



## AL-AFKAR: Journal for Islamic Studies

Journal website: <https://al-afkar.com>

P-ISSN : 2614-4883; E-ISSN : 2614-4905  
<https://doi.org/10.31943/afkarjournal.v8i1.971>

Vol. 8 No. 1 (2025)  
pp. 1943-1961

### Research Article

# The Role of Iranian Cinematic Portraits of Prophet Muhammad(Peace be Upon Him): A Critical Reassessment of its Sources and Its Theologically Problems in the Perspective of Islamic Shari'ah

Muhammad Asad Latif

Department of Islamic Studies, Islamia University Bahawalpur, Bahawalpur Pakistan  
E-mail: [rockybaba091@gmail.com](mailto:rockybaba091@gmail.com)  Orcid Id: <http://orcid.org/0009-0006-9378-9953>



Copyright © 2025 by Authors, Published by AL-AFKAR: Journal For Islamic Studies. This is an open access article under the CC BY License (<https://creativecommons.org/licenses/by/4.0>).

Received : December 04, 2023  
Accepted : November 10, 2024

Revised : September 27, 2024  
Available online : March 17, 2025

**How to Cite:** Muhammad Asad Latif (2025) "The Role of Iranian Cinematic Portraits of Prophet Muhammad(Peace be Upon Him): A Critical Reassessment of its Sources and Its Theologically Problems in the Perspective of Islamic Shari'ah", *al-Afkar, Journal For Islamic Studies*, 8(1), pp. 1943-1961. doi: 10.31943/afkarjournal.v8i1.971.

**Abstract.** Hollywood was the first ever company who make cinematic portraits on prophet Jesus. They started their agenda, and their religious affairs began to get involved in financial aid, and then in the same way Prophet Moses. From time to time on every prophet (wherever possible) they filmed internationally and nationally. Even producers of Motion Pictures issued a penal code stating that immoral material would not be displayed on any prophet or religion, and that it had the signature of the regular Catholic Church, but later this issue was increased. Hollywood influenced Iranian productions, and Mustafa Akkad promoted similar films, which led to similar actions by later producers. Sunnis are scorned in the Hollywood because of the same disgusting act of Iranians. It is not permissible in any case to insult the prophets and present them in a negative form, moreover in novels,

books, or movies. The following are some of the reasons why the prohibition of filmmaking and photography is proved in the best and most perfect way. In the same way, superstitions prove and promote Sharī'ah intuition. In this paper will figure out those offensives false conception of causation that effecting on these parables through the Islamic Sharī'ah.

**Keywords:** Iranian Cinematography, Portraits of Prophet Muhammad(Peace be Upon Him), Negative Superstitions, Islamic perspective

## INTRODUCTION

Belief in Prophethood and Messenger ship is a fundamental fact among the Islamic beliefs, and the faith and belief of a Muslim is indisputable. You are an example of the sacred honor and honor of the Prophets and Messengers (*Peace be Upon The*). Allah Almighty has issued an order to respect and honor them in the *Holy Qur'an*, and each of them has declared the Prophet excellence over them other as described:

﴿ تِلْكَ الرُّسُلُ فَضَّلْنَا بَعْضَهُمْ عَلَىٰ بَعْضٍ ۚ مِّنْهُمْ مَّنْ كَلَّمَ اللَّهُ ۖ وَرَفَعَ بَعْضَهُمْ دَرَجَاتٍ ۗ ﴾

(The Holy Qur'an, 2:253).

“Those are the messengers some of whom we have given excellence over them others. Among them there are ones to whom Allah spoke (directly) and he raised some of them steps higher ( in other respects)

And in order to protect his religion, he arranged for its protection in a way that he chose a group of righteous people who protected all areas of religion and protected the faith of the Muslim. The first work on prophet Jesus(Peace be upon Him) among the Prophets began on November 1, 1895, when two famous German brothers, Emil and Max Skladanowsky, presented their first short film to a well-paying public in Berlin. , and following his footsteps, two months later, Lumiere Brothers made a similar short film in Paris. All the films were shown to individual audiences in the United States, but due to lack of interest and lack of attention from the audience, all the films were shelved. It did not end here, in 1897 Skladanowsky Bros and Lumiere Bros made a short film about Jesus, and this film was shown to the public at large, and this film introduced the audience to its A unique means of attracting people was found, and they were completely successful in this purpose, and from there a new era of these films started in the religious field. (Bakker 2009:1)

The cinematic reels of Prophet Jesus (Peace be Upon Him)) was being presented in a good manner in the cinemas and people were also giving it popularity that in 1903, a permanent work of filmmaking on Prophet Moses(Peace be Upon Hi) started from France, which received more attention in the film industry. And they didn't get popular, but these filmmakers created a history of their own. Among the silent films of that era, which Western film historians have been writing in their books, there are these three films, which are known by France ,published as:

- Moses in the Bulrushes 1903
- La Vie De Moise 1905

- The Infancy of the Moses 1911. (Shepherd 2013:38)

These three movies had an impact on the United States of America, so they also thought of jumping into this field, and from there, a new era of Prophet Moses (Peace be Upon Him) filmmaking began. In the period of 1927 Cecil B. DeMille's famous film, *The King of Kings* came out on the parable of Jesus, this film of Cecil became very famous and popular. In the 1930s, the producers of motion pictures issued a Penal Code stating that no obscene material on God, Jesus, or any religion would be presented, and this was confirmed by the Catholic Church in 1934, but With the passing of time, in the 1950s, this law was ignored, and the Church also remained silent on the matter, but in 1958, Pope Pius XII saw a Spanish film, which was made in 1957. The main title of which was *Los Mysterious Del Rosario* (The Secret of the Rosary) this movie had 15 episodes, and each episode was 25 minutes long, after that Pope blessed those who watch this movie. And in October of that year, just as Pope John XXIII, a liberal priest, had assumed office, Cecil died. (Bakker, pp. 17) And in the same way, this series of films on prophet Jesus and prophet Moses (Peace be Upon Him) frequency continued.

The historical background of the image of prophet Muhammad (Peace be Upon Him), it started in the period of 1926, when Widad Urfi started the idea to compare Egyptian director and actor Yusuf Wahbi with prophet Muhammad(Peace be Upon Him). (Stam and Raengo, 2004:31) In 1973, the parable of Jesus Christ Super Star came out, and this movie left a deep impression on the people, then Mustafa Akkad thought of making such a film, and made a movie called *The Message: Al-Risālah*, And with this film, a continuous period of filmmaking on prophet Muhammad began.

