch geëmailleerd glas. Barokke en rococomotieven vonden hun weg naar Ottomaanse hoofse stoffen en meubels.

Koloniale ontmoetingen in de negentiende eeuw brachten westerse academische schilderkunst en fotografie naar islamitische regio's.

In de moderne tijd heeft de heropleving van de oriëntalistische wetenschap de islamitische kunst zowel gevierd als vaak verkeerd geïnterpreteerd. Tentoonstellingen in Europese musea maakten tapijtwoven en moskeeminiaturen populair en vormden de westerse perceptie van het islamitische erfgoed. Vandaag de dag benadrukken deze interculturele uitwisselingen hoe artistieke tradities elkaar voortdurend kruisen, aanpassen en inspireren.

Moderne en eigentijdse uitdrukkingen

In de twintigste en eenentwintigste eeuw is er een hernieuwde belangstelling voor

islamitische kunst, zowel binnen samenlevingen met een moslimmeerderheid als wereldwijd. Revivalistische bewegingen kijken naar klassieke motieven - kalligrafie, geometrische patronen - in moderne media zoals grafisch ontwerp, digitale kunst en openbare ruimten. Kunstenaars herinterpreteren traditionele vormen om hedendaagse sociale en politieke thema's aan te pakken.

Gerenommeerde beoefenaars van kalligrafie mengen Arabisch schrift met straatkunst en transformeren stedelijke muren in dialogen tussen erfgoed en moderniteit. Architecten combineren duurzame materialen met islamitische ontwerpprincipes om milieuvriendelijke moskeeën en culturele centra te creëren. In de mode verweven ontwerpers geometrisch borduurwerk en kalligrafische prints tot haute couture, waardoor ze een levende link met islamitische visuele erfenissen in stand houden.

Academische instellingen en musea bieden nu gespecialiseerde programma's en tentoonstellingen gewijd aan de historische breedte en hedendaagse vitaliteit van islamitische kunst. Deze platforms bevorderen kritische wetenschap en creatieve samenwerking. Door een brug te slaan tussen heden en verleden, zorgen ze ervoor dat islamitische kunst een dynamisch veld blijft, dat inspeelt op veranderende culturele contexten.

Conclusie

Kunst in de islam belichaamt de zoektocht van een beschaving om het ongeziene te visualiseren, om spirituele waarheden te verwoorden door middel van harmonieus ontwerp. Van de plechtige

grootsheid van moskeeën tot de intieme elegantie van manuscripten, elk werk verbindt het aardse en het goddelijke. Het samenspel van kalligrafie, geometrie en versiering omvat zowel theologische overtuiging als grenzeloze creatieve innovatie.

Door regionale diversiteit en interculturele uitwisseling heeft islamitische kunst het wereldwijde erfgoed verrijkt. Het blijft hedendaagse kunstenaars, architecten en ontwerpers die de tijdloze motieven herinterpreteren voor nieuwe generaties, inspireren. Terwijl toeschouwers zich bezighouden met de oneindige patronen en welsprekende inscripties, nemen ze deel aan een dialoog die tijdperken en grenzen overstijgt.

Door kunst in de islam te vieren, eren we een traditie die schoonheid in dienst stelt van toewijding en begrip. De erfenis ervan herinnert ons eraan dat menselijke creativiteit, wanneer geleid door hogere idealen, vormen kan creëren die blijven bestaan als uitingen van collectief geheugen, culturele identiteit en spirituele aspiratie.

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French

LE MESSAGE DE L'ISLAM, SON UNIVERSALITE ET SON OBJECTIF

Traduit par ABOU TIENE
Cote d'Ivoire



Allah Le Tout Puissant a envoyé, Muhammad (que la bénédiction et la paix de Dieu soient sur lui) avec une religion primordiale indulgente et une loi religieuse universelle qui garantissent aux gens une vie honorable distinguée et les conduisent aux plus haut degrés de l'ascension et de la perfection.

En effet, le Messenger de Dieu (que la bénédiction et la paix de Dieu soient sur lui) a pu, pendant vingt-trois années environ réservées à l'appel des gens pour adorer Dieu, accomplir sa mission en faisant connaître la religion et en rassemblant les gens autour de son credo.

