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ARS – TEHNE – ZANAT – FANN – QADAR/ŠINĀ'AT – „UMJETNOST“

ARS - TECHNĒ - CRAFT - FANN - QADAR/ŠINĀ'AT - „ART“

Abstract

The aim of this essay is to discuss the particular issue of a possible theoretical relationship between the modality of *qadar/šīnā'at* discourse and other “forms of art”, expanding the previous discussions of what is declared as or named “Islamic art” within Occidental-westernized theoretical views, as opposed to what such terms can entail within Islamic civilizational circle, or imply within professional-academic qualification.^{▼1} More precisely, we would like to present the experience of *homo islamicus* which is characterized by a symbolic presence of God, by beneficence and mercy, and manifested by means of many aestheticized forms of activity/*šīnā'at*, of wisdom present in personified organized actions, colours, sizes and proportions of both geometric figures and human figures and objects.

Besides, to more accurately understand the primordial and contemporary meaning of the word ‘*art*’, it is necessary to distinguish the contemporary use and meaning of this term from its crucial meaning and sense, which has traditionally been named craft, skill or artistry. Unlike the generated westernization of term *art* to what is *ars* in old Latin or to what is in old Greek called τέχνη ([*technê*]; ‘*artistry of skill*’, ‘*craft*’, though meaning: the power of ‘*creating*’ a result achieved beforehand by consciously controlled and directed activities), Arabic terms preserve the original traditional meaning in the term *fann* with its possible activation which means artistry of *qadar/šīnā'at*. *Fann* is exactly the artistry of *technê* (τέχνη), focused on the skill of *homo islamicus* and generally on the formal-methodological side of the field of *qadar/šīnā'at* positioned in the foundation of productive-reflective discourse as an integral part of the Islamic civilizational circle.

Key words: *qadar/šīnā'at*, *fann*, artistry of *technê* (τέχνη), *homo islamicus*, *mimesis*, *art*, art form, analogy, Deleuze, Derrida

^{▼1} Akšamija, A. Mehmed. *An analysis of the use of terminological determinants 'Art of Islam' and 'Islamic Art'*. Journal Illuminatio/Svjetionik/Almanar, Al-Wasatiyya Center for Dialogue, Sarajevo, Spring 2020, Volume 1, №. 1, pp. 43-99; Akšamija, A. Mehmed. *QADAR/ŠINĀ'AT – Doctrine of terms in line with Islamic principles about 'Art'*; in: *QADAR/ŠINĀ'AT – 'Islamic art'*, first part. Journal Illuminatio/Svjetionik/Almanar, Al-Wasatiyya Center for Dialogue, Sarajevo, Spring 2021., Volume 2, №. 1, pp. 55-87; Akšamija, A. Mehmed. *QADAR/ŠINĀ'AT – characterization of some essential Occidentalwesternized views on traditional Islamic creative expression*. Journal Illuminatio/Svjetionik/Almanar, Al-Wasatiyya Center for Dialogue, Sarajevo, Spring 2022, Volume 3, №. 1, pp. 19-77.

ARS - TECHNĒ - CRAFT - FANN - QADAR/ŞINĀ'AT - „ART“

For a long time, unfortunately, we have been witnessing an academic atmosphere which tries to preserve reasons why westernization considers the substantial essence (Ar. *al-dhāt*) – **content** (Ar. *al-muḥtawā*) and model-forming strategy – **form** (Ar. *shaklan*) as “Islamic art” as opposed to what Islamic civilizational circle sometimes implies by such terms, i.e. professional-academic qualification. We want to say that without taking into account the **method of reason** in the area of Islamic jurisprudence.^{▼2} These are rhetorical methods that include the analysis of the structure of the Qur'anic text and the study of unity and diversity within the modality of *qadar/şinā'at* from a holistic point of view. This paradigm sees characteristic features as a reflection of a wider, more comprehensive pattern or phenomenon that makes anesthetization of activity/*şinā'at* what *qadar/şinā'at* is.

We should be reminded that modalities of *qadar/şinā'at* discourse are totally different from other “art forms” by a series of mutually related, complementary principles, conditions and features. For instance, it is possible to single out conscious deactivation, by the author/designer, of any form of actual understanding of God by means of anthropomorphous elements (Ar. *al-tanzīh*). Besides, attributing human characteristics to God, whether they are physical or spiritual, are by no means present within the abstract character of pictorial representation (Ar. *al-tajāsīd*). Modalities of *qadar/şinā'at* discourse allow homo islamicus's experience of the Divine as a form of symbolic presence (Ar. *al-ḥuḍūr al-ramzī*), manifested by means of a multitude of aesthetized forms of activity/*şinā'at*. In pictorial representation which uses appropriate modalities of the *qadar/şinā'at* discourse, there is wisdom (Ar. *al-ḥikmah*) personified in organized actions, colours, sizes and proportions of both geometric figures and human figures and objects. By analyzing visionary zeal with which works have been created, it can be concluded that it is *homo islamicus*'s beneficence and mercy (Ar. *al-iḥsān*) ...

^{▼2} With the term *Islāmic jurisprudence* (philosophy of legal science) we refer to legal identification of circumstances that led to the emergence of a given aesthetized form within the *qadar/şinā'at* discourse.



ILLUSTRATION ~ A concrete understanding of God through anthropomorphic elements - *Blessing of the father God*.

ILUSTRACIJA ~ Konkretno shvaćanje o Bogu posredstvom antropomorfnih elemenata - *Blagoslov boga oca*.

We have already touched upon some situations. However, dealing with broader issues of the theory of **art** indicates that the overall Occidental-westernized awareness of and thinking about “art” have remained within the limits defined as early as in the classical Greek theory of **art** as *mimesis* (Ar. *al-muḥakāt*)^{▼3} or theory about the representation of the expression of a **work of art**.

The term *mimesis*^{▼4} had a particular importance in ancient aesthetics, which was originally understood as **imitation**. Democritus understood *mimesis* as the *imitation of the way of activity in nature*. The concept assumed a particular importance in Plato’s and Aristotle’s philosophy, where it went *hand in hand* with the assumption that imitation is always of **figural character**.

According to Plato (Ar. *Aflātūn*) *mimesis* has three meanings: ontological – as a relationship between ideas and sensory things which are their copies; ethical – in the sense of similarity to God; and aesthetic – as the essence of creativity. Although the world of appearances is something that resembles the ideal being though it is not itself, as Plato claims, it is an *imitation of approximative becoming similar to the ideal paradigm, which is ultimately of figural character*.^{▼5}

^{▼3} Cf., Halliwell, Stephen. *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Princeton: University Press, 2002.

According to Al-Farabi, this activity is called reproductive imitation (Ar. *al-muḥakāt*). *Muḥakāt* is the ability to imitate sensory and understandable, and sometimes even to imitate the ability of inclination. It also has the ability to imitate temperament, if it happens to find a body.