Now hearing about such films, the people there started to raise their voice against the filmmakers, and since then a permanent censorship law of 1976 made it clear that on celestial religions and sacred things, but there won't be any sleazy movie making, Viola writes:

“These protests triggered the 1930 prohibition against portraying the prophet and the four righteous caliphs, while later the 1976 censorship law explicitly stated that heavenly religious (I.E. the mono theistic religions known in Arabic as *ahal Al-Kitab* or the people of the Book) should not be criticized”. (Shafik, Viola, 1989:45)

What is the opinion of Sunnis and Shiites in this matter, it will be mentioned later, but anyway, as soon as Mustafa Akkad's film was made, Iran and many other countries started to include Prophet Muhammad(Peace be Upon Him)and many companions in the film making, and this is it was just the beginning.

#### Literature Review

There has not been a thorough work on this subject regarding the views of Iran and Sunnis on the filmmaking of the Prophets, but some books have been written related to filmography, which are reviewed:

Freek L. Bakker's book “*The Challenge of the Silver Screen: An Analysis of the Cinematic Portraits of Jesus, Rama, Buddha and Muhammad*” (2009), although parts of this book are based on an article written by Freek in 2006 (which was based on the film *The Message* ), but the rest was completed by Freek in 2009. In the book, the author tries to draw the attention of the readers to the claim that in 1895, the

producers used the image of Jesus (peace be upon him) started the abominable act and illustrated what Christianity, Buddhism, and Islam viewed as their religious leaders prior to these films. This book is considered to be the first book among the people of the West, in which four personalities have been combined and the images that were projected on them have been brought into written form. In the West and in Germany, filmmakers' first forays into religious imagery and the resulting reputation for allegories of prophets, which the author describes as financing, are the source of this book. But in this book, the author has not explained the Sunnis' view of making movies on the Prophets, which is completely separate and different from the Shias, due to which there is a gap in this book.

Viola Shafique's (1988) book "Arab Cinema: History and Culture Identity", written by Viola in 1995. This book covers early and recent film productions in Muslim countries such as Egypt, Kuwait, and Iran. In this book, Shafiq analyzes its ambiguous relationship with commercial Western cinema and the impact of the dominance of the Egyptian market in the region. In this book, the exploitation of not only Egyptian but also North African, Syrian, Palestinian, Iraqi and Lebanese cinema is noted. But in spite of all these things, the images of the Prophets, especially Prophet Muhammad, are not described in a good way in this book, and the Iranian or Western film production companies on the images of other inspired religions or non-inspired religions, not exploited.

Alessandro Raengo and Robert Stam's (2004) book 'A Companion to Literature and Film', and especially Ella Shohat's article published in this book is worth reading, in which she took the first steps in filmmaking in the Islamic world, and Egyptian scholars' strong reaction to this and the expression of solidarity of the Kuwaiti Ulema Council on these film productions, has been described keeping all these things in mind. The special thing about this book is that in this book, both people collected the articles of people with different ideas and thoughts in this book. Before the popularity of the film world, when they did not get the rise and fame, all of them have been described, but in this book, the historical background of ancient film productions and the reason for their popularity have been kept in mind. In modern times, many films about such prophets graced the cinemas, but writers ignored these films, while this book focused only on those films that were not about prophets.

The above-mentioned books on Prophet's (Peace be Upon them) filmmaking are the basis of the history of Iran, but this matter is definitely not arranged by Islamic, analytical, and critical point of view, which is a huge gap in the present society. The second important thing is that these films have been written in the style of historical and directorial etc. The shari'ah point of view, a short article and thesis by the filmography has not been organized on this at all, which is the main topic of this research.

## **RESEARCH QUESTIONS AND METHODOLOGY**

The questions behind this research are as follows, and these questions were formulated in order to achieve the following objectives:

What are the main reasons for the differences between the Shiites and the Sunnis in similes and analogies of the Prophets (Peace be Upon Him)?

What is Iran's basic ideology in making films and pictures of Prophet Muhammad(Peace be Upon Him)?

The methodology used in the formulation of this research is descriptive-cum-critical. The series having historical, theological significance are narrated with descriptive methodology. Issues of shari'ah importance have been described with explanatory methods and critical and analytical discussions have been discussed keeping in view the current situation.

### **Objectives**

It is intended to explain the trends of making films on Prophets(Peace be Upon them)from the perspective of Islamic shari'ah and viewing them as entertainment in the Muslim society, and what are their negative effects on the Muslim society.

Whatever Iranian film production companies have released a film or web series on the Prophets(Peace be Upon them), to present it in the Muslim society according to Islamic shari'ah, whether it is permissible to watch it, promote it or be involved in any matter, this needs to be explained.

### **Research Outcomes**

Prohibiting similes and analogies of prophets (Peace be Upon them) in Muslim society To identify the negative superstitions that are equally exist in the cinematic portraits of prophets (Peace be Upon them)

## **DISCUSSION**

### **Prophet (Peace be Upon Him) and his pictorials in the ancient era**

The depiction of the Prophet of Islam is rare in the past, which has never been more numerous in any society or era in Islamic history, and it has been published exclusively in private sources of illustrations in Persian and other authorship books. Calligraphy was, and still is, a key source of popular religious art in Islam. Now it is not only the people of the West who painted the image of Prophet Muhammad (Peace be Upon Him)but if we look at the historical facts it will be clear that the reflection of Prophet Muhammad (Peace be Upon Him)in the Islamic art of Islamic history was very rare, from the thirteenth century to the modern era. Most of the manuscripts are available in the form of photographs of Prophet Muhammad (Peace be Upon Him)in different parts of the Islamic world.

Impressions are gained in a fluid, global, diffused way. For example, Warka and Gulshan, who were raised by Abd al-Momin in the city of Konya between 1250-1200. And this is considered to be the first book of its time which depicts the events of Prophet Muhammad (Peace be Upon Him)and his time in pictorial form. Sheila Blair and Jonathan Bloom (2007:192-207) share some of their thoughts on the book:

This book dates to before or just around the time of the mogul invasion of Antonia in the 1240's and before the campaigns against Persian and Iraq of the 1250's which destroyed great numbers of book in libraries.

Islam has never done the way Buddhism and Christianity welcome painting in this regard, nor has it ever decorated mosques with religious images, nor has it used such contradictory art to improve the education and morals of nations. As Thomas Arnold (2002:9) writes:

Islam has never welcomed painting as a handmaid of religion as both Buddhism and Christianity have done. Mosques have never been decorated with religious pictures nor has a pictorial has been employed for the Induction of the heathen or for the edification of the faithful.

Since Arnold was between the eighteenth and nineteenth centuries, he gave his impressions of Islamic art in the same way. It is not considered acceptable, and anyone who has made such a despicable attempt, whether their own or not, has always been reprimanded. Even Turkey and some other countries were introduced, who, in order to make a name for themselves, in books and then in these books also deviated from the historical facts. This is a short history of making films on Prophet Muhammad (Peace be Upon Him) several Muslims were also present in this case. Ella Shohat (2004) wrote in her article titled "Sacred Word, Profane Image: Theologies of Adaptation". It is clear from reading this book, that whatever was made into a film about the Prophet Muhammad (Peace be Upon Him), or in the form of blasphemous sketches or related to any issue, all these reasons were given to the people of the West by the so-called Muslims themselves, and that is why the parable of Muhammad (Peace be Upon Him) in the West Caused by.

