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EXPLORING ISLAMIC HISTORY IN THE DIGITAL AGE THROUGH VIDEO GAMES: AN INTRODUCTORY ANALYSIS
WITHIN THE FRAMEWORK OF *KNIGHTS OF THE LIGHT*

DİJİTAL DÜNYADA İSLÂM TARİHİNİ BİLGİSAYAR OYUNLARI ÜZERİNDEN KEŞFETMEK: *KNIGHTS OF THE
LIGHT* ADLI OYUN ÇERÇEVESİNDE ALANA BİR GİRİŞ

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Abstract

This article analyses the computer game 'Knights of the Light: The Prologue,' which focuses on a theme from the early periods of Islamic history, and evaluates its role in the teaching and learning Islamic history. The game centres around the Battle of Qādisiyya (15/636), a critical juncture during one of the significant milestones for Muslims in their struggle against the Sassanids, marking a pivotal moment in the early Islamic conquests. Commanders Qa'qā' b. 'Amr and his brother 'Aşim b. 'Amr, who played crucial roles in the events leading up to the eradication of the Sassanids from the historical stage, are the primary figures in this game. Despite encountering some technical flaws and receiving unfavourable feedback from players, the game's commendable effort to adhere to historical data and accurately present the conditions of that period deserves recognition. In this regard, the game becomes the focal point of this article concerning the instruction and education of Islamic history. Factors such as the prominence of learning materials through computer games, the vivid portrayal of historical events, and the encouragement of students to delve into more profound research, as exemplified by this game, suggest the effectiveness of such games as valuable tools in the education of Islamic history.

Keywords: Islamic History, Video Games, Learning History, Teaching History, *Knights of the Light: The Prologue*

Öz

Bu makale, yakın zamanda piyasaya sürülen ve İslâm tarihinin erken dönemlerindeki bir temasını odak noktasına alan 'Knights of the Light: The Prologue' adlı bilgisayar oyununu incelemekte ve bu oyunun İslâm tarihinin öğrenimi ve öğretimindeki rolünü değerlendirmektedir. İncelemeye alınan bilgisayar oyunu, Müslümanların Sâsânîler'e karşı mücadelesinde önemli dönüm noktalarından ve yine ilk İslâm fetihlerin kritik eşiklerinden biri olan Kâdisiyye Savaşı'na (15/636) odaklanmaktadır. Sâsânîler'in tarih sahnesinden silinmesinde kilit bir konumda olan bu savaş öncesinde büyük mücadeleler gösteren komutanlardan Ka'qā' b. 'Amr ve kardeşi 'Aşim b. 'Amr, bu oyunun en temel iki figürüdür. Bazı teknik hatalar barındırması ve oyunculardan olumsuz geri dönüş almasına rağmen oyunun tarihî verilere sadık kalma çabası ve oyunculara dönemin atmosferini doğru bir şekilde sunma çabası takdir edilmelidir. Bu yönüyle bahsi geçen oyun, İslâm tarihinin öğrenimi ve öğretimi noktasında bu makalenin konusu olmuştur. Çalışmanın temel hedefi, söz konusu oyunun İslâm tarihi öğrenimine ne şekilde katkı sağladığını ve sağlayabileceğini ortaya koymaktır. Bu oyun örnekliğinde bilgisayar oyunları aracılığıyla öğrenme materyallerinin öne çıkması, tarihî olayları canlandırma ve öğrencilerin daha derin bir araştırma yapmaya yönlendirilmesi gibi faktörler, bu tür oyunların İslâm tarihi eğitiminde etkili bir araç olabileceğini göstermektedir.

Anahtar Kelimeler: İslâm Tarihi, Bilgisayar Oyunları, Tarih Öğrenimi, Tarih Öğretimi, *Knights of the Light: The Prologue*

Introduction: Historical Games as a Subject of Historical Research

Towards the end of the second millennium AD, video games made a modest entrance in a simple form, and today, they exhibit an impressive evolution parallel to the momentum of technological advancements. Video games, particularly captivating the attention of young individuals, have transcended beyond being merely a source of entertainment, becoming an integral part of daily life over time. This transformation stands out as a significant factor in how the younger generation allocates their 'leisure time,' necessitating an approach to the interest in video games not merely as a form of entertainment but rather as a cultural phenomenon.