Al-Farabi on the Perfect State : Abū Naṣr Al-Fārābī’s Mabādī’ Ārā Ahl al-Madīna al-Fāḍila (revised text with introduction, translation and commentary of Richard Walzer). Oxford: Clarendon Press, 1985., pp. 210, 220.

^{▼4} *Mimesis*, Gr. μίμησις, form μιμεῖσθαι, Ar. *muḥakāt* = imitate.

^{▼5} Cf., Platon. *Država*. Zagreb: Naklada Jurčić, 1997, p. 597a.

For Aristotle, *mimesis* means *imitation* or figural representation of particular importance in pictorial-aestheticized activity. Aristotle rejects Plato's ideas as a reality where all things participate and claims that even a figural picture of the reality assumes a completely different value, and thus the activity which produces, i.e. *imitates* (Lat. *imitator*) also assumes far more complex efficiency. In a distinctive way, it refutes Plato's standpoint according to which imitation within a creative act was *imitation* of imitation, which produces pure figural phantasms (Gr. *φαντασματα*, a product of fantasy [imagination]) deprived of truth.

It should be noted that the idea of *imitation* as a possible form of creative activity which would far later be named **art** would remain in the Western civilizational circle until the opposite Romanticist understanding of **art as creation**. Still, advocates of *mimetic theory* need not close their eyes to what cannot escape the eye – even to decorative, geometricized, abstract^{▼6} and *other creations*. It seems essential to note that the fallacy that 'art' is necessarily "realism" (the term originates from Latin *res* – thing, *realis* – real, substantive) can be modified or scrapped without ever moving outside the problems delimited by the *mimetic theory*.^{▼7}

Based on this theory, **art** as such – above and beyond given "works of art" – becomes problematic and needs defence. Further, it is the defence of **art** that gives birth to the odd vision by which something we have learned to call "form" is separated off from something we have learned to call "content", and to the well-intentioned move which makes content essential and form accessory. Whether we conceive of the **work of art** on the model of a picture (*art* as a picture of reality) or on the model of a statement (*art* as the statement of the *artist*), content (Ar. *al-muḥṭawā*) still comes first.

Art text (*art form*) is aestheticized speech of line, colour, flatness and possible use of typography elements. In the sense of visual art, watching a given creation means reading an *art text*. *Art text* is the beginning and the end, the only creative sense of a work of art. Everything in a creation which is beyond the art text, which means: any aestheticized content which is not found in line, colour, flatness, typography elements – does not artistically exist. A pictorial representation is not painted but is rather happening for the sake of an *art text* (*art form*). Therefore, a **work of art** has a high quality only when the **art form** (*art text*) overrides the motif.

A **work of art** consists of substantive or physical^{▼8} and psychical visual elements based on spiritual insight (Ar. *al-ma'rifah*), and is expressed through the art motif [topic (Ar. *mawḍū*) or content (Ar. *al-muḥṭawā*), i.e. expression (Ar. *ta'bīr*)] and *form of art* (the way of expressing art motif).

▼6 Ornamental, geometricized, i.e. *abstract creations* made within modalities of *qadar/ṣinā'at* discourse are referred to by the Arabic (language) coinage *al-fann al-tashkīlī*. It refers to the process of separating **form** from **content**, which in turn defines an aestheticized form which symbolically indicates the meaning "behind" the work itself, i.e. a deeper meaning.

▼7 Sontag, Susan. *Against Interpretation*. London: Vintage, 1994, p.2.

▼8 *Elements of visual art* (Lat. *elementum* = fundamental component), the basic concept, constituent part of a whole, i.e. of the composition of a work of art – a dot and a line, plane, colour, surface, mass and space.

Art motif (topic or content, i.e. expression) is what *homo islamicus* presented in a work of art, and according to the motif, a work of art can be presented either figuratively (Ar. *al-tashkīl*), i.e. as stylized or denaturalized or abstractly (Ar. *tajrīd*).^{▼9}

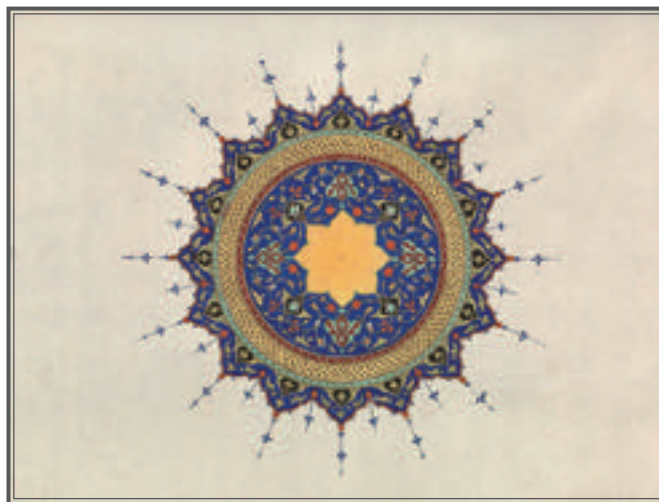


ILLUSTRATION ~ Amir Khusrau: *Medallion (shamsa) from the Five Poems (Khamsa)*, Herat 1485 (Afghanistan).

ILUSTRACIJA ~ Amir Khusrau: *Medaljon (šamsa) iz pet pjesama (Khamsa)*, Herat 1485. (Afghanistan).

Is there anything more reliable than following the road indicated by strokes of the *kālēm* (Ar. *al-qalam*, pencil or quill) or *ferša* (Ar. *farshah*, brush) or something else; a fast trace which testifies to supplementing and building on the original *tractus*. Indeed, can one think about a successful visualization without a bit of metamorphous rock which contains enough mineral lazurite to leave a trace from *lapis* (pencil, stylus ...), or without a suitable pigment which would allow a visible trace of a brush stroke – *nulla dies sine linea*, without the entirety of strokes which indicate the direction? Thus, the order of analysing pictorial representations by the time of their creation guarantees a possibility of successful interpretation. The desired outcome would be a full artistic legibility of the work, i.e. removal and erasing of art forms as a form of text in front of what has been stored in it, of what the author/designer of the aestheticized representation wanted or managed to express with the content (Ar. *al-muḥṭawā*).

Unfortunately, nobody can any longer support or revive the innocence that existed before the emergence of all modern theories associated with leaving a trace from the *lapis*, when what is today declared as **art** did not know of a need for self-justification, or when mankind did not wonder what a trace from *lapis* or *fershah* would “say”. This was most likely because he knew (or thought he knew) what they *do*. To more accurately understand the primordial and the contemporary meaning of the word **art**, it is necessary to distinguish the contemporary use and meaning of this term from its crucial sense and meaning, which was traditionally called craft, skill or *artistry*.

^{▼9} Sontag, Susan. *Against Interpretation...* p.2.