In the contemporary Middle East, the colonial clash has also left its imprint on the image/word. From its outset Egyptian cinema was the site of cultural tensions, especially when European film companies attempted to produce films touching on Islamic themes. The film *Al Zouhūr al-Qatīla* (Fatal Flowers 1918) for example offended the Islamic community by a garbling several phrase from the Qur'an, thus providing the first case of censorship. A more severe case occurred in 1926 around the anticipated production of a film about the grandeur of the early days of Islam. The Turkish writer Waded Urfi, who initiated the idea approached the Egyptian director and actor Youssef Wahbi to play the role of Muhammad in a film to be financed by the Turkish government and a major German producer.

Within a modernizing vision that characterized the new Turkish nation, it's not surprising that Atatürk, as well as Istanbul council ulamās (Scholars of Religious Law) gave their approval. Upon learning of the plan, the Islamic university Al-Azhar in Cairo alerted Egyptian public opinion and published a juridical decision, stipulation that Islam categorically forbids the representation of the prophet and his companions on the screen. King Fouad sent a severe warning to Wahbi threatening to exile him and strip him of his Egyptian nationality. In this context Viola Shafique (45) summarizes such things in his book "Arab Cinema: History and Culture Identity" which is the first book of its time in which the history of all the films of Arab culture is described in a very excellent way.

These protests triggered the 1930 prohibition against portraying the prophet and the four righteous caliphs, while later the 1976 censorship law explicitly stated that heavenly religious (I.E. the mono theistic religions known in Arabic as ahal Al-

Kitab or the people of the Book) should not be criticized. Hersey and magic should not be positively portrayed.

### **Iran's ideology in reflecting Prophet Muhammad's (Peace be Upon Him) film**

Despite the ban on filmmaking of Hazrat Mohammad (Peace be Upon Him), the images of Prophet Mohammad (Peace be Upon Him) are not considered uncommon in Iran. In this view, Sunnis and Shiites have been disagreeing for years. Photos, images are also found in modern forms of postcards, posters. This cannot be explained to everyone in the reflection and illegitimacy of the Prophet Muhammad (Peace be Upon Him) Shiites look very different in this regard, Hassan Youssef Eshkwavari a former Iranian scholar based in Germany, told BBC News in an interview said that : Images of Muhammad (Peace be Upon Him) hang in many Iranian homes. From a religious point of view there is no prohibition on these pictures. These pictures exist in shops as well as houses. They aren't seen as insulting either from religious or a cultural viewpoint. (McManus, 2015)

When Charlie Hebdo's accident happened, an important point came to light and non-Muslims raised many objections to the fact that Shiites are also a group of Muslims. The Guardian's news anchor Emma Graham Harrison, (2012) specifically wrote that If it is not prohibited to make and keep pictures of Prophet Muhammad (Peace be Upon Him), then why this pretense of causing this accident and unnecessary bloodshed? And his article was directed on the official page, to prove that the pictorial work on the Prophet Muhammad (Peace be Upon Him) has been going on since the thirteenth century and this work has been done by the Muslims themselves (as mentioned in the previous pages). The headline was:

Charlie Hebdo attack: Drawing the Prophet Islam's hidden history of Muhammad images on depictions has not always absolute. Islam has a rich heritage of images and icons dating back to 13th century.

### **The production of the Message 1973 and Jamia Al-Azhar**

Overall if viewed so, Mustafa Akkad made, for the first time in the history of Islam, the message or Al-Risālah parable was started on Prophet Muhammad. Although the parable of Hazrat Muhammad (Peace be Upon Him) was not shown in the camera in this film, at the same time, he kept the camera on Hazrat Hamza for the important role. Jesus Christ Super Star premiered in 1973 and was released in countless theaters around the world. Charlton Heston, who played the lead role in Cecil B. DeMille's 1956 film The Ten Commandments, will play the lead role. And similarly, Ben Hur 1959 had done quite a bit of good business, Bakker argue that (189) the United States had never made a film on Muslims and their Prophet of Islam before; they asked Cairo University Al-Azhar to approve every page of the screenplay. Mustafa Al-Akkad, who was the producer and director of the film, went to Al-Azhar and said that the main character in the film is played by Hazrat Hamza, avoiding the portrayal of Hazrat Muhammad and his family. Akkad had already received permission from the Lebanese Ulamās Committee, but as soon as the film began shooting in 1974, Egyptian scholars changed their minds and began condemning it. Meanwhile, a set

similar to Mecca was produced in Morocco, with King Faisal of Saudi Arabia pressuring King Hassan II of Morocco, demanding the expulsion of the filmmakers, saying the whole world I am a true believer, so doing so could lead to their worship and their move to the fake Mecca, so Akkad decided to go to Libyan ruler Muammar Gaddafi, who has already made this film. He was eager to help. The benefit of going there now is that the Libyan army also got a chance to be cast in this film.

And because of these pictorial scenarios, other producers have to film similar scenes. Akkad's agenda was stuck-out on the Christians actors and actresses, that's why he casted Anthony Quin as Hazrat Hamza, and more others Christian actors as companion of Prophet Muhammad (Peace be Upon Him) whom were not even Muslims.

### **Majid Majidi's Work and Ayatollah Sistani's outlook**

There have been many films about Prophet Muhammad (Peace be Upon Him), most of them are Mustafa Akkas and Majid Majidi's Parables, and such films have always faced difficulties in terms of time, now it is not that it is an Arab culture, but Islam don't allow the depiction of creatures and filmmaking. It does not, although it is now uniformly carried on in many Muslim countries, but from the point of view of Islam it is completely wrong since the Egyptian law on prophets and holy figures (as passed back) prohibits the making of films about them. Now here's the big deal about the Grand Mufti of Iraq, Ayatollah Sistani (2006), who has portrayed the Prophet Muhammad (Peace be Upon Him), the Prophets and other holy characters to this day, has given Istiftā:

Q: Is it permissible to draw or produce a scene which shows the Prophet Muhammad, one of the past prophets of the infallible Imam or the other luminaries and show it in cinema, on television or theatre?

A: If due deference and respect is observed and the scene doesn't contain anything that would detract from their holy pictures in the minds (of viewers) there is no problem.

This fatwa was first uploaded on his official site in 2006. When Majid Majidi was interviewed in 2015 while introducing the movie Muhammad: The Messenger of God, he used this fatwa as He said that many films have been made in Hollywood on Jesus and Moses (Peace be Upon them). Jews and Christians are spreading their religion, so why shouldn't we.

