

The Muslim visual artist's confrontation with the phenomenon of insulting the Prophet

Dr. Khaldi Khaled,

Ibn Khaldoun University, Tiaret, Algeria.
<https://orcid.org/0009-0003-2087-6819>
khaled.khaldi1@univ-tiaret.dz

Dr. Belbachir Abderrazak,

Abou Bekr Belkaid University, Tlemcen, Algeria.
belb65@hotmail.com

Dr. Makdad Imene,

Ahmed Ben Yahia El-Wancharissi University, Tissemsilt, Alger
<https://orcid.org/0009-0009-7131-8415>
i.makdad@univ-tissemsilt.dz

Abstract: The phenomenon of insulting the Prophet, may God's prayers and peace be upon him, is one of the most influential phenomena in the feelings of Muslims and harms their faith, as it was considered an exceptional phenomenon that leads to the dismantling of human ties and changing the method of coexistence. Therefore, the Muslim artist is an integral part of this Islamic system that reflects the identity and religious spirit and glorifies Islamic rituals, as long as the master of humanity is a symbol of the true Islamic religion and the teacher of humanity. And our Prophet, may God's prayers and peace be upon him, is more precious to us than ourselves, and offending his greatest virtue is not freedom of opinion, but an explicit call to hatred and violence and a breakdown of all human and civilized values. Therefore, freedom of expression does not mean an insult to the symbol of love, peace and brotherhood, and to those who teach people love and mercy. This research study aims to engage in confronting the Muslim plastic artist, whether he is a painter or a planner in the face of this phenomenon, through the artistic expression of his blatant response to the so-called offense to the Prophet in a creative, civilized manner, highlighting an aesthetic and artistic value.

Keywords: Muslim artist, plastic artist, aesthetic value, calligrapher, painting, offense.

Introduction:

The origins of insults against the principles of Islam, and specifically against the person of the Prophet Muhammad (peace and blessings be upon him), can be traced back to the early days of Islam in Mecca. The first personal insults against the Prophet (peace and blessings be upon him) were directed at him by the polytheists of Mecca, who worshipped idols and considered them rivals to God Almighty.

¹ Received: 02/08/2026; Accepted: 09/10/2026; Published: 13/10/2026

God Almighty says: ﴿There has certainly come to you a Messenger from among yourselves. Grievous to him is what you suffer; [he is] concerned over you and to the believers is kind and merciful.﴾² (Quran 9:128) This noble verse compels us to understand clearly that the Prophet of the nation is the pure spirit that shines in the hearts of all humanity. It also prompts us to question these cowardly insults against his person, peace and blessings be upon him, which have stirred the zeal of the Muslim visual artist. This artist cannot tolerate such insults and will seize any creative opportunity to respond, employing his artistic skills and intuitive expression. Therefore, the following question arises :

- **What is the role of art and visual artists in confronting insults against the Prophet ?**

This leads us to another question : What is the status of the Prophet, peace and blessings be upon him, among Muslims? Therefore, we will practice two forms of aspects : the first is theoretical, which includes some definitional and chronological aspects, while the second is applied, which falls within the framework of analytical artistic readings of some of the artistic paintings created by Muslim artists, in response to these insults.

First, the theoretical aspect.

1. The period of the beginning of the Islamic call:

"At the beginning of the call, when God revealed His command to His Prophet, saying: ﴿And warn your closest relatives, the Prophet, peace and blessings be upon him, gathered his people ﴾³ and informed them that he was a messenger from God Almighty and warned them as his Lord had commanded him. Among them was Abu Lahab. When he told them what God had revealed to him, Abu Lahab said: 'Woe to you! Is this why you gathered us?' Abu Lahab and his wife, Umm Jamil Arwa bint Harb (the firewood carrier), continued to openly oppress and abuse the Messenger of God, peace and blessings be upon him, and all who believed in him. Surah Al-Masad was revealed concerning them."⁴