L'universalité du message

L'Islam n'était pas un message circonstancielle limité à une génération donnée ou un groupe donné comme, l'avait été les messages divins précédents mais plutôt un message universel destiné à tous les humains jusqu'à ce que Dieu hérite la terre et ce qu'elle porte. C'est dire qu'il n'est pas réservé exclusivement à un pays particulier ni à une période donnée.

Dieu (Le Plus Haut) dit :

(Gloire à celui qui a révélé la Distinction à son serviteur pour qu'il avertisse l'humanité) [Sourate Distinction verset 1].

Il dit également :

(Oui, c'est à l'ensemble des hommes que nous t'avons envoyé pour annoncer la bonne nouvelle et avertir) [Sourate Saba verset 28].

Il dit encore :

(Proclame, O hommes, je suis envoyé par Dieu à vous tous, Dieu le maître des cieux et de la terre. Il n'y a d'autre Dieu que Lui. Il donne la vie et la mort. Croyez en Dieu et à son Messenger, le Prophète inculte, celui qui lui-même croit en Dieu et à sa parole. Suivez-le, Pour que vous soyez guides. [Sourate A'raf verset 158].

Il y a un hadith authentique qui dit : «Tout Prophète fut envoyé spécifiquement à son peuple, quant à moi, je suis envoyé à toutes les races, les rouges aussi bien que les noires».

Ce qui affirme l'universalité de ce message ainsi que son caractère général c'est :

1.. Rien dans ce message n'est difficile à admettre et à croire par les gens ou qui puisse être contraignant pour eux dans l'application. Dieu (Le Plus Haut) dit :

(Dieu n'impose à aucune âme une charge supérieure ses forces) [Sourate la vache verset 287].

Il dit également : (Dieu cherche à vous faciliter l'accomplissement de la religion ; Il ne cherche pas à vous la rendre difficile) (Sourate la vache verset 18~).

(Sa religion ne comporte aucune obligation pénible) [Sourate du pèlerinage verset 78].

Dans le recueil Sahih Bukhar:y, d'après Abu Said al Maqbary, le Messenger de Dieu (que la bénédiction et la paix de Dieu soient sur lui) a dit: « Cette religion, est l'aisance même, aucun ne s'y frotte sans être vaincu par elle ». Dans le recueil de Sahih Muslim également, il y a un hadith qui dit : «La religion la plus chère à Dieu : c'est la religion primordiale pleine d'indulgence».

2 -Tout ce qui ne change pas avec le temps et l'espace comme les dogmes et les cultes, est clairement détaillé dans les Textes et explicité

par le contexte de sorte que personne ne puisse le remanier ou le changer. Quant à ce qui change avec le temps et l'espace c'est comme les intérêts civils et les questions de politique et de guerre, il est donné globalement pour qu'il s'accorde avec les intérêts des hommes à toutes les époques et que les dirigeants s'en inspirent dans l'application du droit et l'accomplissement de la justice.

3 -Tout ce que renferme ce message comme précepte vise à sauvegarder la religion et la préservation des âmes, des esprits, des descendances et des biens. Il est évident alors que tout ceci s'harmonise avec les instincts" s'accorde avec les esprits, s'adapte au progrès et convient en tout temps et tout lieu. Dieu (Le Plus Haut) dit :

(Dis : Qui peut bien interdire les parures et les mets succulents que Dieu a conçus à l'intention des hommes ? Réponds : lis sont autorisés dans ce monde pour ceux qui ont la foi et ils seront leur apanage dans l'autre.

C'est ainsi que nous expliquons nos enseignements à ceux qui comprennent.

Dis : Mon Seigneur interdit de commettre les mauvaises actions, apparentes ou cachées. Il interdit le mal et toute violence injuste. Il interdit qu'on Lui associe des divinités qu'il n'a pas lui-même accréditées. Il interdit qu'on parle de lui sans connaissance). [Sourate A'raf versets 32-33].

Le très Magnifié dit également ! ***(Ma clémence est infinie. Elle est acquise à ceux qui croient, font l'aumône et se rallient à nos signes. A ceux qui suivent le Messenger - le Prophète inculte - annoncé par le pentateuque et les Evangiles, qui commande le bien et interdit le mal, qui autorise l'usage des bons aliments et défend les mauvais, qui soulage les peines et délivre des chaînes. Ceux qui croient en lui, qui le vénèrent, qui l'assistent et qui prennent pour guide la lumière révélée à lui, ceux-là sont promis au bonheur)*** [Sourate A'raf versets 156-157].