### **Muhammad: The Messenger of God 2015**

This film is directed by Majid Majidi and Kambuzia Partovi, and they also did the work of writing the film. The cost of this film was 40 million. The most expensive film of all time, this film was supposed to premiere on February 1, 2015, but due to some technical problems, it was canceled until February 12. On August 27, the film was released for viewing in Iran and some other countries has been. In March 2006, Majid Majidi submitted his film The Willow Tree for production. In the same period, Danish newspaper Jalanders Posten published critical literature on Prophet Muhammad (Peace be Upon Him), so when Majid decided to make this film in 2012.

When interviewed about the reference, at that time he revealed that since 2006, I had this in mind to present the correct picture of prophet Muhammad (Peace be Upon Him) in response to this newspaper. And in order to bring the important events of his life to the world in the form of a film, he started working on this film from that time, and it took a long time of 7 years to make this film. (Kamkari, 2006)

When the production of this film was presented in different Islamic countries of the world, Majid and A.R. Rahman faced a lot of criticism, due to which Majid became very disappointed after making the film, and he said:

"I thought to myself how they can hold honouring ceremony for me in a country where my beliefs and sanctities are insulted. So, in a letter I said I couldn't attend the ceremony where my holiest sanctities are decreased. Instead of showing reaction to the insult to Islamic sanctities, it is better to do some action to introduce the Islamic culture and that's why production of the movie Muhammad was started 7 years ago". (Vibes, 2015)

### Filmic Portraits of Muhammad and the Substance of Shari'ah

The issue might not have been as significant if it had been up to the people of that time and their character, but when the Prophets—the most holy individuals—as well as the highest-ranking Companions follow them on the page, the heart is moved to tears of blood. Films based on the lives of the Prophets are being produced. Its goal is to spread awareness of positive actions and encourage people to enjoy and gain from viewing these films instead of dumb ones. Films created by non-Muslims that are now being translated into Muslim languages are among them. In Iran, where Majid Majidi produced a film on prophet Muhammad (Peace be upon him) after Mustafa Akkad, this origin from prophets Jesus, Moses, and Noah (peace be upon them) has now arrived. These movies depict the prophets in a negative light, although Allah has revered all of the prophets, as Almighty Allah declares:

وَتِلْكَ حُجَّتُنَا آتَيْنَاهَا إِبْرَاهِيمَ عَلَىٰ قَوْمِهِ ۖ نَرْفَعُ دَرَجَاتٍ مَّن نَّشَاءُ ۗ إِنَّ رَبَّكَ حَكِيمٌ عَلِيمٌ ۘ ۸۳ وَوَهَبْنَا لَهُ إِسْحَاقَ وَيَعْقُوبَ ۗ كُلًّا هَدَيْنَا ۚ وَنُوحًا هَدَيْنَا مِن قَبْلُ ۚ وَمِن ذُرِّيَّتِهِ ۚ دَاوُدَ وَسُلَيْمَانَ وَأَيُّوبَ وَيُوسُفَ وَمُوسَىٰ وَهَارُونَ ۚ وَكَذَلِكَ نَجْزِي الْمُحْسِنِينَ ۘ ۸۴

(The Holy Qur'An , 6:83-86.)

"That was the reasoning about Us, which We gave to Abraham (to use) against his people: We raise whom We will, degree after degree: for thy Lord is full of wisdom and knowledge. We gave him Isaac and Jacob: all (three) guided: and before him, We guided Noah, and among his progeny, David, Solomon, Job, Joseph, Moses, and Aaron: thus do We reward those who do good".

The movie "The Message-Al Risalah" depicts incidents that took place during the Holy Prophet's Sacred Period. This movie has regularly shown on many stations. Almost all of the Companions of the Prophet (may Allah bless him and grant him peace) other than the Holy Prophet Muhammad played characters in this movie. In addition to several TV networks and cable operators airing movies based on these revered individuals, performers took on the roles of the Companions. The Prophet Jesus (peace be upon him) and Honorable Mary (peace be upon her) are depicted as

fictional figures. Gabriel (peace be upon him) is frequently shown imparting revelations. Many of individuals who engage in all of this identify as Muslims and adhere to Muhammad's status as the final prophet. All of this is done with good intentions, but how serious and deadly is this crime? None of the people involved in making the movie, those who appear in it, or those who help promote it.

Film viewers claim that these movies serve as tools for spreading knowledge and ideas. They accomplish the task of publicizing religion by prioritizing the demands of the present. To develop a positive attitude, people should watch these positive media instead of films with negative themes like love and evil characters. It wouldn't be incorrect to say that this defense is worse than the offense. This is nothing more than a lie told to the general public by atheists and the like. It should be obvious that the film's goal is amusement, not instruction or preaching, despite claims that it is a vehicle for propagating religion. Instead, they watch these movies for fun. The second is that the Prophet (peace and blessings of Allah be upon him) has decided that the following methods are suitable for advancing the religion:

(Muhammad Bin Muslim, 1997, Hadith.2288) **إِنَّ الْخَيْرَ لَا يَأْتِي إِلَّا بِخَيْرٍ**

“The good does not produce but good”.

### **Theological movies and the moral standing of the persons they depict**

These movies provide fictional representations of the prophets Adam (peace be upon him), Joseph (peace be upon him), Solomon (peace be upon him), Abraham (peace be upon him), and Jesus (peace be upon him). The actor who portrays the fictitious Prophet is frequently referred to in these movies as O Prophet (peace be upon him), O Joseph (peace be upon him), O Abraham (peace be upon him), and O Prophet (peace be upon him). Similar to that, this fictional figure refers to himself in several discussions as the Prophet of Allah. The individuals depicted in these movies bearing the names of the Prophets are frequently addressed as everyday people. We follow Muhammad's (peace be upon him) instructions, for example. (peace be upon him) commanded us to serve just one God.

Even if they may be distorted or exaggerated, the objective of these films is based on false movements, etc. with the intention of drawing the audience, amusing them, and taking control of their emotions and fulfilling their wishes. (Bakker, 2009 :19) Why not follow the road of And it is not a worthy and acceptable thing, as everyone knows. It should be noted that the Prophets, Companions, and followers' speech and actions, as well as their pious efforts on behalf of worship and Islam, are to be copied. Second, the majority of the actors in these plays and films lack reality and lofty Islamic principles, have the arrogance to scream aloud, and don't even bother to wander off. In front of admirers of entertainment and popularity, one wants to become more well-liked. Their standing and worth will decline, and people's respect for them and their dignity will fade. This point of view, this action, should be carried out by both parties, i.e., the chosen people, the Prophets (Peace be Upon Him), and their adherents, as well as the unbelievers, such as Pharaoh, Judah Iscariot, Abu Jahl, and their contemporaries.