"The polytheists of Mecca used many methods to fight him and attack his character. Among these methods were mockery and belittling, ridicule and denial, raising doubts and intensifying propaganda, as some described him as being afflicted with a kind of madness, and sometimes they said: "He has a jinn or a devil that descends upon him as jinn and devils descend upon soothsayers." They worked to prevent people from hearing the Qur'an, but when they saw that these methods were not effective in thwarting the Islamic call, and when they saw people turning to Islam, they began to torture Muslims and tempt them away from their religion. Each leader began to torture those from his tribe who had embraced Islam, and some insulted the Messenger, may God bless him and grant him peace, and there were several attempts to assassinate him."⁵

Among these offenses is what Abdullah ibn Mas'ud, may God be pleased with him, narrated: "The Messenger of God, peace and blessings be upon him, was praying near the Kaaba, and a group of Quraysh were sitting there, having slaughtered a camel. Some of them said, 'Which of you will take this entrails with its blood and wait until he is prostrating, then place it on his back ?' Abdullah Said, The most wretched of them went forward, took the entrails, waited until he was prostrating, and then placed it on his back. Fatima, the daughter of the Messenger of God, peace and blessings be upon him, who was a young girl, was informed and came running and took it from

² - Holy Quran, Surah At-Tawbah, Verse No. 128.

³ - Holy Quran, Surah Ash-Shu'ara, verse number: 214.

⁴ - Rashid Jabr Al-As'ad, Muhammad, the Messenger of Islam and Humanity in the Testimonies of the World's Scholars, For the Happiness of Mankind, Cairo, 2015, p. 37.

⁵ -The same reference, p. 41.

his back. When he finished his prayer, he said, 'O God, deal with Quraysh. The one who placed " the camel's entrails on his noble back was Uqba ibn Abi Mu'ayt.

One of the most hostile people towards the call to Islam and its Messenger was Umayya ibn Khalaf ibn Wahb ibn Hudhafa ibn Jumah. Whenever he saw the Messenger of God, peace and blessings be upon him, he would mock and slander him. So God revealed concerning him: ﴿Woe to every slanderer and backbiter.﴾⁷ Ubayy ibn Khalaf went to the Messenger of God, peace and blessings be upon him, with a decayed bone and said: "O Muhammad, you claim that God will resurrect this after it has decayed?" Then he crumbled it in his hand and blew it into the wind. The Messenger of God, peace and blessings be upon him, said: "Yes, I say that. God will resurrect you and him after you have become like this, and then God will cast you into Hellfire." Then God revealed concerning him: ﴿And he presents for Us an example and forgets his [own] creation. He says, Who will give life to bones while they are disintegrated? Say, He will give them life who produced them the first time ; and He is, of all creation, Knowing﴾.⁸ Among them was Ibn al-Zubayr, who was a fierce enemy of the Messenger of God, may God bless him and grant him peace, and he was a poet who used to satirize Islam and the Messenger of Islam. Among them also were al-As ibn Wa'il and al-Walid ibn al-Mughirah.⁹

A. The Hatred of the Jews :

"After the spread of the Islamic call in Medina, the hatred of the Jews began to surface, and their tongues unleashed false accusations against the Prophet. Some Jews accused the Prophet Muhammad (peace and blessings be upon him) of plagiarizing the Quran from the Torah, and of having personal ambitions to extend his dominion over Medina. They claimed that, in order to deepen his knowledge of Judaism, he befriended them, ingratiated himself with them, and imitated their rituals, especially facing their qibla, Jerusalem. But then he turned against them. The Jews were abusive towards Islam and its followers, and their poets wrote poems satirizing Islam and the Prophet, and making derogatory remarks about Muslim women, such as Ibn al-Ashraf and others. They called upon the polytheists to fight the new religion and destroy it. The Jews tried to kill the Prophet (peace and blessings be upon him) several times, but God humiliated them, and the consequences were disgraceful for them in this world, and they will face disgrace in the Hereafter, God willing."¹⁰