L'objectif du message

L'objectif auquel vise le message de l'Islam

c'est la purification des âmes par la connaissance de Dieu et par son adoration, le renforcement des liens humains et leur établissement a base d'amour, de compassion, de fraternité, d'égalité et de justice, de cette manière l'homme peut vivre heureux dans le monde ici-bas et dans l'au-delà: Dieu (qu'il soit glorifié) dit:

(C'est lui qui envoya aux habitants incultes de l'Arabie un Messenger pris dans leur sein pour leur divulguer ses preuves, les rendre pures et leur enseigner le Livre et la sagesse. Ils étaient plongés avant sa venue dans une ignorance profonde) [Sourate vendredi verset 2].

Il dit également : ***(Nous ne t'avons envoyé sur terre que par commisération pour le monde).*** [Sourate les Prophètes verset 107].

Le Prophète dit : «Je suis une miséricorde offerte à l'humanité».

La législation islamique ou le Fiqh

La législation islamique est l'un des aspects importants que le message de l'Islam dispose. Elle représente son aspect érudit. Or la législation religieuse pure -comme les prescriptions des adorations par exemple -n'avait comme origine que la révélation de Dieu à son Messenger (que la bénédiction et la paix de Dieu soient sur lui), consignée dans le Livre Saint, par la sunna -tradition prophétique -ou par l'Ijtihad. La mission du Prophète ne dépassait pas les limites de la diffusion et de l'explication :

(Ses paroles n'ont rien de personnel, ce qu'il récite lui est révélé) [Sourate l'Etoile versets 3-4].

Quant à la législation des affaires terrestres comme les questions judiciaires, politiques et militaires, le Messenger de Dieu (que la bénédiction et la paix de Dieu soient sur lui) a reçu l'ordre de recourir à la consultation à ce propos. Il changeait son opinion pour admettre celle de ses compagnons comme s'est passé

lors des deux expéditions : Badr et Uhud. De même ses compagnons (que Dieu les agrées) se referaient à lui (que la bénédiction et la paix de Dieu soient sur lui) pour lui demander à propos de ce qu'ils ignoraient, l'interroger à propos de ce qui leur échappaient tout en exposant ce qu'ils avaient assimilé. Tantôt il leur sanctionnait ce qu'ils avaient compris, tantôt il leur montrait leur erreur. Les règles générales que l'Islam a disposées pour que les musulmans s'en éclairent sont :

1 • Interdiction de s'enquérir sur les évènements avant qu'ils ne se produisent :

Dieu (Le Plus Haut) dit : *(O, croyants, n'interrogez pas sur des choses dont le sens s'il vous était divulgué, pourrait vous causer de la peine, si vous interrogez sur ses mêmes choses au moment de la révélation, elles vous seront expliquées. Allah le permet, il est indulgent et miséricordieux) [Sourate la table, verset 101].*

Dans le hadith, le Prophète (que la bénédiction et la paix de Dieu soient sur lui) a interdit de s'interroger sur les questions fictives.

2.-Eviter de se poser trop de questions et d'avoir d'esprit problèmes inexplicables :

Dans le hadith :« Dieu abhorre les comérages et le fait de poser beaucoup de questions et de dissiper l'argent».

Le Message de Dieu' (que la bénédiction et la 'paix de Dieu soient sur lui) a dit :

«Dieu vous a imposé des obligations, ne les négligez pas, Il a mis des limites, ne les dépassez pas. Il a rendu certaines choses illicites, ne violez pas ces interdits, Il s'est abstenu de se prononcer sur d'autres par miséricorde pour

vous et non par oubli alors ne les recherchez pas».

De même, (que la bénédiction et la paix de Dieu soient sur lui) a. dit : «L'homme le plus criminel ; c'est celui qui pose des questions sur une chose qui est licite de manière qu'elle devienne illicite à cause de sa question».

3 -Eviter le désaccord et la divergence en matière de la religion :

Dieu (Le Plus Haut) dit : *(Vous ne formez qu'un seul peuple) [Sourate les croyants verset 52].*

Il dit également : *(Restez tons attaches au pacte de Dieu et ne vous divisez pas) [Sourate ta famille d'Imran verset 103].*

(Evitez toute discussion, des discussions compromettraient votre union et entameraient votre courage) [Sourate du Butin verset 46].