Therefore, anybody who pretends to be one of these infidels and behaves in their mannerisms would unavoidably assume their role, talk in their language, use blasphemous terms, and denigrate the prophets as liars and crazy people, earning them the designation of a filthy language. They will disparage the Prophets and their followers, just as Pharaoh, Abu Jahl, and others before them did. Therefore, performing all of these things is not based on a lack of belief; rather, the person doing them is speaking on his or her behalf, and even if they do not change the truth in order to enhance the character's appeal to the public, it is still the same. It is a very serious issue with extremely deadly ramifications (that a Muslim cannot fathom), whereby the elements of unbelief, societal corruption, and disdain for the Prophets and the Righteous are evident.

### Filmic depictions of the prophets and the law

In this regard, it is asserted that this action aims to promote effective preaching, productive invitation, and historical knowledge. Therefore, even if this assertion is believed to be accurate, the reality would be entirely the contrary, with corruption over virtue and evil triumphing over each other. If the problem is now in this state, it is vital to prevent it and to never even consider doing such an act. It is forbidden by the Shariah to release these kinds of movies and dramas, making it unlawful (Haram) to promote, advertise, maintain, watch, participate in, or broadcast them on television. Because of their scorn and derision, which will be the cause of this object's fall, and because of their worth and dignity, which will be caused by this thing. Because the lives of these prophets are so clearly described in the Book of Allah, it is improper to defend such a production by claiming that viewers of these dramas and movies would get more familiar with their circumstances and happenings. This is the subject of a proverb.

نَحْنُ نَقُصُّ عَلَيْكَ أَحْسَنَ الْقَصَصِ بِمَا أَوْحَيْنَا إِلَيْكَ هَذَا الْقُرْآنَ وَإِنْ كُنْتَ مِنْ قَبْلِهِ لَمِنَ الْغَافِلِينَ ۝ ٣  
(The Holy Qur'An , 12:3)

“We do relate unto thee the most beautiful of stories, in that We reveal to thee this (portion of the) Qur'an: before this, thou too were among those who knew it not”.

And in the other place Almighty Allag Say That:

لَقَدْ كَانَ فِي قَصَصِهِمْ عِبْرَةٌ لِأُولِي الْأَلْبَابِ ۗ مَا كَانَ حَدِيثًا يُفْتَرَىٰ وَلَكِن تَصْدِيقَ الَّذِي بَيْنَ يَدَيْهِ وَتَفْصِيلَ  
كُلِّ شَيْءٍ وَهُدًى وَرَحْمَةً لِّقَوْمٍ يُؤْمِنُونَ ۝ ١١١  
(The Holy Qur'an, 12:111)

“There is, in their stories, instruction for men endowed with understanding. It is not a tale invented, but a confirmation of what went before it,- a detailed exposition of all things, and a guide and a mercy to any such as believe”.

When the screenplay for these movies is handed to the performers, they memorize it without knowing which sacred figures are being profaned in the script. This event now affects everyone involved in creating, producing, and promoting this offensive film abroad. This virtue, which Allah Almighty bestowed upon the Prophets (of whom our beloved Prophet, peace be upon him, is the foremost), necessitates

observance of their deference, respect, and manners. Whoever treats the Prophets in any way will be included among the losers in this life and the next. Regarding His beloved Prophet, Allah Almighty said:

إِنَّ الَّذِينَ يُؤْذُونَ اللَّهَ وَرَسُولَهُ لَعَنَهُمُ اللَّهُ فِي الدُّنْيَا وَالْآخِرَةِ وَأَعَدَّ لَهُمْ عَذَابًا مُهِيبًا

(The Holy Qur'Ān, 33:57)

"Those who annoy Allah and His Messenger - Allah has cursed them in this World and in the Hereafter and has prepared for them a humiliating Punishment".

In the verse described above, Allah Almighty referred to the persecution of His Messenger as the persecution of Allah. He also promised those who harass the Messenger a harsh retribution in the Hereafter and admonished them with His kindness. It is important to make it clear that persecuting the Messenger of Allah includes any unfavorable statements, deeds, and personalities made in this respect. The prophets' behavior raises questions about their way of life and renders them vulnerable to defamation and deception. The conditions, personalities, and attitudes of the performers cannot be the same as the prophets, who were full of honor and wisdom. These actors used to play such deceptive roles that it gave the audience the idea that the Prophet could have actually possessed the traits they were portraying. Muslims and Christians have a duty to stand up for their prophets, to uphold their authority, and to chastise anybody who tries to hurt them in any manner.

The majority of the events depicted in these films are based on unfounded customs, while some events are portrayed based on Israeli customs and have no connection to the Holy Qur'an and hadith. The Holy Qur'anic occurrences are akin to misrepresenting religion, whether taken on their own terms or in light of the topic and Israeli traditions. In this regard, it is imperative to make it abundantly apparent to the claimant that Allah Almighty granted the Prophets primacy over all other creatures and said, "Allah Almighty say:

وَكُلًّا فَضَّلْنَا عَلَى الْعَالَمِينَ (Holy Qur'Ān , 6:86)

"and to all We gave favor above the nations".

And Allah has granted each of them superiority over the entire earth. It is disrespectful to an actor's dignity to portray him in the role of a prophet. Since movies and television shows fall under the realm of entertainment, it is illegal to use a lofty status like Prophethood as amusement. The Islamic law is quite explicit about the image's purity. It has been reported as coming from the Prophet of Allah:

إِنَّ أَشَدَّ النَّاسِ عَذَابًا عِنْدَ اللَّهِ يَوْمَ الْقِيَامَةِ الْمُصَوِّرُونَ

(Muhammad Bin Muslim, The Sahīh Al-Bukhārī, 1997, Hadith.5950)

"The people who will receive the severest punishment from Allah will be the picture makers."

This demonstrates that one of the restricted and forbidden images is that of a typical live human. It goes without saying that recording a video that can control many images at once and taking pictures of Prophets are both prohibited. It is also prohibited to create and view these movies because of the music and the Prophets' roles in the songs, blood, and games. This is true even if it is agreed that the events

depicted in these movies are real. Presenting is disrespectful to the office of Prophethood, according to a hadith, which reads:

(Sulaiman Bin Ashath, 1997, Hadith.4927) الغناء ينبت النفاق في القلب

“Singing produces hypocrisy in the heart”

Furthermore, if the Lucifer and other online series are thoroughly investigated, this season includes highly severe depictions of both heaven and hell, where Satan's dominion is in place and has a devastating impact on civilization. Conjecture is useless in this situation because the human mind is unable to comprehend the terms of its rewards and penalties. Making prophetic movies is erroneous. No one who is not a prophet should pose as one, according to wisdom. A jin (Ghost) is a being with the ability to take on human form. However, in favor of the Prophets, from whom this capacity and power have been revoked.