B. And the Christians on the Way:

"As for Christian criticism of the Prophet Muhammad (peace be upon him), it also began early. However, the first to write a book attacking Islam and its Prophet was John of Damascus (676-749). Some consider him historically among the first to write a complete book against the Prophet and Islam. In his book, (De Haeresibus), he claimed that the monk Bahira helped the Prophet write the Quran, and he also accused the Prophet of plagiarizing some of the writings of Waraqa ibn Nawfal, who translated some of the Gospels into Arabic during the early days of Islam."¹¹ During Islamic rule in Spain, the Church there began writings portraying the Prophet (peace be upon him)

⁶ - Ahmad ibn Ali ibn Shuaib ibn Ali, verified by Muhammad Nasir al-Albani, *Sahih Sunan al-Nasa'i*, Maktabat al-Ma'arif, Volume 4, 1st edition, Jordan, 2008, p. 112.

⁷ - Holy Quran, Surah Al-Humazah, Verse No.: 01.

⁸ - Holy Quran, Surah Yasin, Verse No.: 79.

⁹ - The previous reference, Ahmad ibn Ali ibn Shuaib ibn Ali, verified by Muhammad Nasir al-Albani, p. 211.

¹⁰ - Saleh bin Jumaan Saleh Al-Ghamdi, *The Contribution of Visual Media in Confronting Insults to the Person of the Prophet (PBUH) from an Islamic Educational Perspective*, Supervisor: Abdul Nasser Saeed Ataya, Chapter 01, Umm Al-Qura University, Saudi Arabia, 2010, p. 218.

¹¹ - The same reference, p. 220

as possessed by the devil and as the Antichrist. These ideas spread throughout Europe and played a significant role in uniting European forces during the Crusades.

Among the most prominent figures who wrote offensive works against the Prophet Muhammad (peace and blessings be upon him) during this period was Martin Luther (1483-1564), who wrote in one of his articles : "Muhammad is the devil and the firstborn of Satan."¹² He also claimed that the Prophet suffered from epilepsy and that the voices he heard, which he perceived as revelations, were part of his illness.

During the period of Muslim rule in Spain, one of the priests who attacked the Prophet Muhammad (peace be upon him) was Eulogius. He focused on Islam's rejection of the Trinity and the Prophet Muhammad's view of Jesus as merely a prophet or messenger. Eulogius wrote numerous letters insisting that the Prophet Muhammad (peace be upon him) was a false prophet, claiming he had closed the door to any future prophets. He described the Prophet in his writings as "a wolf in sheep's clothing." Remarkably, he based many of his claims and writings on manuscripts he found in a monastery in Pamplona, written by an unknown author. These writings coincided with similar attempts by a priest named Alvarus. Both men played a significant role in the emergence of what became known as Christian suicide bombers, who carried out numerous attacks against Muslims.

The hatred of these spiteful Christians was no less than that of the spiteful Jews; indeed, each sought to denigrate Islam, its followers, and its Prophet (peace and blessings be upon him).

2. In the Modern Era

A. The Satanic Verses :

"In the modern era, many publications have appeared that have attacked the character of the Prophet, most notably the novel *The Satanic Verses* by the Indian apostate Salman Rushdie. The book was printed and published in London on September 26, 1988. Nine days after its publication, India banned Salman Rushdie."

"Rushdie was barred from entering her country, and the publishing house that printed the book received thousands of threatening letters and phone calls demanding that it be withdrawn from bookstores. Bangladesh, Sudan, South Africa, Kenya, Sri Lanka, Thailand, Tanzania, Indonesia, Venezuela, and Singapore banned the book. Demonstrations against the book took place in Islamabad, London, Tehran, Bombay, Dhaka, Istanbul, Khartoum, and New York as well."¹³

B. After 9/11 :

"Following the events of September 11, 2001, a new wave began, described by some as an organized campaign to insult the Prophet Muhammad (peace be upon him). The world witnessed a surge in writings attacking his noble character, and numerous books were published that became popular and widespread in the Western world as a result of their feelings of grief, anger, and shock. Even some Sikhs were subjected to harassment because some people mistakenly believed them to be Muslims."¹⁴ One of the most famous books published during this period was "Prophet of Doom" by Craig Winn, who described the Prophet Muhammad as a bandit who, according to Winn, used violence, assassinations, and deception to gain absolute power.