In contemporary times, the incorporation of video games into people's daily routines has given rise to extensive scientific research in this field.¹ Video games, with their potential to transport users to different worlds through experiences shaped by virtual reality, are subject to in-depth analyses regarding their social and cultural impacts. Despite a prevailing perception of potential harm associated with video games, recent research emphasizes the cognitive, emotional, and social benefits of these games, supporting their use as a learning tool. While debates persist about the advantages and disadvantages of video games, a portion of research in this domain argues that beyond entertainment, these games can enrich users cognitively, emotionally, and socially.²

Within the realm of video games, historical video games conspicuously stand out as a genre. Investigating these games can be succinctly defined as "the study of those games that in some way represent the past or relate to discourses about it".³ Particularly within the scope addressed in this article, games with a historical dimension hold a significant focal point. In this context, these games acquire a distinctive value in comprehending and interpreting the past. It is at this juncture that the intersection between historians and video games becomes crucial. Some of these games, by visually and interactively presenting significant events and cultural heritage of the past, possess the potential to offer a unique experience. These interactive experiences aid users in forming an emotional connection with history and understanding the past more effectively. Furthermore, computer and video games not only

- 1 For a detailed bibliometric analysis of studies on video games, see Pablo García-Sánchez et al., "A Bibliometric Study of the Research Area of Videogames Using Dimensions.Ai Database", *Procedia Computer Science* 162 (2019), 737-744.
- 2 Mark Griffiths, "The Educational Benefits of Videogames", *Education and Health* 20/3 (2002), 47-51; Isabela Granic et al., "The Benefits of Playing Video Games", *American Psychologist* 69/1 (2014), 66-78.
- 3 Adam Chapman, *Digital Games as History: How Videogames Represent the Past and Offer Access to Historical Practice* (New York & London: Routledge, Taylor & Francis Group, 2018), 16.

present results derived from primary source research but also play a vital role in delving into unexplored avenues of inquiry and enriching the fields of digital humanities, digital history, and virtual heritage.⁴

Several studies have been conducted on the impact and role of historical games in history education, instruction, and the discipline of history.⁵ Some of these studies have narrowed their focus, such as those concentrating on Medieval history instruction.⁶ Specifically related to our topic, the only study directly addressing the relationship between Islamic history education and video games is conducted by Roslina Ibrahim et al.⁷ The article addresses the challenge of students often struggling in Islamic History classes within the primary school curriculum in Malaysia. It emphasizes the development of digital games on Islamic history as a key component in enhancing instructional materials. The study delves into the process of creating these games and highlights crucial considerations. However, it is worth noting that the study's narrow scope and lack of exploration into the connection between video games and academic-level historiography have not yet filled a gap in the context discussed in this article.

Considering all this information, through the literature review conducted so far, no previous studies within the scope of the discussed topic have been identified. This situation underscores the gap in the existing literature. In today's world, where artificial intelligence applications are significantly integrated into every aspect of life, and digitalization is widespread, this article has the potential to make a substantial contribution by standing out in the field. One of the primary objectives of this article is to thoroughly examine how a video game developed with a specific event from Islamic history at its core can contribute to the learning and teaching of Islamic history. Simultane-

4 Dawn Spring, "Gaming History: Computer and Video Games as Historical Scholarship", *Rethinking History* 19/2 (2015), 207.

5 Andrew McMichael, "PC Games and the Teaching of History", *The History Teacher* 40/2 (2007), 203-218; A. Martin Wainwright, "Teaching Historical Theory through Video Games", *The History Teacher* 47/4 (2014), 579-612; Spring, "Gaming History"; Adam Chapman et al., "Introduction: What Is Historical Game Studies?", *Rethinking History* 21/3 (2017), 358-371; Yannick Rochat, "A Quantitative Study of Historical Video Games (1981-2015)", In *Historia Ludens*, ed. Alexander von Lünen et al. (New York: Routledge, 2020), 3-19; Tore Olsson, "Teaching History with Video Games", *The American Historical Review* 128/4 (2023), 1755-1775.