وَمَنْ رَأَى فِي الْمَنَامِ فَقَدْ رَأَى، فَإِنَّ الشَّيْطَانَ لَا يَتَمَثَّلُ فِي صُورَتِي، وَمَنْ كَذَبَ عَلَيَّ مُتَعَمِّدًا فَلْيَتَبَوَّأْ مَقْعَدَهُ

مِنَ النَّارِ (Bukhārī, 1997, Hadith.110)

“whoever sees me in a dream then surely he has seen me for Satan cannot impersonate me. And whoever tells a lie against me (intentionally), then (surely) let him occupy his seat in Hell-fire”

The purpose of taking away the jinn's authority was to safeguard the Prophet's personality from sloth. These movies show a non-prophet as a prophet who speaks against conventional wisdom. Some individuals argue that these movies benefit from their noble intentions, which is in favor of them. These movies serve as a medium for promoting the Qur'anic and Prophetic message. It is also unfavorable. Experience has shown that watching these types of films and dramas does not cause a person to engage in any form of fasting or prayer, or to develop any sort of hope for success in the hereafter. Only the Prophet's blessings are contained in them. Hasna (Good Things-) receives the ideal follow-up, which is attained.

### **Prophetic criticism and Islamic jurists' ideologies**

These movies and artwork disparage the prophets. Their standing deteriorates. It is obviously a kind of mockery when the names of the Messengers of God are brought up in gatherings and lighthearted conversations. because the pictures and videos have entertainment value. And it is undeniably established that this is one of the behaviors that disqualifies a person from membership in the Islamic country. Even if the perpetrator of the deed admits that he believes in the Prophets, having this type of attitude toward the Prophets amounts to open unbelief. The Sunnis consider ridiculing and making fun of any Prophet to be a sign of unbelief. Because of the magnificence and holiness of the Prophets, Allah Almighty forbade even the appearance of ridicule. Allah Almighty has declared:

يَا أَيُّهَا الَّذِينَ ءَامَنُوا لَا تَقُولُوا رُعْنًا وَقُولُوا آنظُرْنَا وَآسَمِعُوا ۗ وَلِلْكَافِرِينَ عَذَابٌ أَلِيمٌ

(The Holy Qur'Ān, 2:104)

“O you who believe, do not say, “Ra’ina” But Say Unzurna and listen as there is a grievous punishment for the unbelievers”

Given that the Companions used to call the Prophet Muhammad with the name "Ra'ina" while he was present in the home, its usage in this verse was not sinful. However, when Jews began referring to the Prophet Muhammad in derogatory terms that mean "Our shepherds," the meaning of this phrase began to be abused. As a result, even though they did not intend to ridicule the Prophet of Allah, Allah Almighty forbid Muslims from doing so. Therefore, from this passage, Imam Al-Qurtubi, one of the jurists, has deduced an issue known as Sadd al-Zara'i, or "Blocking Excuses," which holds that any action, even one that is good but leads to evil, will turn wicked.

في هذه الآية دليلان أحدهما: على تجنب الالفاظ المحتملة التي فيها التعريض للتنقيص والبغض

الدليل الثاني التمسك بسد الذرائع (Muhammad Bin Ahmad, 1946, 2:57)

"here are two arguments in this verse, one is to avoid words which are likely to be derogatory and derogatory, and the other is that the above verse eliminates the barrier of resources."

There is a risk of leading to serious sins in these movies about prophets, but there is also occasionally a fear of losing faith. The following are a few of these sins. Additionally, the Prophets (peace be upon them) are shown in these movies in extremely humiliating circumstances and given insulting names. are not unaffected by the mocking of the Prophets (peace be upon them), and there is a chance that they might. These films insult these creatures by utilizing actors to represent prophets and angels in human form and by mistreating the prophets, which also sows the seeds of shame and disdain in the hearts of the audience.

God has preserved the innocence of every prophet. The requirement of the Prophets' infallibility is that these supernatural creatures refrain from any action that Allah has listed as banned and do not forego any action that the Islamic shariah considers to be Wajib (Necessary). However, the false prophet in these movies also violates Sharia, making it impossible to envisage a prophet—even a Muslim—who has the fundamental virtues of asceticism and piety. For instance, it is depicted in these movies that the bogus prophet roams around with non-mahram women while nude. Similar to this, because of the Prophets' infallibility, it is forbidden for anybody who is not a Prophet to wear in real life or on stage the garment of prophethood or any other attributes that Allah has bestowed upon them. These films have also significantly distorted this situation. People who are playing the parts of Prophets and Companions, i.e., people who have been turned into false Prophets or fake Companions, show off all of their gestures and motions in the phony form of a Prophet, while other characters in the movie act as if they are Prophets. Jesus and Moses' names are mentioned. And it goes without saying that moviegoers frequently refer to this fictional character as a prophet in their conversations with one another. This conduct betrays the prophets' honesty. Imām Shamī Says:

من استهزأ بالنبي صلى الله عليه وسلم صار مرتدّاً ولو لم يكن إيمانه نفاقاً (Shamī, 1992, 4:222)

"Whoever makes fun of the Prophet (peace be upon him) has become an apostate, even if his belief is not one of hypocrisy".

Of the persons whose names history has placed at its feet, it is a reality that we cannot say that his entire life is presented to us in the shape of a cogent narrative. The Prophets were in a totally different scenario, and we may see their exact circumstances just as clearly as those in Allah Almighty's final book. And a common reader of the Holy Qur'an is fully aware that these words are not narratives; rather, in light of the circumstances, the previous prophets and their nations are stated both for the addressees' accuracy and for the purpose of drawing lessons. It's thought that knowledge requires one to adjust to the audience's current circumstances. Aside from this, the historical accounts are few and very inconsistent. The volumes of biography and hadith describe every detail and facet of Muhammad, the final Prophet and Messenger, in terms of his life. But that is insufficient to constitute a whole tale. In order for the reader to be able to satisfy their need for literature with this form of writing, stories and anecdotes must preserve the continuity and connection of the events in them. Because of this, the fundamental writing style used in stories, novels, literary works, historical traditions, and biographies differs greatly. When crafting the narrative, the author makes a number of assumptions about himself that, when verified against the available evidence, will be exposed as fabrications. However, prophets and their companions have different roles in Iranian movies. If we look back through history, we may see that Ibn Tamiya was the first to publish a whole treatise on defaming the Prophet.

ان من سب النبي من مسلم او كافر يجب قتله (Ibn E Taimiya, 2007,2:13)

“Whoever insults the Prophet, be he a Muslim or an infidel, will be killed”.

These movies' depictions of men and women as prophets, friends, and followers are a major feature. These individuals represent immorality and obscenity in society since they not only socialize with non-Muslim women but also engage in prostitution-related crimes. They are the ones who are the most promiscuous and entirely nude. So, in the movie, the female lead dresses up for dance and song performances and exposes her bare body to the public. What a ludicrous and pointless deed it is to portray today's youth as honorable Prophets, chaste Companions, and members of Prophets' families on television. A believer cannot keep silent about this since it is an outright disrespect to the Prophets.