C. Denmark as well:

In September 2005, the Danish newspaper *Jyllands-Posten* held a cartoon competition intended to insult the Prophet Muhammad (peace be upon him). The newspaper selected 12 cartoons from the submissions, all of which mocked and ridiculed the Prophet (peace be upon him). One of the

¹² - The same reference, p. 221

¹³ - Previous reference: Saleh bin Jumaan Saleh Al-Ghamdi, *The contribution of visual media in confronting insults against the person of the Prophet (PBUH) from an Islamic educational perspective*, Supervisor: Abdul Nasser Saeed Ataya, Chapter 01, Umm Al-Qura University, Saudi Arabia, 2010, p. 221.

¹⁴ - The same reference, p. 222

cartoons depicted a man wearing a turban shaped like a bomb with a fuse, which they claimed represented the Prophet (peace be upon him). Other images were offensive and insulting to all Muslims.

" The Muslim community attempted to stop the publication of the cartoons, but the newspaper refused, and the government supported the newspaper under the pretext of freedom of expression. The Muslim community then organized a campaign and a tour of the Muslim world to defend the Prophet Muhammad. Many Muslim countries condemned the event, and the Arab League Council issued a statement at the ministerial level to discuss the matter. Saudi Arabia withdrew its ambassador from Denmark, Libya closed its embassy there, and Iran expelled the Danish diplomatic mission and Danish journalists from its territory. Condemnations were also issued by ¹⁵ various entities, including the Association of Muslim Scholars in Iraq, the Kuwaiti Parliament, and the Egyptian Parliament. Popular anger erupted in most Muslim countries, along with demonstrations by Muslims in Western countries, accompanied by calls to boycott Danish products.

Recently, the Danish press has republished the offensive cartoons on a larger scale, with seventeen newspapers publishing them simultaneously, claiming it was in response to the arrest of so-called Islamic extremists.

Second : The Practical Aspect.

The calligrapher, like other artists, is also affected by the phenomenon of insulting the Holy Prophet. One of the reasons for writing the noble Prophetic description is that it is often a source from which the calligrapher draws many indications and implications to enhance the aesthetic and semantic dimensions of calligraphic paintings by using the rules and foundations adopted in Arabic calligraphy, according to specific artistic formulas. The description, which first appeared in 1610 AD, formed its most prominent and important field for calligraphers and decorators, "so that the description turned into a creative artistic achievement that acquired the qualities of awe and majesty, as if the recipient, upon reading it, is swimming in the realm of descriptive and conceptual imagination of the features of the Holy Prophet in a way that each person sees according to his imagination through the sacred subject it contains, and it witnessed different stages of development. During this period, traditional forms were transcended to embrace new and innovative ones. Al-Zaydi argues that the ornamentation represents the outward and inward attributes and qualities of the Prophet Muhammad (peace be upon him), linked to the text, which requires a degree of understanding of its constituent parts in order to access its hidden meanings. This stems from an awareness of the aesthetic and cognitive value of the ornamentation, which has led many calligraphers to overlook its creative value, resulting in its structural system bearing the weight of the mental image in the artistic perception of any viewer.