6 Robert Houghton, *Teaching the Middle Ages through Modern Games: Using, Modding and Creating Games for Education and Impact* (Walter de Gruyter GmbH & Co KG, 2022); Katherine J. Lewis, "Grand Theft Longboat: Using Video Games and Medievalism to Teach Medieval History", In *Historia Ludens*, ed. Alexander von Lünen et al. (New York: Routledge, 2020), 54-70; Robert Houghton (ed.), *Playing the Crusades: Engaging the Crusades, Volume Five* (London: Routledge, 2021).

7 Roslina Ibrahim et al., "Educational Games Quality Framework for Learning Islamic History in Primary School", *International Journal of Learning and Teaching* 5/4 (2019).

ously, articulating the prominent values identified through these evaluations constitutes a key aim of this study.

In this study, after providing a general framework on representations of Islam and Muslims in video games, the focus of this article, namely the video game, will be examined in detail. Throughout this examination process, an attempt will be made to seek answers to the following research questions (RQs):

- RQ-1: What is the general overview of Islam and Muslims in historical video games? (Main Title 1)
- RQ-2: What extent does the game 'Knights of the Light: The Prologue' contribute to the learning and teaching of Islamic history? What are its prominent features that contribute to the study of Islamic history? (Main Title 2)

1. Representation of Islam and Muslims in Historical Video Games

Historical video games have become a burgeoning topic of scholarly discourse, gaining intrinsic importance within the academic realm, as evidenced by the expanding body of research.⁸ As investigations into the relationship between video games and the discipline of history continue, the question arises: where does the field of Islamic history stand in this discourse? Noteworthy studies in the literature often concentrate on specific themes such as the representation of Islam, Muslims, or the Arab / Middle Eastern identity in video games, Islamophobic elements, orientalism, and sacred symbolism.⁹

Studies pertaining to Islamic history or societies often highlight video games that achieve the highest standards in visual quality, exhibit minimal

8 Andrew Elliott, "Simulations and Simulacra: History in Video Games", *Práticas Da História Journal on Theory, Historiography and Uses of the Past* 2017/5 (2017), 13.

9 Vít Šisler, "Digital Arabs: Representation in Video Games", *European Journal of Cultural Studies* 11/2 (2008), 203-220; Vít Šisler, "From Kuma\ War to Quraish: Representation of Islam in Arab and American Video Games", In *Playing with Religion in Digital Games*, ed. Heidi A. Campbell - Gregory P. Grieve (Bloomington & Indianapolis: Indiana University Press, 2014), 109; Vít Šisler et al., "History, Heritage, and Memory in Video Games: Approaching the Past in *Svoboda 1945: Liberation and Train to Sachsenhausen*", *Games and Culture* 17/6 (2022), 901-914; Ejder Okumuş, "İslamofobik Oyunda Müslümanlar / The Muslims in the Islamophobic Game", *İlahiyat Akademi* 6 (2017), 37-68; Mustafa Cıngı, "Dijital Oyunseverlerin İslamofobi İçerikli Oyunlara Bakışı", *Medya ve Din Araştırmaları Dergisi* 1/1 (2018), 49-72; Bilal Yorulmaz, "Dijital Oyunlarda Müslüman Temsili", *Medya ve Din Araştırmaları Dergisi* 1/2 (2018), 275-286; Merve Nur Özkan, *Dijital Oyunlarda Kutsal Sembolizmi ve Oyuncularına Yansımaları* (İstanbul: İbn Haldun Üniversitesi, Lisansüstü Eğitim Enstitüsü, Master Thesis, 2022); Halide Nur Özüdoğru-Erdoğan, "Dijital Oyunlarda İslam Karşıtlığı", *Current Perspectives in Social Sciences* 26/1 (2022), 162-168; Ömer Kemal Buhari, "Dates, Carpets, and Pearl Necklaces: The Case of Anno 1404s Exotic Orientalism", *Games and Culture*, (2023), 155541202311582.