Dieu (Le Plus Haut) dit encore : *(Ceux qui émiette leur religion et se divisent en sectes, leur cas te dépasse) [Sourate le bétail 'verset 159].*

Il dit également : *(de ceux qui ne s'entendent pas sur leur religion et se divisent en sectes) [Sourate les romains Verset 32].*

(N'imitiez pas ceux qui, après avoir reçu les enseignements de Dieu, se sont divisés et ont glissé dans les luttes. Ceux-là subiront un châtement exemplaire) [Sourate la famille d'Imran verset 105].

Que Allah Le Tout Puissant nous donne la bonne compréhension. ([Back to Contents](#))

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Italian

Mussulmano 1 (Voler-Dover-Poter-Fare)

By Luca del Negro

Il presente testo proposto e ora disponibile, promuove uno scostamento della assunta e stabile ragione, verso un indiscutibile scienza cognitiva opposta a quella abusata dalla frequente miscredente correlazione Dio-Stato propria della grande letteratura tipica, sia essa Orientale od Occidentale, dove anche la letteratura osservante (non Sacra) risulta alquanto attempata (ambito islamico incluso) e dove anche le scritture antagoniste accusano la relazione indicata come disturbo possibile di decifrazione ma da non poter evitare, sottostandovi per altro in qualche maniera di comodo e parziale. Lo sforzo comune, per sostenere la lettura di questo testo, è quello e dovrà esser quello, di portare a raccolta i dati presenti in queste pagine come li si dovesse cogliere da un semplice manuale di istruzioni, dove la messa in pratica, la presumibile attuazione, in qualche modo esenta di responsabilità il testo descrittivo per le azioni che l'utilizzatore avendolo letto dovesse utilizzare; un insito grado di assoluzione del testo dovrebbe essere riconosciuto in passant dalla virtuale contumacia che lo renderebbe, quale è, testo "ideale", semplicemente (un) testo e mai rapporto dimostrativo di qualcosa che dir non si voglia poter dire.



Ogni riferimento è davvero casuale, mai inappropriato; è prova dell'univoco senso – leggi direzione – che accompagna qualunque cosa sviluppata in Terra e

si presenta nella vita terrena in questa supposta modalità: ecco che non vi è una ricerca appositamente costruita ma un inaspettato incontro che precede l'appuntamento con il costante confronto quotidiano. Attraverso questa unica possibile lettura c'è la possibilità non di analizzare ma di intravedere la natura religiosa rinchiusa nell'attività umana e, in particolar modo, in quella del mussulmano, persona di per sé consapevole della graziata posizione in vita che ha assunto e che deve continuamente assumere con graziato pudore nel continuo.

Immediatamente si dissipano i contrasti e i presunti conflitti di specie e razziali o di civiltà come piace pensare a una certa parte e probabilmente emersi da questa lettura: il lavoro prodotto dall'ingegno umano appare come un unicum, differente, ma sempre identico. Ogni opera e, senza nessuna esclusione possibile e a partire da quella intellettuale, ritorna a essere individuabile al di fuori del contesto tempo-spazio come la stessa ha avuto inizio, in un limbo, dove la sola percezione del divino è matrice per una verifica della paternità dell'opera che consegna e restituisce il termine solidale nella sua purezza di fattura come principio. Ogni azione che viene riappropriata di un identità, viene cioè ricondotta a Dio, così come anche questo testo mussulmano ci insegna.

Il sottostare a un imperativo che può esser riassunto nella unione di alcuni verbi riuniti in un'unica parola ma percepiti nel preciso ordine con cui sono iscritti, sono: volere come un volontario grido cosciente e autonomo di credere; dovere, una scelta dichiarata di consapevolezza; potere, il riconoscimento della propria forza di volontà; fare come la tangente e visibile opera disponibile.