1. The Text of the Noble Prophetic Description :

"On the authority of Ali, may God honor his face, in describing the Prophet, peace and blessings be upon him, he said: He was neither excessively tall nor excessively short, but of medium height. He was neither excessively curly nor excessively straight, but rather had curly hair. He was neither excessively unkempt nor excessively covered. His face was round, fair-skinned, with dark eyes, long eyelashes, and a broad chest and shoulders. He was bare-headed with a prominent hairline, and his hands and feet were rough. When he walked, he moved with a gait as if walking on a slope, and when he turned, he turned with a full turn. Between his shoulders was the Seal of Prophethood, and he was the Seal of the Prophets. He was the most generous of people, the most truthful in speech, the gentlest in nature, and the most noble in lineage. Whoever saw him spontaneously was awed by him, and whoever associated with him and knew him loved him. His describer said, 'I have never

¹⁵ - Nasser Al-Omar, The Phenomenon of Insulting the Prophet, The World Conference for the Support of the Prophet, in the first session.

seen anyone like him before or since.' O God, send blessings and peace upon the Prophet of Mercy and the Intercessor of the Nation, Muhammad, and upon his family and all his pure companions.¹⁶

A. Vocabulary Explanation:

"Al-Mumaghat: lengthening; Al-Mutaraddid: intertwined, or very short; Rab'ah: between tall and short, or of medium height; Al-Ja'd: curly hair; Al-Ad'aj: intensely black eyes; Al-Ahdab: long eyelashes; Al-Katd: the area where the shoulders meet, which is the withers; Al-Masrabah: fine hair that runs like a rod from the chest to the navel; Al-Shathn: thick fingers on the palms round-faced, tinged: the one whose whiteness has a reddish tinge, walking with strength without swagger, slope: descent, a man with curly hair: his hair was neither very curly nor very straight, but in between, eyelashes with long lashes: the edges of the eyelids on which the hair grows, large joints: large bone heads (shoulders), and this is a sign of strength and intensity, the shoulder: the meeting point of the shoulders, which is the withers, the bare one: the one who has no hair on his body, and what is meant is that the hair was in places on his body and not all over his body, slope: the place where pools of water gather on the ground, nature: the disposition, a person of gentle disposition, that is, easy-going, with little disagreement, suddenness: unexpectedness and surprise, meaning whoever met him before The phrase "mixing with him, he was awed by his dignity and tranquility,"¹⁷ is taken from the aforementioned book (*).¹⁸

B. The Spiritual and Aesthetic Aspect of the Noble Prophetic Ornament:

It stemmed from the Muslims' love and respect for the Book of God Almighty. Calligraphy is among the most esteemed and capable of representing the spirit of Islam in a pure form, bearing the mantle of the art of Arabic calligraphy. We can say that Islamic artistic production in general, and Arabic calligraphy in particular, is based on love linked to beauty, two fundamental requirements in Islamic art in general. There is no greater proof of this than the Prophet's saying, peace and blessings be upon him: "God is beautiful and loves beauty." Muslim calligraphers have produced many calligraphic works containing texts that educate and refine in a magnificent aesthetic harmony, suggesting love for the Noble Prophet. These works also carry...

"Lofty themes and divine guidance aimed at instilling good morals and noble values, the calligraphers' works focused on perfecting the word of God Almighty. The Holy Quran was the central theme of Arabic calligraphy, followed by the noble Prophetic traditions (Hadith), and then poetry and wisdom with a literary or Sufi orientation. The enormous production in this art, in such a short period, can only be explained by the great love and devotion that Muslim artists showed to writing, due to its close connection with the Book of God Almighty. This is evident in Figure 1, ¹⁹" which shows the first panel by the calligrapher Karzan Effendi, and the second by the late Moroccan calligrapher Saad Wardan.

2. The Influence of the Visual Artist

The Egyptian visual artist Mustafa Farouk was also influenced by the offensive cartoons of the Prophet Muhammad (peace be upon him). He resolved to produce artworks in response to these insults, drawing inspiration from Islamic law and the purified Sunnah of the Prophet. This collection of The paintings convey a message affirming that Muslims adhere to their religion and the Sunnah of their Prophet. The painting of the minarets, inspired by the Mosque of Ahmad Ibn

¹⁶ - Omar Noah Qasim Kahya, *The Empire of Arabic Calligraphy in the Ottoman Era*, Kuwait Center for Islamic Arts, 1st ed., Kuwait, 2015, p. 143.

