

The Qur'anic Parables and Cinema

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Abstract

Almighty Allah created the universe and specially man as a wonder of art. Allah is unique in creation. The shape and functioning of the universe has a complete aesthetic, and man himself is created in complete aesthetic perfection. The last sacred book that was created with the beauty of aesthetics and art was sent as a literary masterpiece. Inspired by the Qur'an, man can offer this beauty phenomenon to the multi-faceted benefit. One of them should be an attempt to stage the parables of the Qur'an.

The Qur'an uses different literary methods to convey its message. For example; representation (temsil), simile (teŐbih), repetition (tekrir), concision (icaz), miraculously (i'caz), eupheism (itnab) and parable (kıssa) methods are some of them. One of the most noteworthy of these methods is to give a message through the parable. The Qur'an contains parables in a quarter of its content. In other words, a quarter of the Qur'an consists of parables.

In recent times, we see that the parables in the sacred texts are being adapted to the cinema. Unfortunately, we do not see the same effort in the Qur'anic parables. However, there is a serious material in this sense in the Qur'an. Therefore, there is a need to work in this field. This article will contribute to those who want to work in this open field.

Key words: Qur'an, language, aesthetic, parable, cinema.

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Kur'an Kıssaları ve Sinema

Öz

Yüce Allah evreni ve özel olarak insanı bir sanat harikası olarak yaratmıştır. Allah (cc) yaratmada eşsizdir. Evrenin şekli ve işleyişi eksiksiz bir estetiğe sahip olduğu gibi insanın kendisi de tam bir estetik mükemmellik içinde yaratılmıştır. Estetik ve sanat güzelliğiyle yaratılan insanoğluna son ilahi kitap da bir edebi şaheser olarak gönderilmiştir. O, içinde yaratıldığı bu güzellik olgusunu Kur'an'dan aldığı ilhamla çok yönlü olarak istifadeye sunabilir. Bunlardan biri de Kur'an kıssalarını sahneye çıkarma çabası olmalıdır.

Kur'an-ı Kerim mesajını iletmede farklı edebi metotlar kullanır. Örneğin temsil, teşbih, tekrar, i'caz, icaz, itnab ve kıssa yöntemleri bunlardan bazılarıdır. Bunlar içerisinde en dikkat çekenlerden biri de kıssa yoluyla mesajı arz etmektir. Kur'an, muhtevasında kıssalara dörtte bir oranında yer vermektedir. Diğer bir ifadeyle Kur'an'ın dörtte biri kıssalardan meydana gelmektedir.

Son dönemlerde kutsal metinlerdeki kıssaların sinemaya uyarlanmaya başlandığına şahit olmaktadır. Ne var ki Kur'an kıssaları konusunda aynı çabayı göremiyoruz. Halbuki Kur'an'da bu anlamda ciddi oranda materyal bulunmaktadır. O halde bu alanda çalışma yapmaya ihtiyaç vardır. Makalemiz, işte bu açık alanda çalışma yapmak isteyenlere katkı sağlayabilir.

Anahtar Kelimeler: Kur'an, dil, estetik, kıssa, sinema.

Introduction

Based on the Qur'an and Islamic teaching we can liken the universe as a whole to a grand scene being played in a cinema film. In other words, the universe-cosmos in an enormous cinema theater where we are the role models or actors. Indeed, this is a marvelous cinema, which is like no other. The scenarist of this film knows every kind of creation and is the one who collects all the attributes of creation in Himself, Allah Almighty (Yasin, 36/79). The creator has created such a script that no one else has sufficient power to write a script like it. From the smallest to the largest, every piece and part that takes place in this script has within itself its own film; from the ant to the milkyway everything constitutes a separate script. It can also be described as follows: This is such a film that it is made up of that which is acted in the daytime is a daytime cinema, what is acted in the nighttime is a nighttime cinema, what is acted on land is a land cinema, what is acted on the ocean is an ocean cinema, what is acted in the air is an air cinema and so on. Each one is a film or script that is deserving of collecting all of the world's awards (Oscar's) all at once. With its seasons, colors and patterns, its awe-striking art and aesthetics of this film that we are constantly watching we cannot watch enough of. It is astonishing that, just as mentioned earlier, at the same time we are all one of the role models in this film; we are acting and we are watching. What is even more astonishing is there is no intermission in this film. There is no break, but the curtain is continuously changing, the scenes are renewed, the acts are refreshed, and the visuals are repeated. Since this subject can be lengthened, it will be appropriate to disclose this subject. This is such an exciting and anxious film that everyone is wondering about the end. Allah Almighty is having us watch a rather exciting eternal thriller. This film will not end here, it will continue on forever. Because this film is not only continuously being shown in the cinema of the world, but also going to continue in the cinema of the Hereafter.