game errors, and excel in narrative structure. These games, commonly featured as downloadable content (DLC) in globally acclaimed video games, offer rich historical content related to Islam or Muslim civilizations. For instance, the DLC package ‘Sword of Islam’¹⁰ in *Crusader Kings II* and ‘Fashion of the Abbasid Court’¹¹ in *Crusader Kings III* serve as illustrative examples. Particularly in video games themed around the Middle Ages, some historical elements related to Islam and Muslims are incorporated. Setting aside debates surrounding Islamophobic elements in these games, it is essential to acknowledge the significant role that video games play in contemporary education and pedagogy, underscoring their importance in the learning and teaching of history.

2. A Novel Perspective: The Knights of the Light

The game under consideration in this article, titled ‘Knights of the Light: The Prologue,’¹² was released in 2020. The Egyptian developers of the game, *Rumbling Games Studio*, openly acknowledge drawing inspiration from games such as *The Witcher*¹³ and *Mount & Blade*.¹⁴ With an intriguing narrative and a genre that captures attention, this game stands out with some distinctive features.

2.1. Fiction of the Game

The unfolding narrative of the play traces a significant juncture in early Islamic history, leading up to the Battle of Qādisiyya. This battle epitomizes a crucial turning point in the series of initial Islamic conquests, predominantly initiated by Caliph Abū Bakr after the demise of Prophet Muhammad and continued by Caliph ‘Umar. Taking place in 15/636 during the caliphate of ‘Umar, the Battle of Qādisiyya unfolded between the Muslims and the Sassanids, who held dominion over the region. The causes of the conflict encompassed the Sassanids’ enthronement of the youthful Yazdigard III to alleviate internal predicaments and their strategic intent to reclaim territories previously seized by the Muslims. Additionally, the situation of the indigenous population in the Sawād region, who resisted and occasionally rebelled against treaties between Muslims and Sassanids, complicated the Sassanids’ secure advancement into the interior of Iraq. Upon learning of the Sassanids’ counteraction, Caliph ‘Umar mobilized a formidable army and accorded

10 Paradox Development Studio, “Crusader Kings II: Sword of Islam” (Paradox Interactive, 2012).

11 Paradox Development Studio, “Fashion of the Abbasid Court” (Paradox Interactive, 2020).

12 Rumbling Games Studio, “Knights of the Light: The Prologue” (Rumbling Games Studio, 2020).

13 CD Projekt Red, “The Witcher Trilogy” (CD Projekt, 2007, 2011 and 2015).

14 TaleWorlds, “Mount & Blade: Warband” (TaleWorlds Entertainment, 2010).

special attention to the organization of the Muslim forces. Despite previous setbacks in battles against the Sassanids, the Muslims emerged victorious in the Battle of Buwayb (14/635), which followed the Battle of al-Jisr (13/634), and established their dominance in the Tigris and Euphrates basin. The gathering of forces near the Iraq border precipitated the Battle of Qādisiyya, yet ʿUmar’s intention to personally assume command of the army was relinquished to Saʿd ibn Abū Waqqās following consultation. The conflict unfolded amidst intense confrontations between the Sassanids’ massive army, allegedly numbering 70-80,000 soldiers, and the Muslim forces numbering 9,000-10,000. Saʿd ibn Abū Waqqās faced initial challenges on the first day due to the inexperience of the Muslim troops and the encounter with war elephants. However, with the support of reinforcements from Syria and strategic manoeuvres by some commanders, the Muslims eventually gained the upper hand. The demise of the Sassanid commander Rostam led to a significant rout, thereby culminating in a historic triumph for the Muslims.¹⁵