### **Filming on Companions of Prophet Muhammad and Islam**

In these movies, it's also common for actors to play unbelievers who waged war against the Companions or disciples or punished and tormented the frail Companions in various ways. These actors often utter blasphemous phrases while playing these infidels. As in "The Message" by Mostapha Akkad and "Muhammad: The Messenger of God" by Majid Majidi. The Prophet (peace and blessings of Allah be upon him) and the revelation they conveyed are also cursed or condemned in this. Acting in a manner consistent with the Prophets and the Companions is a practical strategy to attract people to Islam and other religions, as well as a way to emphasize virtues and impart good manners. This whole situation is not right. Even though it is acknowledged that it is expedient, it is invalid because, in contrast to it, one must contend with a serious

corruption, and that corruption—which was described in the preceding line—is what diminishes the worth of the Companions and the Prophets (peace be upon them).

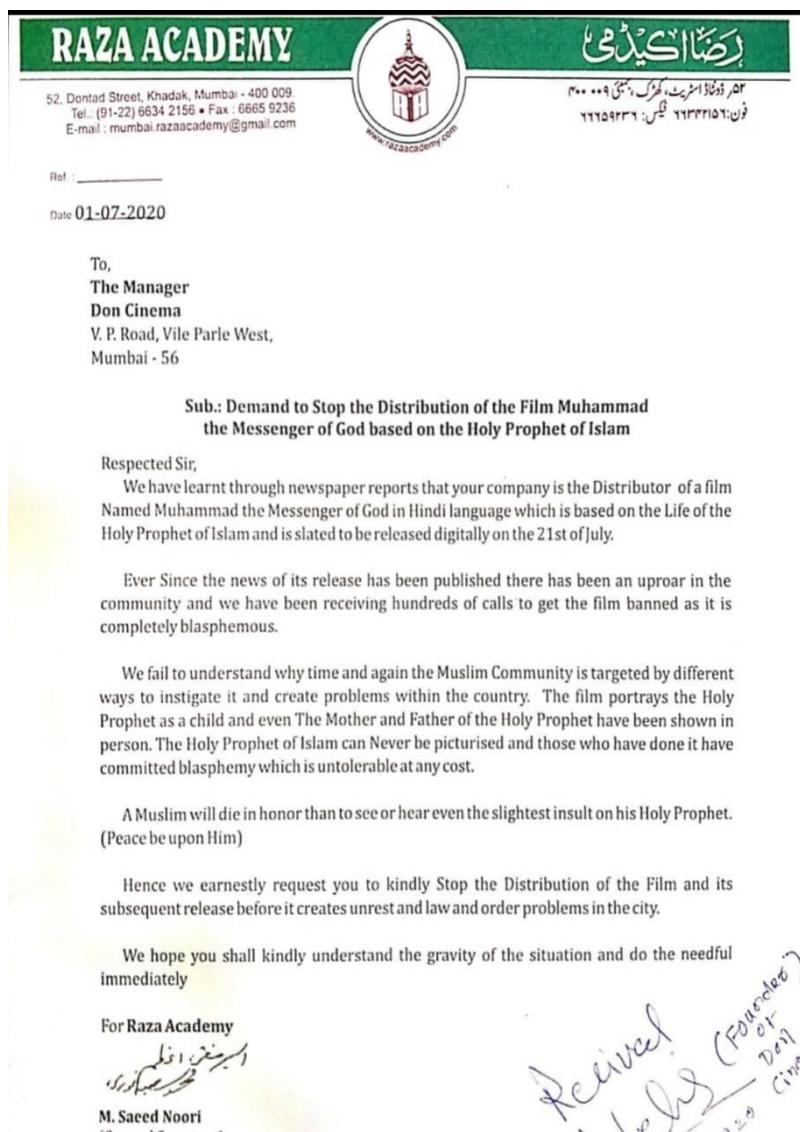
مُحَمَّدٌ رَسُولُ اللَّهِ . وَالَّذِينَ مَعَهُ أَشِدَّاءُ عَلَى الْكُفَّارِ رُحَمَاءُ بَيْنَهُمْ تَرَاهُمْ رُكَّعًا سُجَّدًا يَبْتَغُونَ فَضْلًا مِنَ اللَّهِ وَرِضْوَانًا . سِيمَاهُمْ فِي وُجُوهِهِمْ مِنْ أَثَرِ السُّجُودِ . ذَلِكَ مَثَلُهُمْ فِي التَّوْرَةِ . وَمَثَلُهُمْ فِي الْإِنْجِيلِ . كَزَرْعٍ أَخْرَجَ شَطْطَهُ فَازْرَرَهُ فَاسْتَغْلَظَ فَاسْتَوَى عَلَى سُوقِهِ يُعْجِبُ الزُّرَّاعَ لِيغِيظَ بِهِمُ الْكُفَّارَ . وَعَدَّ اللَّهُ الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ مِنْهُمْ مَغْفِرَةً وَأَجْرًا عَظِيمًا . (The Holy Qur'Ān , 48:29)

“Muhammad is the messenger of Allah; and those who are with him are strong against Unbelievers, (but) compassionate amongst each other. Thou wilt see them bow and prostrate themselves (in prayer), seeking Grace from Allah and (His) Good Pleasure.

On their faces are their marks, (being) the traces of their prostration. This is their similitude in the Tourat; and their similitude in the Gospel is: like a seed which sends forth its blade, then makes it strong; it then becomes thick, and it stands on its own stem, (filling) the Sowers with wonder and delight. As a result, it fills the Unbelievers with rage at them. Allah has promised those among them who believe and do righteous deeds forgiveness, and a great Reward”.

One of the unchanging laws of Islamic sharia is that imaginary expediency has no validity. It is also one of the laws of sharia that even if corruption equal to the expediency occurs, the expediency has no validity ( Al- Zuhailī, Qawāid Fiqhīyah, 2000, 1:239) because achieving one's goals comes second to expediency in this case. It is apparent that in the modern day, whomever produced such a film faced opposition from Islamic experts around the globe, who outnumber those who produced such films. For instance, when Mustafa Akkad produced a movie, Azhar University issued a fatwa against him, and when Majdi Majidi produced a movie, both Majidi and A.R. Rahman were the targets of fatwas from India. This is a copy of the fatwa.:

Figure 1: The Fatwa from scholars of Bareli's(India) to film-makers



According to Figure 1, religious authorities are defending the reputation and dignity of Prophet Muhammad (peace be upon him) and calling for the film directed by Majid Majid to be banned. similar to how the Prophets and Companions behaved. Filming the lives of the Prophets and other religious righteous individuals is a very disgusting behavior, as was made plain by the fatwas and rulings of two important Islamic jurisprudence committees. What additional ills are there in these movies where Islamic teachings are disregarded, as well as the causes and reasons for why you have previously seen them. Muslims now have a shariah obligation to take all necessary measures to prevent anybody implicated in such heinous deeds. Due to its commitment to enjoining good deeds and prohibiting evil, as Allah has stated, this ummah has earned its title as the finest peoples:

كُنْتُمْ خَيْرَ أُمَّةٍ أُخْرِجَتْ لِلنَّاسِ تَأْمُرُونَ بِالْمَعْرُوفِ وَتَنْهَوْنَ عَنِ الْمُنْكَرِ وَتُؤْمِنُونَ بِاللَّهِ. وَلَوْ آمَنَ أَهْلُ الْكِتَابِ لَكَانَ خَيْرًا لَهُمْ. مِنْهُمْ الْمُؤْمِنُونَ وَأَكْثَرُهُمُ الْفَاسِقُونَ (The Holy Qur'Ān, 3:110)

“You are the best of peoples, evolved for mankind, enjoining what is right, forbidding what is wrong, and believing in Allah. If only the People of the Book had faith, it was best for them: among them are some who have faith, but most of them are perverted transgressors”.

## CONCLUSION

These benevolent hadiths and Islamic concepts demonstrate the need for everyone to do all they can to combat social evils. Because movies based on the lives of the prophets endanger the Muslim Ummah's faith. It is the duty of the government to outlaw these movies. The answer is to incorporate the teachings of the prophets as much as possible into textbooks, presuming that these films are created to impart the teachings of the prophets to the majority of people who utilize the internet and social media in the present world. These parables should not be promoted or aired by the media, and if they are, sanctions should be applied in accordance with Islamic law.

Making movies about the Prophets or taking pictures of them is forbidden (Haram), and the facts and tales told in these movies are incongruous, especially in light of Islamic law and Judeo-Christian scripture. When taken as a whole, these films and plays are far more detrimental than if they are profitable, and frequently, these things damage the faith. Every member of the Muslim community has a responsibility in this respect to spread awareness of its ban. Additionally, the current administration should look into any shows that include religion, so that no one ever unintentionally loses faith. These movies, whose plots primarily center on the life of Jesus Christ, were produced by Jews and Christians. In some of them, the Companions' fictional characters have also been portrayed on screen.

Now that this series appears to have gained a lot of traction and it has been reported that unbelievers have disseminated this prohibited behavior under the guise of religious instruction and widespread preaching in the name of Islam, it is imperative that the Qur'an and Sunnah be used as solid evidence. Given this, an examination of it should be given, and the Muslim should be made aware of its risks and ills. The Muslim Ummah has been formed to have an obligation to prohibit any evil from spreading in society to the best of their abilities, according to these priceless divine revelations. Therefore, it is the obligation of the government to outlaw these movies. The fact is that the majority of people who utilize television and other contemporary forms of communication are the target audience for these movies, which aim to communicate the Prophets' lessons to them. The answer is to include the Prophets' teachings in textbooks as much as is practical. The media should be required to stop advertising and airing these movies, and in the event that they do, appropriate sanctions should be applied.

## **BIBLIOGRAPHY**

- Al- Zukhailī ,Muhammad Mustafā.(2000). *Qawāid Fiqhīyah* ,Damascus: Dār Ul Fikar.
- Arnold, Thomas .(2002). *Painting in Islam: A Study of the Place of Pictorial Art in Muslim Culture*. Georgia: University of Georgia Press.
- Bakker, Freek L (2009).*The Challenge of the Silver Screen: An Analysis of the Cinematic Portraits of Jesus, Rama, Buddha and Muhammad* .Leiden: Brill.
- Blair ,Sheila S and Bloom, Jonathan M .(2009). *Encyclopedia of Islamic Art* ,Oxford: Oxford University Press.
- Bukhāri, Muhammad Bin Ismail.(1997). *The Sahih Al-Bukhari*, Translated by Dr. Muhammad Muhsin Kahn, Riyādh: Darussalam Publishers and Distributors.
- Harrison, G, E .(2015). *Drawing the Prophet: Islam's Hidden History of Muhammad's Image*". *The Guardian*, available at:<https://www.theguardian.com/world/2015/jan/10/drawing-prophet-islam-muhammad-images> Consulted on 05.06.2023.
- Ibn e Tamīya.(2007). *Al Sārimal Maslūl Ilā Shātimi Ul Rasūl*, Beirut: Dār Ul Muālī,
- Kamkari, F .(2006). *Iranian Directors Pulls Film From Danish Festival*. CBC, available at: [https://www.contactmusic.com/majid-majidi/news/majidi-boycotts-danish-film-festival-over-muhammad-cartoons\\_24\\_03\\_2006](https://www.contactmusic.com/majid-majidi/news/majidi-boycotts-danish-film-festival-over-muhammad-cartoons_24_03_2006) Consulted on 20.08.2022
- McManus, J.(2015). *Have Pictures of Muhammad Always been Forbidden?*. BBC, available at: <https://www.bbc.com/news/magazine-30814555> Consulted on 04.06.2023
- Muhammad Bin Ahmad.(1946). *Tafsīr Qurṭabī* ,Cairo: Dār Ul Misrīah.
- Muhammad Bin Amīn Shamī.(1992). *Rad Ul Muhtār*, Beiūrt: Dār Ul Fikar.
- Muhammad Bin Ismāil.(1997). *The Sahīh Al-Bukhārī*, Translated by Dr. Muhammad Muhsin Kahn, Riyādh: Dārussalām Publishers and Distributors
- Muhammad Bin Muslim.(1997). *The Sahīh Muslim*, Translated by Dr. Muhammad Muhsin Kahn ,Riyādh: Dārussalām Publishers and Distributors.
- Shafique, Viola .(1988).*Arab Cinema: History and Culture Identity*, Cairo: The American University of Cairo Press.
- Shepherd, David J.(2013). *The Bible on Silent film: Spectacle, story and scripture in the Early Cinema*, Cambridge: Cambridge University Press.
- Sistani, Ayatullah .(2006).*Making films of Prophets it's permitted*. Ayat Ullah Sistani Org, available at: <https://www.sistani.org/english/qa/01282/> Consulted on 05.06.2023.
- Sklar ,Robert.,(2002). *A New World History of Films* ,New York: Henry N. Abrams.
- Stam ,Robert and Raengo, Alessandro.2004. ,*A Companion to Literature and Film*, New York: Blackwell Publication.
- Sulaiman Bin Ashath.(1997). *Sunan Abī Dawūd*, Translated by Dr. Muhammad Muhsin Kahn ,Riyādh: Dārussalām Publishers and Distributors.
- The Muslim Vibes .(2016).*Film Review Muhammad: The Messenger of God*. The Muslim Vibes, available at: <https://themuslimvibe.com/featured/film-review-muhammad-the-messenger-of-god> Consulted on 03.04.2023