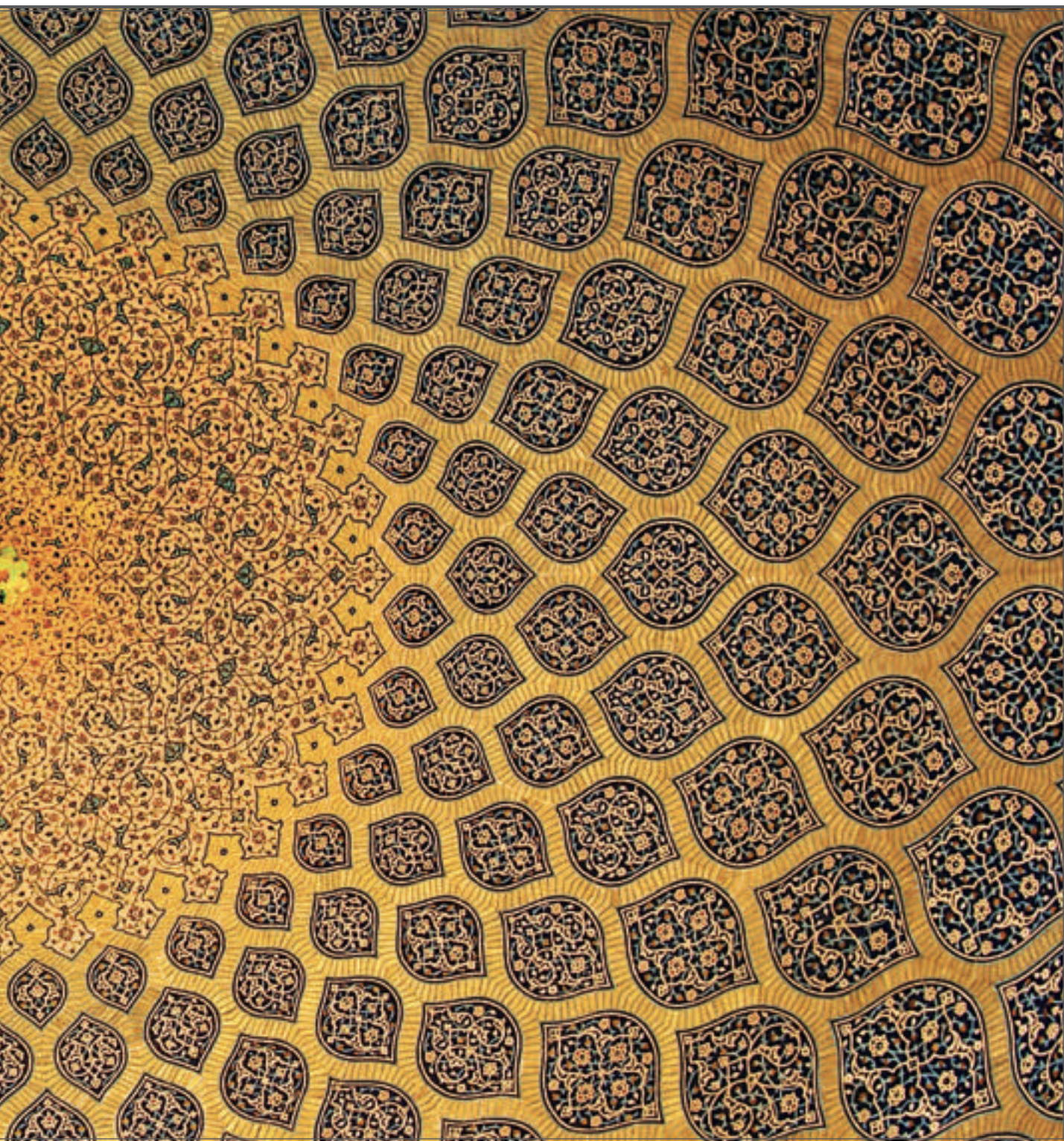


ILLUSTRATION - *Homo Islamicus*' creative action/*ṣināʿat* according to the message model (creativity as a message) within the appropriate modality of discourse *qadar/ṣināʿat* - Isfahan Lotfollah Mosque Ceiling Symmetric.

Aristotle (Ar. *Ariṣṭūṭālīs* or *Ariṣṭū*)^{▼10} did not intend to directly argue about what he called *technê* (τέχνη), and what is present today and what has been, with the participation of Latin, transformed into the term for **art** (*ars, artis*), nor did Aristotle dwell upon the defence of the activity understood in this way from its degradation to *imitation*, which is far from the true reality, the ideal one, as Plato implied in the tenth book of *The Republic*.^{▼11} Aristotle only implicitly touched upon these points and annulled them during his entire reasoning, which is focused on positive study and clarification of the nature, objects and role of a corresponding creative activity – which academic Occidental-westernized vocabulary names as **creativity** od *creation* (Lat. *creativiti*; Bos. *stvaralaštvo*).

Still, he based his defence on equalizing *creative activity* with a form of skill or craft (τέχνη).^{▼12} Plato explicitly negated such a concept or diminished its importance at several points. By positioning such a character of manifestation among skills or crafts, i.e. the *skills of technê* (τέχνη) as something generally known and well-established, Aristotle actually linked human activity to human rational observation, i.e. he linked it to activities which are controlled and led by given norms, and which are individualized in the production of a finished work. In general, skill, craft, skills of *technê* (τέχνη) does not differ from other rational productive activities, except by the nature of the work which is produced and by its distinctive goal. Theoretically, such a skill, craft, skills of *technê* (τέχνη) is considered to be at the same level as architecture.^{▼13}

Contemporary Occidental-westernized academic terminology has made a transformation of the term **art** to what is referred to as *ars* in old Latin or as τέχνη ([*technê*] in Greek; “artistry of skill”, “craft” though in the sense of: *the power of ‘creating’ a previously achieved result by consciously controlled and directed activities*). Unlike westernized terminology generated in such a way, Arabic terms keep the original traditional meaning in the term *fann* with its possible activation which means

¹⁰ Among Muslims, Aristotle has been remembered as the “first teacher” (Ar. *al-mu’allim al-awwal*) and simply as the “sage” (Ar. *al-ḥakīm*). An alignment of the thought and axiomatic presuppositions of Plato and Aristotle among Islamic philosophers was supported by the fact that works with marked neo-Platonian tendency entered Arabic philosophical literature under the name of Aristotle, particularly the so-called “Aristotle’s Theology” and “A Book on Pure Good”, which have been appreciated as the peak of Aristotle’s metaphysics in the Islamic tradition, and widely radiated the true theology. Aristotle’s work could thus in Islam be interpreted as a closed theological-philosophical system, which provided stable constructs for any further research.

¹¹ Cf., Platon. *Država* ..., p. 367.

Despite the fact that medieval Arabs considered Plato (Ar. *Aflālūna*) a “divine philosopher” and “one of the greatest sages” (Plato’s and neo-Platonian influences in Islamic philosophy and theology), translation of his works into Arabic has been sporadic and fragmentary.