¹⁷ - Al-Hafiz Abu Muhammad, *The Prophet's Morals, Attributes and Manners*, edited by Al-Sayyid Al-Jumaili, Dar Al-Kitab Al-Arabi, Beirut, 1986.

¹⁸ - Al-Hafiz Abu Muhammad Abdullah bin Muhammad bin Jaafar bin Hayyan Al-Isfahani, known as Abu Al-Sheikh, who died in the year 369 AH.

¹⁹ - Muhyiddin Sirin, *Our Calligraphic Craft, Its History, Supplies, Tools and Models*, Dar Al-Taqqaddum, Damascus, Syria, 2008, p. 20.

Tulun in Al-Azhar, is particularly striking. Similarly, the painting of the boats, meticulously rendered with a delicate and sensitive hand, shows even the smallest details. (Figure 2) and (Figure 3).²⁰

3. An Iranian artist teaches a lesson to those who insult the Prophet (PBUH) with a painting:

An Iranian artist, whose arms are paralyzed, created a beautiful painting of the Virgin Mary as a response to the offensive images of the Prophet Muhammad (PBUH). (Figure 4).

A. Reading the painting : The painting of the Virgin Mary bears a clear and resonant image of Arab and Islamic concerns, conveying meanings and characteristics that address the enemies of Islam and the Prophet Muhammad (PBUH).

This was painted by the Iranian artist who defied his disability to convey to Western nations, which employ racism in their treatment of Muslims in uncivilized ways, actions that contradict the morals preached by Jesus Christ, peace be upon him, son of Mary, peace be upon her. This message was clear from the artist Omar al-Irani, who overcame two great challenges : his severe disability and his response to opportunists who have forgotten that we Muslims embrace the story of the Virgin Mary in the Holy Quran, where God Almighty says: ﴿And when the angels said, "O Mary, indeed Allah has chosen you and purified you and chosen you above the women of the worlds."

﴾²¹ This verse is the best evidence of the tolerance and high regard that the true Islamic religion holds for the righteous woman, the mother of Jesus, peace be upon him.

C. Cartoons play a role in responding to insults against the Prophet :

Mauritanian media reported that the French Embassy in Nouakchott terminated the employment contract of prominent Mauritanian cartoonist Khaled Ould Moulay Idriss (Figure 6), citing his insults against the symbols of the French Republic through the publication of cartoons mocking French President Emmanuel Macron. The artist clarified to the news agency that the matter concerned a French development organization operating in North Africa with which he had a working relationship. Due to recent events and fears of violence that might be instigated by the wave of hatred unleashed by President Macron, the activities and the contract were canceled.

The Mauritanian cartoonist Ould Moulay Idriss stated that he was informed by the organization's coordinator that what he termed "being swept away by emotion" and drawing cartoons in defense of the Prophet Muhammad (peace be upon him) might not serve their interests or contribute to stability. The Mauritanian artist's cartoons were a response to President Macron's insistence on defending the cartoons insulting the Prophet of Islam in France.

The analysis of the caricature came in a surreal narrative, reflecting the artist's expression, who drew the French president's head as a snake with a long tongue sticking out of its mouth, suggesting an insult to the Prophet. This was further emphasized by the French flag tied around his neck, interpreted as responding to an insult with an insult. We know that caricatures are always aimed at humorous semiotic expression or exposing important figures because there is no other way to express them except through caricatures, as they facilitate the process of expression and make the message reach people very easily.

Conclusion :

All praise is due to Allah, who has honored us and bestowed upon us the best of all His messengers, our master Muhammad, peace and blessings be upon him. Allah Almighty says: ﴿Indeed, Allah has conferred a great favor upon the believers when He sent among them a Messenger from themselves, reciting to them His verses and purifying them and teaching them the Book and wisdom, although they had been before in manifest error.﴾²² (Quran 3:164). And through him, He made us the best nation brought forth for mankind. The Muslim community,

²⁰ - Published on the Yaffa website on 11/04/2015, retrieved on 18/01/2021 <https://yaffa48.com/?mod=articles&ID=18722>

²¹ - Holy Quran, Surah Al Imran, Verse No. 42.