English version

This text, now available, promotes a shift away from established and accepted reasoning towards an indisputable cognitive science opposed to that abused by the frequent misguided correlation between God and the State typical of great literature, whether Eastern or Western, where even observant literature (non-sacred) literature is somewhat outdated (including in the Islamic sphere) and where even antagonistic writings accuse the relationship indicated as a possible disturbance of deciphering but one that cannot be avoided, submitting to it in some convenient and partial way. The common effort, to support the reading of this text, is and must be to gather the data present in these pages as if they were to be taken from a simple instruction manual, where the practical application, the presumed implementation, in some way exempts the descriptive text from responsibility for the actions that the user, having read it, should take; an inherent degree of absolution of the text should be recognised en passant by the virtual contumacy that would make it, as it is, an “ideal” text, simply (a) text and never a demonstrative report of something that one does not want to say. Every reference is genuinely random, never inappropriate; it serves as proof of the unambiguous meaning, as indicated by the directions that accompany all developments on Earth and manifests in earthly life in this manner: there is no specifically constructed search, but rather an unexpected encounter that precedes the appointment with constant daily confrontation. Through this unique interpretation, there is the possibility not to analyse but to glimpse the religious nature embedded in human activity, particularly in the Muslim, who is aware of the blessed position in life

that he has assumed and must continually assume with blessed modesty.

Contrasts and alleged conflicts of species, race or civilisation, as certain parties like to think, and which have probably emerged from this interpretation, are immediately dispelled: the work produced by human ingenuity appears as a unique entity, different but always identical. Nothing, without exception, starting with intellectual work, can be identified outside the context of time and space, just as it began, in a limbo where the sole perception of the divine is the matrix for verifying the authorship of the work, which delivers and restores the term solidarity in its purity of craft as a principle. Every action that is re-appropriated with an identity is traced back to God, as this Muslim text also teaches us.

Submitting to an imperative that can be summarised in the union of several verbs combined into a single word but perceived in the precise order in which they are inscribed, they are: to want, as a conscious and autonomous voluntary cry of belief; to have to, a declared choice of awareness; to be able to, the recognition of one's own willpower; to do, as the tangential and visible work available.

Lucaa del Negro, revised (ITA+ENG)
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Spanish

"Diriliş: Ertuğrul – Resurrección"

Por Ubaldo Pino

¿Qué ocurre cuando una serie televisiva trasciende el mero entretenimiento para convertirse en un fenómeno cultural?



"Diriliş: Ertuğrul – Resurrección" lo ha logrado entre millones de espectadores, especialmente en el mundo islámico. Su narrativa épica y reconstrucción histórica han reavivado debates sobre identidad, valores y memoria colectiva. Ambientada en los inicios del Imperio Otomano, la serie captura la imaginación de una audiencia que busca referentes heroicos y relatos significativos. En su trama, los desafíos de Ertuğrul representan más que una historia personal: encarnan dilemas éticos, espirituales y políticos vigentes. Este ensayo analiza el impacto de la serie en la audiencia contemporánea, explorando cómo fomenta la revalorización de la identidad histórica y refuerza la cohesión social. Más allá del éxito comercial, "Diriliş: Ertuğrul" se ha convertido en un agente de representación cultural que transforma percepciones sobre el islam y impulsa un renovado sentido de comunidad.

Influencia cultural y social de Dirilis Ertugrul en el mundo islámico

Revalorización de la identidad histórica y cultural

La serie 'Diriliş: Ertuğrul' rescata episodios cruciales del pasado turco-otomano, conectando a las audiencias con figuras históricas emblemáticas. Su narrativa visual reconstruye valores como el honor, la justicia y la fe, despertando el interés por las raíces culturales. Al mostrar costumbres, vestimenta y rituales con autenticidad, la producción permite que los espectadores se identifiquen profundamente con su herencia ancestral. El impacto de la serie va más allá del entretenimiento. Impulsa

un resurgimiento del orgullo identitario entre jóvenes musulmanes, ofreciendo un referente positivo frente a narrativas occidentales dominantes. Actúa como puente generacional, facilitando conversaciones sobre el pasado común y sus implicaciones contemporáneas. Así, 'Diriliş: Ertuğrul' se convierte en un catalizador para la reflexión crítica y la autoafirmación cultural.

Impacto en la cohesión social y el sentido de comunidad

'Diriliş: Ertuğrul' ha marcado un hito en la cohesión social del mundo islámico. La serie promueve valores como la solidaridad y el sacrificio, mostrando tribus unidas frente a desafíos. Sus narrativas reflejan ideales comunitarios que van más allá de la ficción, inspirando modelos de convivencia. La resolución de conflictos mediante consenso ético destaca la importancia de cada individuo en el tejido social. El impacto de la serie trasciende la pantalla. Comunidades virtuales y grupos sociales han surgido en torno a este fenómeno mediático. Los espectadores debaten aspectos históricos y dilemas morales inspirados por los personajes. 'Diriliş: Ertuğrul' se ha convertido en un catalizador que impulsa el sentido de pertenencia colectiva y promueve una reflexión profunda sobre los valores necesarios para enfrentar los retos contemporáneos.