¹² Cf., Plato. *Ion* (Ἴων): *The Nature of Poetic Inspiration*. Montana, SAD: Kessinger Publishing, Whitefish, 2004, pp. 533e–534; similar can be found in *Fedr ili o lepoti* (trans., Miloš Đurić.). Beograd: Narodna knjiga Alfa, 1996, p. 245a; also in *Zakoni* (trans., Dr. Albin Vihlar). Beograd: BIGZ, 1971, p. 719c.

¹³ Among others, the term τέχνη (“skills of *technê*”) in Greek thought and Aristotle himself was studied by: Wieland, Wolfgang. *La fisica di Aristotele : Studi sulla fondazione della scienza della natura e sui fondamenti linguistici della ricerca dei principi in Aristotele* (trans. C. Gentili). Il Mulino, Bologna, 1993; Parente Isnardi, Margherita: *Techne: Momenti del pensiero greco da Platone ad Epicuro*. Firenze: La nuova Italia, 1966; Donini, Pier Luigi. *La tragedia e la vita: Saggi sulla Poetica di Aristotele*. Alessandria, Edizioni dell’Orso, 2004.

skills of *qadar/ṣināʿat*.^{▼14} The word *fann* does not originally mean *art* in the sense in which it is defined in the current Western civilizational circle: *fann* is exactly the *skills of technê* (τέχνη), focused on skill (Ar. *mahārah*) and generally on formal-methodological side of the area of *qadar/ṣināʿat* positioned in the foundation of productive-reflective discourse as an integral part of Islamic civilizational circle.

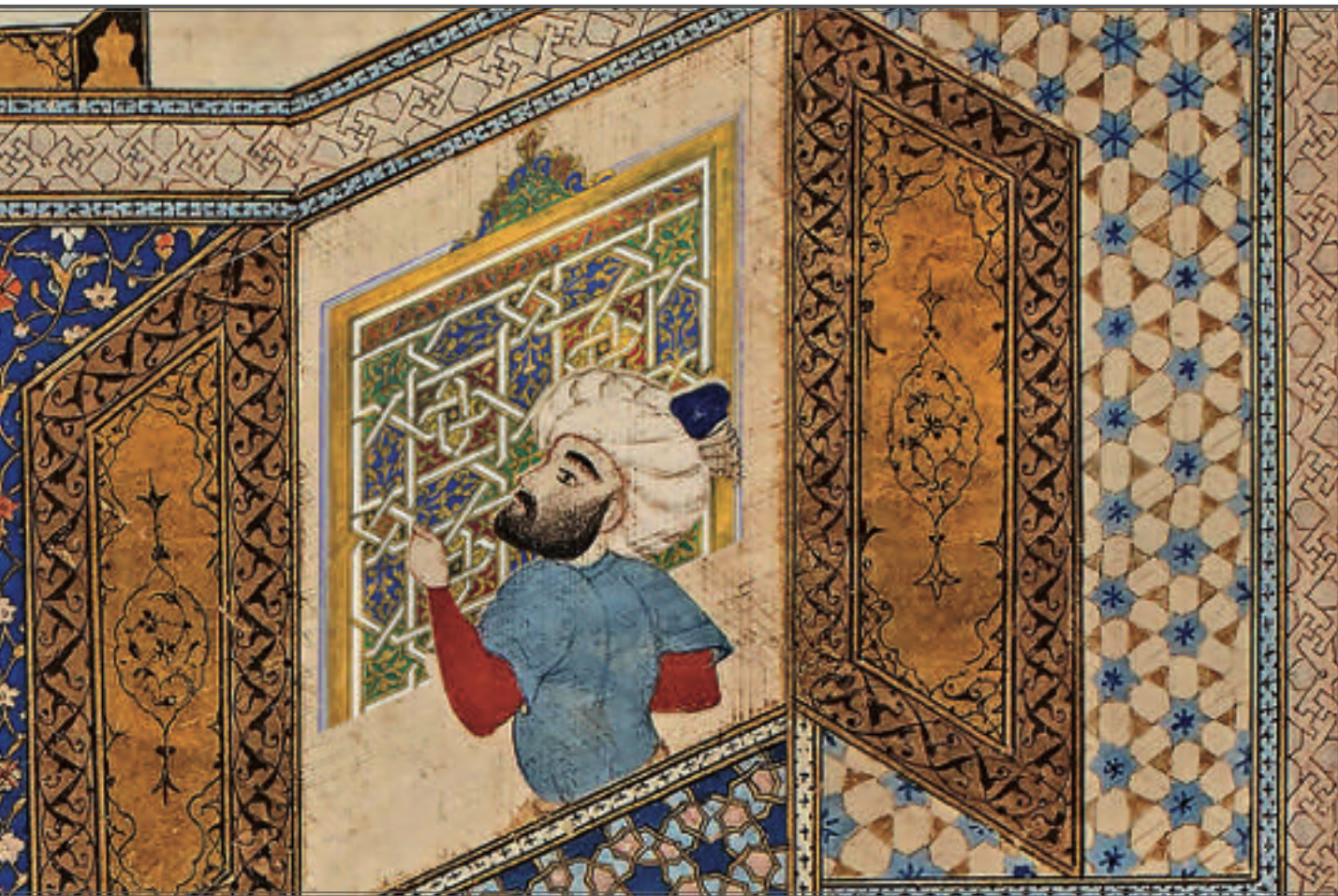


ILLUSTRATION ~ A contest between two creatives, one whose integration is based on immanence (left) and the other (*homo islamicus*) who is integrated with transcendence (right).

▼14 With respect to our specific actual use of the term *arrangement or design* (Ar. *qadar*) together with *activity* (Ar. *ṣināʿat*) from which the word “craft” was derived in Bosnian, the situation is atypical, though it results from the possibility offered by the traditional Islamic theology (Ar. *ʿilm al-kalām*) and philosophy. Indeed, in Islamic theology and philosophy, the term *qaḍā* (“decision” or “definition” or “judgment”, which associates to the term *qadi*, i.e. judge [from Ar. *al-qāḍī*, or Ottom.Turk. *kadi*]) and the term *qadar* (“order” or “harmony” or “arrangement”, i.e. design) is one of the six fundamental Islamic beliefs. *Qaḍā* is God’s provision as God’s absolute will, while *qadar* is God’s omnipotence to arrange all things in nature according to a given measure which makes up nature, and that order rules in it, i.e. harmony, which arouses curiosity in philosophers and in *homo fannān/islamicus* (Ar. *fannān*) it arouses a feeling of willingness and desire for order and arrangement or design, as a form of creative achievement on the principle of *qadara a determined measure*. „We have created everything in [design, author’s note] a determined measure [Ar. *bi-qadar*]” (*Qur’an*, 54:49). It is not a matter of man’s imitation of God’s artistry of creation, , but rather of the man’s desire to make his aestheticized activity (Ar. *ṣināʿat*) in a determined measure, which he perceives in a distinctive way.