²² - Holy Quran, Surah Al Imran, Verse No.: 164.

through the mission of the Prophet Muhammad (peace and blessings be upon him), experienced the true meaning of mercy, as God Almighty said: ﴿And We have not sent you, [O Muhammad], except as a mercy to the worlds﴾²³(Quran 21 :107). This mercy is perfected, improving their lives in this world and bringing them happiness on the Day of Judgment. This is evident in the responses of many scholars, artists, and writers in their creative works, who unequivocally reject these illegitimate practices that lead to racism, hatred, and bigotry.

The Muslim community has lived by the meaning of mercy, as God Almighty said: {And We have not sent you, [O Muhammad], except as a mercy to the worlds} (Quran 21 :107). The visual artist played a significant role in expressing his thoughts and categorically rejecting this cowardly insult to the Prophet Muhammad. In the works of the Turkish calligrapher Hafiz Osman (may God have mercy on him), specifically his calligraphy of the Prophet's sacred imagery, we find a sanctity and spirituality that evokes profound love for the Messenger of the nation. This love transcends mere beauty and perfection, aiming to achieve a sublime reverence for the Prophet, restoring his eternal honor. These descriptions, inspired by Ali (may God honor his face), beautifully capture the essence of the Prophet, and are masterfully crafted by calligraphers. Similarly, the visual artist did not hesitate to...

His creativity in his fierce campaign against this insult is what we find in the painting of the Mauritanian artist: the prominent Mauritanian cartoonist Khaled Ould Moulay Idriss, who responded with a scathing reply in his painting against what the French president stated, influenced by the Almighty's words: ﴿There has certainly come to you a Messenger from among yourselves. Grievous to him is what you suffer; [he is] concerned over you and to the believers is kind and merciful. But if they turn away, [O Muhammad], say, Sufficient for me is Allah; there is no deity except Him. On Him I have relied, and He is the Lord of the Great Throne.﴾²⁴ God's established order in His creation dictates that the struggle between truth and falsehood will always continue. This reflects the Muslim artist's adherence to his faith and his eternal love for the noble Prophet, believing that the campaigns waged by the enemies of Islam throughout history, who hate the clear truth he brought, stem from their malicious intentions and corrupt nature. God Almighty says: ﴿And thus We have made for every prophet an enemy - devils from mankind and jinn, inspiring to one another deceptive speech in delusion. But if your Lord had willed, they would not have done it. So leave them to their fabrications.﴾²⁵ (Quran 33:32-33). These devils included both human and jinn devils, and they spread.

List of References and Sources:

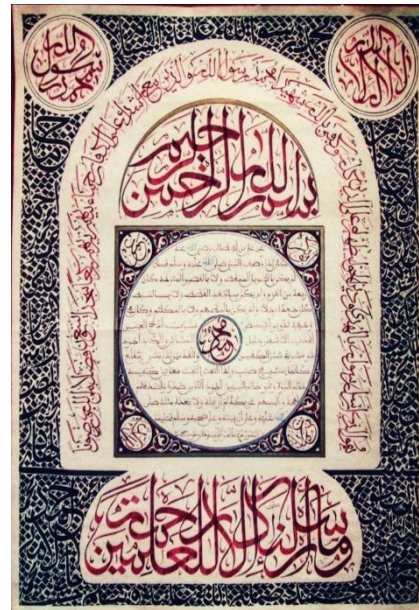
1. The Holy Quran, narrated by Hafs from Nafi'.
2. Rashid Jabr Al-Asaad, Muhammad, the Messenger of Islam and Humanity in the Testimonies of the World's Scholars, For the Happiness of Humanity, Cairo, 2015.
3. Saleh bin Jumaan Saleh Al-Ghamdi, The Contribution of Visual Media in Confronting Insults Against the Prophet (PBUH) from an Islamic Educational Perspective, Supervisor: Abdul Nasser Saeed Ataya, Chapter 1, Umm Al-Qura University, Saudi Arabia, 2010.
4. Nasser Al-Omar, The Phenomenon of Insulting the Prophet, The World Conference for the Support of the Prophet, in the first session.
5. Omar Noah Qasim Kahya, The Empire of Arabic Calligraphy in the Ottoman Era, Kuwait Center for Islamic Arts, 1st Edition, Kuwait, 2015.
6. Published on the Yaffa website on 11/04/2015, retrieved on 18/01/2021 <https://yaffa48.com/?mod=articles&ID=18722>.