The Battle of al-Qādisiyya stands as a pivotal moment in Islamic history. This triumph opened the doors of Iraq and Iran to the Muslims, marked the onset of the decline of the Sassanid Empire, secured the conquest of the Sassanid capital, Madāʿin (Ctesiphon), and propelled subsequent conquests. The ethical foundations articulated by the Muslims in pre-war negotiations laid the groundwork for Islamic conquests, shaping the trajectory of later military campaigns. The Battle of al-Qādisiyya, situated amongst the pivotal triumphs in Islamic history, facilitated an augmentation in the faith and morale of the contemporaneous Muslim society.¹⁶

2.2. Main Characters in the Game

The video game under examination unfolds from the perspectives of two significant commanders, who are also brothers, namely Qaʿqāʿ b. ʿAmr and ʿĀsim b. ʿAmr, pivotal figures in the conquests of Iraq. Qaʿqāʿ b. ʿAmr is recognized as a prominent military leader in Islamic history. While there are varying opinions regarding his status as a *ṣaḥābī* (companion of the Prophet), he gained prominence, particularly for being appointed as the commander of

15 Abū ʿAmr Khalīfa b. Khayyāṭ al-ʿUṣfurī, *Taʾrīkh*, critical ed. Akram Diyā al-ʿUmarī (Damascus & Beirut: Muʿassasa al-Risāla, 1397/1977), 131-132; Aḥmad b. Yaḥyā b. Jābir al-Balādhurī, *Futūḥ al-buldān* (Beirut: Dār wa Maktaba al-Hilāl, 1988), 251-258; Abū Ḥanīfa Aḥmad b. Dāvūd al-Dīnawarī, *al-Akhbār al-ṭiwāl*, critical ed. ʿAbdulmunʿim ʿĀmir (Cairo: n.d., 1960), 119-127; Abū Jaʿfar Muḥammad b. Jarīr b. Yazīd al-Āmilī al-Ṭabarī, *Taʾrīkh al-rusul wa al-mulūk wa Ṣila Taʾrīkh al-Ṭabarī* (Beirut: Dār al-Turās, 1387/1967), 3/479-579.

16 For detailed information regarding the Battle of al-Qādisiyya, see Hüseyin Gökalg, *Irak’ın Fethi ve İslamlaşma Süreci* (İnsan Yayınları, 2021), 178-192; Hayrettin Yücesoy, “Kādisiye Savaşı”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 2001); Yasemin Barlak, “Cerīr b. Abdullah el-Becelī’nin Askerī ve Siyasi Faaliyetleri (633-674)”, *Ondokuz Mayıs Üniversitesi İlahiyat Fakültesi Dergisi* 52 (2022), 271-275.

a detachment dispatched against the apostate ‘Alqama b. Ulātha during the tenure of Caliph Abū Bakr (11/632). Following the successful completion of this mission, he actively participated in the Battle of Buzāḥa under the leadership of Tulayḥa alongside Khālīd b. al-Walīd. Moreover, he played a role in the conquests of Ullays and Ubulla alongside Khālīd b. al-Walīd (12/633), and following his involvement in the capture of Hira, he spent some time in the city. Subsequently entrusted with various conquests, Qa‘qā‘ was appointed by the order of Caliph ‘Umar as the commander of the vanguard forces sent to Iraq (13/634).



Figure 1 Qa‘qā‘ and ‘Āṣim in the Game

Qa‘qā‘ b. ‘Amr’s primary renown is attributed to his pivotal role in the Battle of Qādisiyya (15/636), where it is reported that he played a significant part in the victory. Following the triumph of this battle, he seized crucial equipment belonging to Yazdigard III during the subsequent capture of Ctesiphon. Acting as the commander of the vanguard forces in the Battle of Jalūlā under the orders of Caliph ‘Umar, Qa‘qā‘ later proceeded to establish a garrison in Ḥulwān (16/637). In the same year, he joined the forces of Sa‘d ibn Abū Waqqās, working under his command. During the era of Caliph ‘Uthmān, Qa‘qā‘ supported the caliph during internal disturbances and played a role among those who came to aid during the siege of Medina by the Opponents. In the time of Caliph Ali, Qa‘qā‘, who remained supportive, fought alongside Ali’s forces in the battles of the Camel and Şifḫīn.¹⁷ Throughout