Indeed, it is important to distinguish, for instance, a true view from its simulacrum under the wing of a pseudo-genus or specifically a genre. The simulacrum is the instance which includes a difference within itself such as two divergent series, with all resemblance abolished, on which, according to Gilles Deleuze (died in 1995) '*the simulacrum plays*', so that one can no longer point to the existence of an original in the deep when observed from the surface.^{▼15} It seems that the position of *partition* should be challenged at the very beginning of this review. It means that the reversed Aristotle's *technê* (τέχνη), together with transformed old Latin *ars* should work by means of "dialectics of the immediate".^{▼16} It means that all but the true claimant should be removed. As we know from ancient myths, false claimants must die or their authenticity, remoteness or separateness should be recognized. In such a situation, analogy of terms is an example of a *false claimant*. Indeed, in the actual case, an open question arises as to how it is possible, within analogies of attribution, to integrate a being which is integrated with transcendence (Ar. *al-ta'ālī*) and (Ar. *al-ḥaqīqah*) beings whose integration is predicated on immanence (Ar. *al-jawhariyyah*). This means that a desire for uniting the spiritual and the secular leads to projects of difference and repetition, i.e. rejecting analogy (Ar. *al-qiyās*). Attention obviously has to be paid to the role of difference, resemblance and identity against the driver which allows the *difference* of difference (Ar. *farq*).

The driver is, above all, a power which ensures communication (Ar. *al-tawāṣul*), but as every intensive system has its own *intimation of differently different*, which is a secondary difference, the difference from itself is what relates the different to the different. The paved road is covered and permeated with phenomena which have already been introduced or are being introduced into the system. The intimation of *differently different* has no other place than where it is not, it is an object which does not have a place and has an identity (Ar. *huwayyah*) which it does not possess. Its possible role is contained in allowing communication between bordering parts in such an *intensive system*; the intimation works as something that distinguishes between *differences*, as a differentiating *difference*.

If we agree that analogy has mostly developed false claims, and therefore hierarchies (Ar. *tasalsul*) as well, it is critical to try to find an answer to the question as to how it is possible to remove anathema from the *difference*? The answer seems to be too simple: it is possible to remove anathema from the difference only if one reverse the estimate of rivals and selection among claimants to "truth" (Ar. *al-ḥaqīqah*). It does not mean that things should be made "differently" from how they were made, but that one should answer the question as to under what conditions things happened and to what direction they will reverse, having in mind the current order of things. In other words, we are interested in finding the answer to the question as to how to contemplate the "pure" *difference*, while interpreting it as positivity (Ar. *ijābiyyah*). It seems necessary to find a way to differentiate the *difference* which was first indicated by Aristotle with respect to Plato. Indeed, Aristotle speaks only about a "relative" *difference*

▼15 Cf., Deleuze, Gilles. *Razlika i ponavljanje* (trans. Ivan Milenković). Belgrade: Fedon, 2009, p. 121.

▼16 According to G. Deleuze, Plato defines dialectics (making a difference) as the process which results from problems, by means of which it rises to the pure principle which founds, assesses and distributes problems offering appropriate solutions.

Cf., *ibid.*, p. 113.

(*'action' differentia*) since he answers the question as to which group things belong to. Such a group does not answer to *differences* between genera (genres), where differences are not a matter of opposing predications.▼¹⁷ In our case, *differences* depend on the definition of the generality of genres which indicate series of predicates within which particular contrarities happen. In this case the definition depends on the definition of the concept, which itself depends on the definition of the related genre. To find the answer to the conundrum as to how things become *different*, how they develop and continue to develop on the very border of genres into which they were classified, it is necessary to reach for the “true” and “pure” *difference*. Repetition is repeating a *difference* which has to be one that can be repeated (Ar. *tikrār*) without being identical. Only the repetition where there is movement of *difference* allows the *difference* to be reproduced beyond the domain of the same. In this context, it should be noted that history does not advance by means of negation or by means of negation of *negation*, but rather by means of making decisions in problems and promoting *difference*. Accepting *difference* against *identity* (Ar. *al-huwiyya*) is in illusion of the mind, where *difference* is seen in the heart of a being as an important part of insight.

If we interpolate thinking of G. Deleuze to **art**, it could be concluded that *form* can be distinguished from *matter*, i.e. it can be distinguished from foundation and bottom, but not the other way round, since distinguishing itself is a **form of art**. Form is disintegrated when it reflects in the ground from which it rises. Rising of the ground is its independent existence (Ar. *al-wujūd*) and therefore the form which glints and which is reflected through the ground is not form (Ar. *shakl*). Rising of the ground to the surface decomposes human face, which is the image of surface (Ar. *saṭḥ*). In this rise, what is indeterminate and what makes up other determinations unite. Combining into a single determination is what makes the *difference*. If raising the ground and dissolving the form is *difference*, as Deleuze claims, then, according to him, it should be accused *monster, error, sin* and, most clearly, difference is the “figure of evil”.▼¹⁸ In the theological sense, the way in which Deleuze described difference is the description of sin, and in the philosophical sense it means that difference is *evil* (Lat. *malum*). In this existential case one must insist on negativity, despite the fact that negativity cannot produce any positive element of resistance, though it will then have to be adjoined to every differentiating process and genres which overlap. It will not be difficult to conclude that such a process of self-differentiation must be expressed in the category of “intensity”. It means that **truth** about **art** is expressed by means of intensity (Ar. *al-shiddah*) since it is not related to “existence” (Ar. *al-wudūd*) but rather to “intention” (Ar. *al-qaṣd*). Such **art** is not a choice of the man's heart in the sign of beginning (Ar. *al-istihdāf*), which must be pure from any other ties except for those with the Creator (Ar. *al-khāliq*), to be able to adopt the necessary knowledge of activity/*ṣināʿat* with total dedication.

▼¹⁷ *Ibid.*, p. 60.

▼¹⁸ *Ibid.*, p. 59.

Under the condition that we perceive the depth from the surface of the already described processes of analogy (Ar. *al-qiyās*) and the univocal (Ar. *mutavat*), it can be concluded that the analogical process implies continuous discrimination of preferences which raise and build hierarchies, unlike a univocal process, which remains indifferent to any particular difference under the guise of *equality*, as well as by its own *primacy* or *processuality*. The dilemma over where to begin the analysis is due to the fact that all pictorial representations lie on the same plane, allegedly mutually levelled, without any advantage provided by their respective position. However, it seems that renewing the established processuality of valuation does not manage to conceal its intact instability in this way either: we see levelling of pictorial representations by position (Ar. *waḍ'*) and at the same time advantage is given to one of them, not only allegedly. Complexity of such hierarchies and the characteristic modelling of their preferences can be attributed to the analogizing process itself, which is nothing else but practical deference of the modalities of *qadar/sinā'at* discourse to a particular tradition. This deference to tradition allows a meta-critique which is negated by persistence of univocal and equivocal code. Persistence on univocal and equivocal code rejects any sort of adopting tradition (Ar. *al-sunnah*), which means that it creates its own tradition (Lat. *traditio*) and its own meta-critical position without regard for the "other".