Appendices:

²³ - Holy Quran, Surah Al-Anbiya, Verse No.: 107.

²⁴ - Holy Quran, Surah At-Tawbah, verses 128-129.

²⁵ - Holy Quran, Surah Al-An'am, Verse No.: 112.



(Figure 01) (Written by Karzan Effendi in 2011) (The Noble Ornament in Moroccan script by the



late calligrapher Saad Wardan)



(Image 02) represents a side view of an exhibition held by the artist Mustafa Farouk from brotherly Egypt.



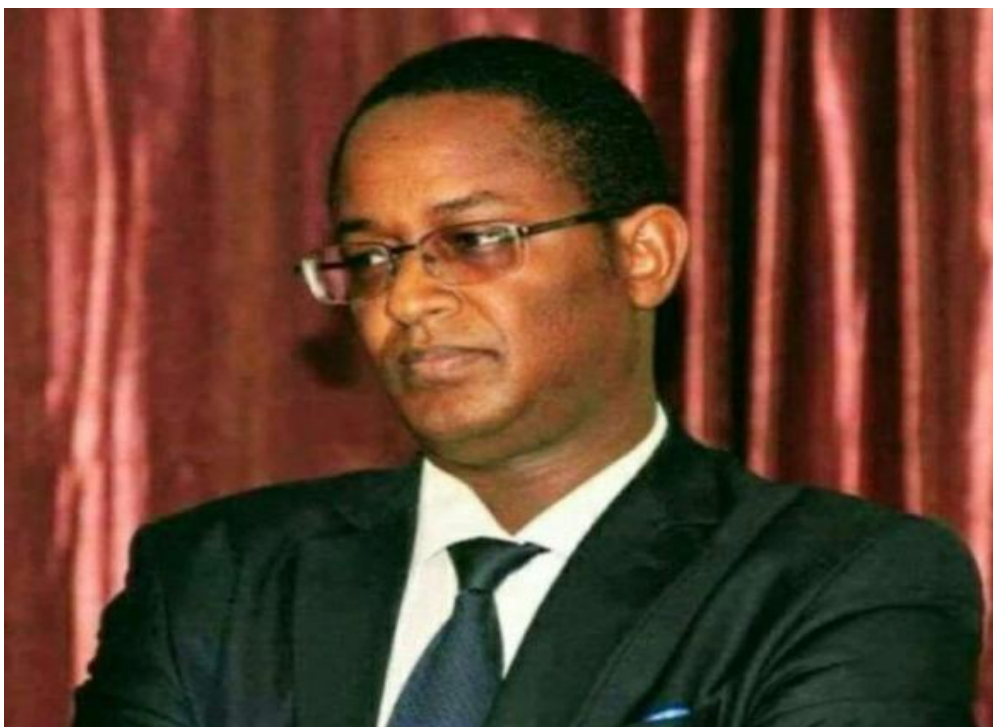
(Figure 03) One of the works of the artist Mustafa Farouk.



(Figure 04) Surah Maryam Al-Adra, which was used by the Iranian painter with paralyzed hands in England Square in 2008.



(Figure 05) represents a painting by the great Mauritanian artist Khaled Ould Moulay Idriss.



(Figure 06) The prominent Mauritanian cartoonist Khaled Ould Moulay Idriss.