Valores despertados en la audiencia a través de la serie

Ética y moralidad: justicia, valentía y lealtad

"Diriliş: Ertuğrul" va más allá de la simple narración épica. La serie teje un entramado ético que interpela profundamente al espectador contemporáneo. En cada episodio, los personajes enfrentan dilemas donde la justicia desafía la corrupción y la valentía se enfrenta al miedo colectivo. Los protagonistas revelan una dimensión moral compleja. Priorizan sistemáticamente el bien común sobre los intereses personales, transformando la lealtad y el

sacrificio en pilares fundamentales de una sociedad más justa. Sus decisiones no son meras abstracciones, sino representaciones vívidas de las tensiones entre deber y deseo. Ertuğrul y su círculo íntimo encarnan esta filosofía. Cada elección conlleva consecuencias éticas profundas, invitando al público a reflexionar sobre sus propias convicciones. La serie logra así un objetivo doble: entretener e inspirar, ofreciendo referentes morales aplicables a los desafíos del mundo actual.

Espiritualidad y fe como elementos centrales

"Diriliş: Ertuğrul" va más allá de un simple código ético. La serie sumerge al espectador en un universo donde la justicia, la valentía y la lealtad se entrelazan en situaciones complejas. Sus personajes no responden a esquemas simples: cada decisión implica un dilema moral que desafía al público. La narrativa evita caer en maniqueísmos al mostrar conflictos donde el deber colectivo choca con intereses personales. Los protagonistas transitan senderos difíciles, obligando al espectador a cuestionarse sus propios valores. Las tensiones entre la lealtad al clan y la búsqueda de justicia individual reflejan dilemas universales que resuenan en cualquier época. La valentía, en esta historia, no se reduce al combate físico. Se manifiesta en gestos cotidianos de integridad y resistencia frente a la adversidad. Así, "Diriliş: Ertuğrul" no solo entretiene, sino que educa emocionalmente, ofreciendo modelos éticos para una sociedad que busca referentes sólidos y auténticos.

Repercusiones políticas y mediáticas en el mundo islámico

Uso de la serie como herramienta de soft power

La serie va más allá de mostrar rituales re-

ligiosos superficiales. Explora la espiritualidad como motor fundamental de las acciones de sus personajes. A través de oraciones colectivas, consejos espirituales y momentos de reflexión íntima, "Diriliş: Ertuğrul" revela cómo la fe actúa como ancla moral frente a la adversidad. Este enfoque no solo conecta tradición y vida cotidiana, sino que invita al espectador a repensar lo sagrado en tiempos de incertidumbre. El contraste entre personajes guiados por principios espirituales sólidos y aquellos movidos por intereses egoístas permite una exploración profunda de las consecuencias éticas del desapego religioso. La serie nos muestra, sin juzgar, cómo diferentes valores pueden determinar el destino de una comunidad. Así, propone un viaje de reflexión sobre el papel actual de la fe como fuente de resiliencia personal y cohesión social.

Diriliş: Ertuğrul revela cómo una serie televisiva puede ir más allá del mero entretenimiento. La producción se convierte en un agente transformador que reafirma la identidad y promueve la cohesión social en el mundo islámico actual. Al reinventar narrativas históricas, la serie permite a los espectadores reconectar con valores fundamentales como la justicia, la valentía y la lealtad, dotándolos de una renovada relevancia en el imaginario colectivo. La espiritualidad y la fe, profundamente integradas en la trama, no solo fortalecen la conexión con las raíces culturales, sino que también invitan a una reflexión crítica sobre el papel de estos principios en la vida contemporánea. La serie trasciende la pantalla y se posiciona como una herramienta de soft power capaz de redefinir percepciones y provocar debates sobre la representación del islam en los medios globales. Más allá de reconstruir el pasado, *Diriliş: Ertuğrul* desafía a su audiencia a repensar su presente y futuro colectivo.

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