ILLUSTRATION – Examples of attempts to equalize pictorial representations by position - the ceiling interior of a mosque and an Orthodox church
Creation of own tradition and own metacritical position based on the influence of post-iconoclastic Byzantine painting.

ILUSTRACIJA – Primjeri pokušaja izjednačavanja slikovnih prikaza po položaju - stropni enterijer džamije i pravoslavne crkve
Kreiranje vlastite tradicije i vlastite metakritičke pozicije na osnovu utjecaja postikonoklastičkog bizantskog slikarstva.

The reason why, among other things, preference should be given to analogical rather than to univocal process, i.e. code (Ar. *ramz*) is that analogical process is participation in the divine being, which can be

interpreted as participation of *homo islamicus* in imitating all the positive God's attributes (Ar. pl. *ṣifāt* of *al-ṣifa*) as his own, thanks to the interplay of divine creativity (Ar. *al-khalq al-ilāhiyy*). Thus, the basic creative expression of the author/designer of aestheticized representation is revealed as one which is ever new in time. It leads to the fact that analogical code can be shown as temporal infinity, which is not indifferent to the difference where the hierarchy of differentiation is this infinite process itself. Therefore, what we see (what we consider desirable for the choice of creations within the *qadar/ṣinā'at* discourse) must belong to infinity (Ar. *lānihāyyi*) in the way of non-identical repetition.

It is a well-known fact that in the area of **art**, temporal infinity (Lat. *temporales infinitum*)^{▼19} is an unsurmountable blind alley (Ar. *al-nihāyah*, Bos. *ćorsokak*), an unresolvable difficulty, a problem ... or an *aporia* (Gr. *ἀπορία*), while *homo islamicus* within *qadar/ṣinā'at* favours the viewpoint that something must be *repeated* in order to be identifiable, though as *repeated* (Ar. *tikrār*) it is different (Ar. *mukhtalif*). Thus, *non-identical repetition* is of horizontal character and is an expression of the foundation of the analogy of the author/designer, since at the vertical level there is something that links things with other manifest values. Therefore, it can be claimed that *qadar/ṣinā'at* is a kind of *staged analogy* (Ar. *al-qiyās*). Modalities of *qadar/ṣinā'at* discourse are repeated, but ever differently, even if the modalities are similar (Ar. *mushābih*) or approximately same (Ar. *naḥs al-shay'*), positions are different and lead to different effects (Ar. *al-maḥūl*, pl. *maḥā'il*). Besides, it is advisable to argue that true non-identical repetition is analogical, although the non-identical repetition cannot prove itself (Ar. *ithbāt*). It is shown and confirmed by the *qadar/ṣinā'at* discourse which, within transformative possibilities and means of expression, additions and variations restores a non-identical repetition – the original beginning where it is possible to discover content of the infinite through aestheticized *ṣinā'at*/activity which allows *homo islamicus* true innovations with different degrees of intensity. It would mean that differences of formal distinction are latent in their unity or are intensive levels of the model difference.

Any further relating of “Islamic art” with Occidental-westernized understanding of **art** as such would combine unity with another differentiating process, and it seems that such an obvious possible solidarity very easily shows its own limitation. It is a separation where correlated actions and activities/*ṣinā'ats* depend on manifested suppression of purely virtual self-differentiation.^{▼20}

▼19 Unlike the Occidental-westernized understanding of time, in Islamic social-historical sense time is not a chance for the man as a social-historical being but rather his chance in a sphere beyond history, i.e. his eschatological chance. Time is an open pattern; it is not viewed as a simple measure expressed in hours and minutes, which can be bought, sold or spent. Besides, time does not have a dynamic or upward character (*ascensus*), but is static; it does not move along a vertical, and has no social-historical contents of its own but rather reminds of an endless belt which moves horizontally, without the beginning and the end, without its inner force, without historical motor ability with the man in the centre, rotates in a mystic circle of eternal repetition, driven and filled from outside by historical forces which the man should not and cannot wonder about, which he cannot and does not want to influence.

See, Blake, Stephen P. *Time in Early Modern Islam: Calendar, Ceremony, and Chronology in the Safavid, Mughal and Ottoman Empires*. New York: Cambridge University Press, 2013.

▼20 Deleuze, Gilles. *Razlika i ponavljanje...*, p. 72.



ILLUSTRATION ~ Aestheticized action/*ṣināʿat homo islamicus* - the materialization of the forms of recognizable ornamentally aestheticized expressions of infinite pattern: islamic architecture, tiles and mosaics - Mosque of "72 Martyrs" in Mashhad, Iran, 15th century.

It means that virtually exhibited self-differentiation can never completely “be”. Unlike Derrida's *concept of trace* (Fr. *trace*, one of the most important concepts in his deconstruction), the virtually manifested self-differentiation operates in the category of intensity and primarily pertains only to body, rather than to distinguishing from the foundation and the ground, since bodies are the only things that “exist” in Deleuze's work. Still, it may be claimed that depth can only be uncovered through excesses on the surface. Depth is always deficient and as such always virtual. In this case, as in Derrida's opinion, the lack of the original (depth) is again and again unsuccessfully complemented by a supplement (infinite organizing on the surface), and it seems to make sense to additionally introduce the statement without taking account of the metaphysical, or ontological grounding which is, in all honesty, absent and concealed to those who do not understand it or who do not want to accept working code and practice within formal-methodological side of the field of *qadar/ṣināʿat*.

The way of dealing with these issues includes attempts of some scholars to use justification that they are persons who must be able to remove any curtain regardless of the consequences of their own history as a meaningful lasting which, by itself, must never and can never be unclear, irrational or ‘mystic’.^{▼21} In other words, by treating what is unknown, i.e. a shadow, same as the known (curtain), without entering the process of getting to know it.^{▼22} One may ask how can such intellectuals characterize something that does not meet their standards of intellectuality but as unsuccessful intellectual efforts? In this case, they typically call what is behind the curtain (Ar. *al-hijāb*) a shadow (Ar. *ḡill*) – without revealing the curtain itself, without knowledge of the shadow as such. Thus, in the case of Occidental historical recognition of the abstraction of mysticism, the symbol of the unknown – which the philosophical mind itself used to label the mystic cognitive tradition – is tacitly equalled to what is inadequate, unsuccessful, wrong. However, what *homo islamicus* expresses about himself is, thus, a distinctive commitment to transmission, i.e. to the careful preservation of knowledge from the past and willingness to selflessly continue it in the future. Indeed, it is impossible to approach the phenomenon of mysticism as a road of love (Ar. *al-maḥabbah*) and a road of cognition (Ar. *al-maʿrifah*) independently of its actual realization in individuals and societies of a given time. However, it does not mean that it undermined the eternal continuity of his mystical cognition which essentially lasts in an unchanged form since the appearance of the first author/designer up to this day.

²¹ It is well-known that some thinkers construed a relationship between their lack of understanding a given phenomenon and etymology related to this phenomenon, and thus what is primarily evoked by mere uttering of the work *mystikos* (Gr. *μυστικός*) has become generally known as a distinctive mysteriousness, mystery (Eng. *mist*). However, how is it at all possible to address something which we do not reliably know about, something that seems essentially unknown?