17 Abū ‘Umar Jamāl al-Dīn Yūsuf b. ‘Abdullāh b. Muḥammad Ibn ‘Abd al-Barr al-Namarī, *al-Istī‘āb fi ma‘rifat al-aṣḥāb*, critical ed. ‘Alī Muḥammad al-Bacāvī (Beirut: Dar al-Cīl, 1413/1992), 3/1283-1284; Hayrettin Yücesoy, “Ka‘kâ‘ b. Amr”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 2001), 24/16; Muhammet Emin Uzunyaylali, “Klasik Arap Şiirinde Örnek Bir Şair ve Komutan Ka‘ka‘ b. ‘Amr et-Temîmî”, *Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi* 24/Special Vol. (2020), 57-83; Hamza Kara, *Ka‘kâ‘ b. Amr et-Temîmî ve Tarihi Kişiliği* (İnönü Üniversitesi, Sosyal Bilimler Enstitüsü, Master Thesis, 2020).

these conquests, one of ʿĀṣim's principal allies was his brother ʿĀṣim.¹⁸ The game's emphasis on highlighting this historical reality is particularly apt.

The game features both one-on-one combat and the ability to command armies under these generals. Each commander possesses unique fighting styles and various abilities in the game. For instance, Qaʿqāʿ employs brute force, delivering powerful strikes that cause substantial damage, while ʿĀṣim is more agile and nimble with rapid attacks.

2.3. The Historical Accuracy of the Game

The game demonstrates a careful approach to utilizing historical data, ensuring a notable absence of anachronistic elements in the depiction of settings, characters, especially military attire, and weaponry. This meticulous attention to historical accuracy in the visual representation suggests a reliance on primary historical sources for the construction of the game's historical narrative. Consequently, players engaging with this game can develop a largely accurate understanding of the folklore elements prevalent during that period.

2.4. The 'Bad' Fate of the Game

While the historical narrative of the game is undeniably original and compelling, unfortunately, it has garnered unfavourable criticism from numerous users due to the prevalence of technical errors. Based on our experience, the most conspicuous flaws in the game include reflection inaccuracies, frequent instances of crashes, screen glitches during combat scenes, instances of player entrapment and immobilization in certain locations. It appears that developers, possibly overwhelmed by this extensive chain of errors, have seemingly abandoned the game to its fate.

2.5. The Educational Impact of the Game on Learning Islamic History

The relationship between games and history has deep historical roots, exemplified by the presence of historical figures in traditional games within Chinese and Indian cultures.¹⁹ Furthermore, the symbolism of historical figures represented by each chess piece is noteworthy. Setting aside the broader context of the intricate connection between games and history, the focus of this article is on the game 'Knights of the Light: The Prologue,' developed around the pivotal historical event of the Battle of al-Qādisiyya (15/636)—one of the most significant turning points in Islamic history, considering its narrative and the era it addresses. This game contributes to the understand-

18 Ibn ʿAbd al-Barr al-Namarī, *al-Istīʿāb*, 2/784.

19 Juan Hiriart, "Designing and Using Digital Games as Historical Learning Contexts for Primary School Classrooms", In *Historia Ludens: The Playing Historian* (New York & London: Routledge, 2019), 19.

ding of Islamic history by shedding light on the process leading to the Battle of al-Qādisiyya.

2.5.1. Reenactment and Presentation of Historical Events and Figures

The prevailing conceptualization of historical reenactment, commonly referred to as living history, involves the meticulous reconstruction of historical practices, customs, material culture, and facets of the past. This reconstruction is guided by rigorous scientific principles and serves specific objectives related to the dissemination of culture and educational purposes.²⁰ At first glance, historical reenactment, which initially appeared as an amateur hobby, garnered increased attention, particularly from smaller-scale history enthusiast groups. However, over time, this activity has gained broader popularity and started to attract public interest.²¹

With the continuous advancement of gaming technology, the experience of playing a video game has increasingly become akin to a form of historical reenactment.²² Therefore, the video game under consideration in this article can be viewed as an exemplar of reenactment. As the game reflects the atmosphere and details of the historical period through graphic and auditory elements, an individual engaging in the gameplay can explore Islamic history in a more realistic manner, facilitated by visual and auditory experiences specific to that era.