²² With respect to *mysticism* (Ar. *al-taṣawwuf*) and *qadar/ṣināʿat*, global Occidental-westernized academism does not understand that a phenomenon is what is manifested, what is obvious and what, in its purity, further shows something that can be discovered only by means of what remains behind the curtain. Such an approach to phenomenology consists of saving the phenomenon while releasing or revealing the shadow which emerges under exterior of the curtain. The principle of understanding phenomena, phenomenology, is therefore clarification of what is concealed, more accurately the shadow, invisible though present under the visible, i.e. the curtain.

The unknown, enigmas, and even mysteries surrounding constructive forms and ways of their creative-constructive use within geometricized compositional solutions that appear in the form of ornaments and aestheticized expressions of an infinite pattern have been present for a long time within the framework of occidental-westernized theoretical views. It is necessary to indicate how calligraphy is done (ar. *al-khatt*)^{▼23} often appears in interaction with the remaining two ornamental-geometricized canons. However, unlike aestheticized and ornamental forms, compositional calligraphic solutions are conditioned by the type and form of the Arabic script, as well as by the purpose of the written text; the relationships of letter characters and their mutual position are of crucial importance. When it comes to forms of ornament and aestheticized expressions of infinite patterns, there is a part of traditional geometric shapes constructed using compasses and rulers, which the Westernized public has come to know.^{▼24} As a rule, *homo islamicus* began by drawing a circle within which he first constructed regular polygonal forms - squares, pentagons or hexagons. Then, among the additional lines, he selected parts for drawing patterns, followed by filling them with color and additional shaping of characteristic contour lines. All geometric patterns were developed from one of the mentioned polygonal forms, and were endlessly repeated and formed a suitable composition.

However, the use of only compasses and rulers was superfluous when constructing the structure of samples of more complicated compositions of quintuple ornamental-geometric forms. On this occasion, *homo islamicus* made characteristic, precisely defined forms of equilateral polygonal forms with a pattern, with which he shaped and paved the surface for five-fold geometric forms, and one such set of tiles is called *giriḥ tiles* (perz. *gereh-sazi*). It is about five tiles with equal sides and fixed internal angles (the measure of each of them is the number containing the number 36): a regular decagon with internal angles of 144°, a regular pentagon with internal angles of 108°, an elongated, irregular hexagon with internal acute angles of 72° and other obtuse angles of 144°, a rhombus with internal acute angles of 72° and obtuse of 108° and a hexagon or bowtie with internal acute angles of 72° and protrudings of 216°.

It was only in 2005 that the occidental-westernized public received certain information about the types of gereh tiles used and their internal and external angles, as well as an indication of the possible constructive design of compositions of five-fold forms without a ten-pointed star. This is just one more confirmation of the careful preservation of knowledge about aestheticized work/*ṣināʿat* of a productive-reflexive orientation from the past, which was impossible to approach independently of *homo islamicus'* concrete realizations in a certain time.

▼23 *Islamic calligraphy* is the term applied to calligraphy in Arabic and other languages that use the Arabic script. Khalīfa (ar. *al-khalīfah*) 'Alī ('Alī ibn Ebī Tālib, 599.-661.) was the first to insist that Qur'anic verses be written beautifully and neatly (ar. *'āyātun* - one of the 6219 sayings that make up the Qur'an).

▼24 The implementation of materialized forms of recognizable ornamentally aestheticized expressions of an infinite pattern within the framework of the Islamic cultural-civilization circle is recorded with the Arab Umayyad dynasty (661-750), and the authorization of the so-called "proper expression of arabesque" in Europe only dates back to the late 15th century, when Renaissance masters/artists used/copied Islamic ornamental-constructive aestheticized expressions for decorating and especially decorative book bindings, unfortunately without any knowledge of their primordial spiritual initiation/self-realization. Over the centuries, the term "arabesque" was applied to a wide range of ornamentally aestheticized expressions of an endless pattern in European and world art, so it was accepted/adopted as such by Muslims, both inside and outside the Islamic cultural-civilizational circle.



ILLUSTRATION ~ A sample from the family of five-fold fotme gereh tiles
 Mihrab, Al-Nasir Mohammad Mosque, Cairo, Egypt (1318-1334)
 ILUSTRACIJA ~ Uzorak iz obitelji peterostruke fotme gereh pločica
 Mihrab, džamija Al-Nasir Mohammad, Kairo, Egipat (1318.-1334.)

The text above served to indicate the existence and characterization of the phenomenon of mysticism in general, as well as within the *qadar/šīnā'at* discourse; now, unfortunately, we will attempt, in the broadest terms, to explain the complex of historical and religious truth (Ar. *al-ḥaqīqah*) which engendered *tasawwuf* (Ar. *al-taṣawwuf*) and why, as such, it also found its place in activity of *homo islamicus* and his modalities of *qadar/šīnā'at*. Actually, with respect to the nature and position of *qadar/šīnā'at* it is interesting to note that there have been attempts to clarify the issue of relationship *homo islamicus* – history (Ar. *tārīkh*) within the possible approaches to problem-solving at the time. Since in ancient history the philosophical view, permeated with joint Judeo-Christian-Greek-Roman heritage could not be applied within the structure of *qadar/šīnā'at*, it insisted upon another solution, which was more familiar and more acceptable. It was Sufism (from Ar. *ṣūfi*) or *dervishism* (from Ottom. Tur. *derviş* ← Pers. *derwīš*), which belongs to mystical teaching about Islam (Ar. *al-taṣawwuf*), and which cannot be dealt with by means of terms and criteria of Occidental-westernized worldviews. It seems necessary to underscore that if Islam, in the historical practice, were a religion of a revealed God's law which is historicized, it would be difficult to answer the