Figure 2: A Battle Scene from the Game

- 20 Darío Español, "New Perspectives for the Dissemination of Medieval History: Re-Enactment in Southern Europe, a View from the Perspective of Didactics", *Imago Temporis: Medium Aevum* 13 (2019), 333-359; José-Manuel González-González et al., "Educating in History: Thinking Historically through Historical Reenactment", *Social Sciences* 11/6 (2022), 256.
- 21 Mario Carretero et al., "Introduction. Approaching Historical Reenactments", *Historical Reenactment* (Berghahn Books, 2022), 1.
- 22 Brian Rejack, "Toward a Virtual Reenactment of History: Video Games and the Recreation of the Past", *Rethinking History* 11/3 (2007), 413.



Figure 3: An Attack Scene from the Game

2.5.2. Encouraging Historical Research

Engaging in historical research and writing is commonly perceived as a solitary endeavour, distinct from the collaborative nature often observed in various scientific disciplines and certain social science fields. In contrast to researchers in other academic domains, historians typically undertake projects independently. Despite historians deriving pleasure from their research endeavours, readers may find the outcome somewhat tedious. Hence, an array of historical genres that leverage digital capabilities has emerged to captivate a broader audience, with video games prominently leading this trend. Examining the video game under consideration reveals its potential to evoke historical interactions in the players. Primarily, this game provides players with an opportunity to acquire additional insights into the Battle of al-Qādisiyya and the events leading up to it. As players engage with the game, they are prompted to explore historical documents, sources, and additional research materials pertinent to the era. While it is acknowledged that not all players may partake in this activity, it is anticipated to stimulate those with an interest in history to undertake such endeavours. Consequently, players are inclined to conduct a more thorough investigation into the historical context of the period, utilizing this interactive medium to scrutinize historical events comprehensively and gain a more nuanced understanding of Islamic history.

The game enhances learning motivation by entertainingly presenting historical and cultural information to players. Through tasks, clues, and additional content within the game, players are afforded an interactive opportunity to acquire and comprehend information about the relevant period in Islamic history. Given that the characters in the game are significant figures from that era, this dynamic provides players with the chance to gain insights into and

better understand the actors of the period. Consequently, players are likely to be inclined towards delving into various historical studies to acquire detailed biographies of the characters within the game.

Conclusion

In conclusion, video games have become a significant cultural phenomenon influencing the leisure activities of individuals, particularly the youth. This study underscores the underexplored potential of video games in enhancing Islamic history education. By focusing on the values highlighted through evaluations of a video game centered on Islamic history, I aimed to shed light on its potential contributions to learning and teaching.

In this study, I examined *Knights of the Light: Prologue*, a recently released video game, as an example of the potential of video games as a means of learning Islamic history. Despite being among the first games to directly focus on an event from early Islamic history, the game's meticulous attention to historical narrative, elements, and characters suggests its significant potential contribution to historical education. However, technical flaws within the game have hindered its ability to meet initial expectations, highlighting the importance of effective development processes.

Nonetheless, the study advocates for the continued development of similar games with an Islamic historical theme, leveraging the narrative structure inherent in video games to explore various periods of Islamic history. Additionally, given the frequent release of new games and series in the gaming market, there exists an opportunity for further exploration of Islamic and Muslim representations within such games.

Furthermore, while acknowledging the challenges associated with large-scale endeavors, the study suggests the inclusion of AI-supported imagery by historians, particularly in historical reenactments, as vital for visually conveying historical understanding. This topic warrants further detailed investigation in future research endeavors. In essence, this study emphasizes a promising avenue for future research, highlighting the importance of leveraging video games' educational potential within historical contexts.

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