question as to why in this religion there are no forms of secularized church, its moral authorities and its bodies. Indeed, this process also bears witness that two basic factors have confronted in Islam, the esoteric (Ar. *bāṭin*) and the exoteric (Ar. *zāhir*) factor. There have been attempts to search for for a solution in both directions; however, quite understandably, the mystical experience has been accepted as a distinctive form of spiritual-speculative form and spiritually experiential cognition of the Creator. There have been attempts to comprehend the form of love (Ar. *al-ḥubb*) between a being in the figure of *homo islamicus* and Creator Himself transcendently (Ar. *al-ta'ālī*). Such a road of return to the initial source (Ar. *al-ta'wīl*) is not a road of rational thinking but a special intuitive-spiritualist procedure, which represents an inner relationship within the man's return to his source beyond time and space to meta-history. The foothold for such a procedure is based on the fact that the Qur'an and the body of tradition have their original side provided beyond this world (Ar. *al-tanzīl*), in their metaphysical source, in trans-history. Both *qadar/ṣinā'at* and the *tassawwuf* (Ar. *al-taṣawwuf*) start from the esoteric exegesis of the Qur'an and the associated body of tradition and develop a similar hermeneutics. We have already noted that the legalist interpretation of the Qur'an and legal obligations the fulfilment of which is a duty for Muslims, without asking how and why, with full subjection to God and testifying of His oneness, implies esoterica and gnosis. However, both the *homo islamicus* and the Sufi (Ar. *al-ṣūfi*), and it was a typical practice that the two were contained in a single person, start from some crucial parts of the Qur'an which directly point to esoteric interpretation of the sacred text and which include profound metaphysical and anthropologically-cognitive problems about God, the magnificent cosmos – the world, the universe and the man. Thus, besides many parts of the Qur'an which Sufis use as starting points in interpreting the Scripture and structuring their prophethood,▼²⁵ *homo islamicus* respects certain parts of the Qur'an. It is primarily true of parts which describe the ascent of Muhammed (Ar. *Muḥammad*) and his seeing of God (Ar. *al-mi'rāj*). This part serves to a Sufi *homo islamicus* as an extraordinary source of inspiration for experiencing the immediate divine presence, which he uses for his thesis on the man's denial of his self and disappearance in God (Ar. *al-fanā*).

By glorifying unique and eternal God's attributes and features (Ar. *al-ṣifāt*), which are not identical to God's essence (Ar. *al-dhāt*) nor are separated from it, homines islamici also celebrated the Prophet in a possible visualization of researching his life predicated on the existing established textual content.

▼²⁵ *Prophethood* (Ar. *al-nubuwwah*) and theological anthropology represent Islāmic teaching about God's prophets. A sign which can be seen is the world, and the world with its signs are possible as well as implemented prophethood. It is the metaphysics of creating, which codifies the physically given, and it begins as happening of aesthetics and beauty and is the truth and the space where possible signs which mean something can be set up.

In our case, *metaphysics* is primarily an occurrence of aesthetics of exceptional pictorial symbols, and it is the visual end and the beginning of prophethood. The Prophet's thought is ethereal, before he heads to the world, to creation, and his personality is fascinating and aesthetic. His gain is a crucial answer to all questions which can be asked in this world. He is a dominant, and his earthly life, as well as prophethood, are the given of *homo islamicus*'s inspiration (Ar. *al-ilhām*) for a suitable modality of *qadar/ṣinā'at* discourse. He is the designer of presence, since Prophet's *al-wahy* (Revelation – divine inspiration or revelation) is an inspiration for the author/designer of aestheticized representation (Ar. *al-ilhām*).

They do so because they understand their own obligation to show Muslims that they, like their community *ummā* (Ar. *al-'ummāh*) in the earliest times, should live in integral harmony with the way of life, behaviour and ideal which the Prophet set before Muslims. It can be assumed that such an interpretation of the viewpoint or belief was contributed by the Pakistani philosopher Muḥammad Iqbāl, since it resounds like the *basso ostinato* ("continuous repetition of a single theme") throughout his work. ▼²⁶



ILLUSTRATION ~ *Mevlevi Sema*, i.e. "Mevlevi listening", is the Turkish name for the Sufi rite of *zikr* (Ar. *dikr*, "remembering", "mentioning" - a religious physical act of prayer) which, among other things, includes pronouncing God's names and thinking about Him, invoking Allah, glorifying God's name... *Zikr* can be collective or individual. The most famous part of the worship is the whirling *dervishes* dance, which is extremely spiritual and intimate, which is why this ceremony was entered on the UNESCO list of intangible world heritage in Europe in 2008.

ILUSTRACIJA ~ *Mevlevi Sema*, tj. „Mevlevijsko osluškivanje“, je turski naziv za sufijski obred *zikira* (ar. *dikr*, „podsjećanje“, „pominjanje“ - vjerski fizički čin molitve) koji, između ostalog sadrži izgovaranje Božijih imena i razmišljanje o Njemu, prizivanje Allaha, slavljenje Božijeg imena... *Zikr* može biti zajednički i pojedinačni. Najpoznatiji dio štovanja je plesna vrtnja derviša ukруг, koja je iznimno duhovna i intimna, zbog čega je ovaj obred upisan na UNESCO-ov popis nematerijalne svjetske baštine u Evropi 2008. godine.

In conclusion, mystical forms of visualized interpretations, unlike the literal approach to the phenomenon of figurativeness (Ar. *al-tashkīl*) represent a balance between the inner (esoteric) and the external (exoteric) of the *homo islamicus*. For this reason, splitting of *qadar/šīnā'at* and mysticism to acceptable and

▼²⁶ Like all Muslims, Iqbāl thinks that belief in prophetism of Prophet Muhammed is an obligation for all Muslims. He believes that Islam as a religion has been revealed by the Creator, but that existence of Islam as a society and a nation fully depends on the personality of Prophet. In this sense, he underscored that the task of prophetism is both to establish a relationship between the Creator and His beings, and to create the instruction for individual and social life of mankind.

Cf., Schimmel, Annemarie. *Džibrilovo krilo* (translated into Bosnian by Enes Karić). Sarajevo: El-Kalem and Faculty of Islamic Studies in Sarajevo, 2013, p. 215.

unacceptable, to spiritual and profane with the presence of spiritual experience of esoteric interpretation is not justified; a religion is not characterized only by Law revealed to people in the form of the Book and existence of the accompanying body of tradition. A religion is also characterized by the man – *homo islamicus*, who was created by God, and who moulds the revealed wisdom (Ar. *al-ḥikmah*) in the form of visualized message within Islamic self-reflective discourse (Ar. *al-thawābit al-islāmiyyah*), or else who strives to embody such wisdom in his life. Such an approach does not strive to associate medieval discussions of *benefits of religion over reason or reason over religion*, but wants to examine the nature of the theoretical (philosophical) on the broadest and the most detailed horizon possible, and how it is related to religious cognition (Ar. *al-maʿrifah*) understood through the prism of mystical visual interpretation of God's attributes and features. It is evident that the concept of religion (Ar. *al-dīn*) in general is of a broader scope, and that in its hermeneutical potential it can also include the concept of *qadar/ṣināʿat* closely tied to mysticism, since religion in itself includes a possibility of esoteric interpretation. It seems that any alternative is nothing else but closing in the past, a motionless nostalgia of the human being without a theoretical ground in infinite lasting. Such a view of the described phenomena (Ar. pl. *muʿjizāt*), perhaps even justly faces some difficulties; however, it is necessary to attempt to anticipate all possible mistakes and overcome them in advance in the light of arguments which are never forgotten or strive to abandon logical laws of thinking (Ar. *raʿy*).



ILLUSTRATION ~ Form of a twelve-pointed Timurid ceramic polygonal gereh tile.
Probably Khargird, northeastern Iran, 1442-3.

ILUSTRACIJA ~ Forma dvanaestokrake timurijske keramičke poligonalne gereh pločice.
Vjerovatno Khargird, sjeveroistočni Iran, 1442-3 godine.

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