The Beautiful Creator The Beautiful Created

As is well known the cinema emerges as a field with artistic and aesthetic dimensions. Beauty is the essential factor in art and aesthetics. As it is known the Qur'an and Islam have their own metaphoric sense of beauty. For example, the Qur'an mentions of Allah's name "Al-Wadud" and the hadiths mentions of Allah's "jameel-jamal" attributes. The name Al-Wadud means "most loving and most loved." (Topaloğlu 2012: XLII, 598-599). Allah Almighty is most loving as well as the most loved. It is regarded that loving and being loved is an action directly related to beauty. Jameel-jamal also emphasizes "the beautiful and beauty". In the words of the hadith "Allah is beautiful and loves beauty." (Muslim 1992: Iman, 1; Ibn Majah 1992: Dua, 10). As a result of this name and attribute, everything that Allah Almighty creates is created upon a beauty and brought mankind into being by equipping them with the same secrets (as-Sajdah, 32/7). To put it in other words, there is no element which Allah Almighty has created that is not aesthetic: "You do not see in the creation of the Most Merciful any inconsistency." (al-Mulk, 67/3). When Allah's creations are thoroughly contemplated, every sane person will accept that a better and more beautiful creation cannot be created: "Indeed, those you invoke besides Allah will never create (as much as) a fly, even if they gathered together for that purpose." (al-Haj, 22/73).

Allah Almighty created the book that He sent as well as mankind, which the book is directed to, in the same aesthetic characteristic: "Allah has sent down the best statement: a consistent Book wherein is reiteration." (az-Zumar, 39/23); "We have certainly created man in the best of stature." (at-Tin, 95/4). Also, He created mankind so that one is aware of this aesthetic feature: "Our Lord, You did not create this aimlessly." (Ali 'Imran, 3/191). From the creation of mankind in such a manner, He wants to exhibit similar beauty for example He wants to create what He creates beautifully and aesthetically (al-Mulk, 67/3).

Language Of The Parables

The important literary genre of the parables that are mentioned in the Holy Qur'an and disciplines of the Qur'an at the same time are described in an

artistic and aesthetic method (Şengül 2002: XXV, 498-501). The narrative style of the Qur'an does not exactly correspond to a poem or prose, but bears traces of both. In addition, despite being revealed in the Arabic language it has its own unique and independent form of expression (Macdonald 1986: VI, 185-187; Baş 2003: 90 et al). Similarly, the Qur'anic parables in terms of language and literature have distinct features. These features are not limited to selected words, the representation, simile and meaning that is used but at the same time is closely related to emphases, fiction, emotion, form, and imagination.

It must be clearly stated that the parables throughout history as a literary genre has been studied and examined from different aspects and ample literature has been composed in relation to this (Abdulaziz 1954: I, 195-204; Şengül 2002: XXV, 500-501). However, aside from the same parables being scripted, they were not made into a story or novelized and they were not even thought to be made into such. The parables need to first be successfully made into a story and novelized on a worldwide scale and then scripted. In my opinion, without it being made into a story or novelized on a worldwide scale, it will not be possible to make into a film. Because stories and novels will increase the imagination and allow the mind to make further connotations and in this case will make it easy as well as allow enrichment in writing a script.

Apart from what is stated above, it must be specified that the parables of the Qur'an have a distinct and exclusive language. This language is an exceptional language that cannot be encountered in any other text. It is possible to determine this by a simple comparison. For example, the description of Prophet Adam's parable in the Holy Bible and the Encyclopedia of Islam can be compared (Genesis, 1-3; Bolay 1988: I, 358 et al). The former is sacred whereas the latter is an academic text. Even with this simple comparison it is easily understood that the Qur'an's style of description and the styles of description in other texts are rather different from each other. The parables in the Qur'an with all their features are not presented all at once; they are narrated in varied times in sections according to a subject. Surely like the Yusuf parable in the Qur'an, there are parables that are mentioned just once. However, the style of description of the Qur'anic parables are typically short. The Qur'anic parables

completely appear when the pieces that are divided into different chapters or surahs of the Qur'an are brought together and integrated. Even this does not mean that the features of the parable are entirely completed. For the Qur'an does not consider it necessary to mention the intermediate elements. It is either left to the explanation of the prophet or the imagination of the reader. Indeed this narrative style is not only a unique narrative style of the parables, but also is a style that fits the main stylistic feature of the Qur'an. For example, the Qur'an orders the obligatory prayer (salah) but does not mention how it should be prayed. In the narrations of the parables, the subject of the parable is placed in the most appropriate part of the story.

When mentioning the language of the Qur'anic parables, it would be very beneficial to elaborate on the encountering of any positive or negative conditions in transforming the language used in cinema with the language used in the parables. The next few pages will elaborate on this in detail, but it can briefly be stated here as: Generally, even in the uniqueness of the Qur'an the language of the parables is not limited, narrow, or restricted but is rather of a comprising, capable of broadening, and stimulating feature. The hundreds of tafsir (interpretation) and translations of the Qur'an that have been written have clearly conveyed this. Otherwise, one or two tafsir and translation would have sufficed and everyone would have been satisfied by reading them. But that did not happen; as knowledge, thought and art advanced a need for interpretations and translations with new characteristics and beauty surfaced.

The Adaption Of The Qur'anic Parables To Cinema

If whether there are any religious drawbacks of the Qur'anic parables being turned into a screenplay is examined, the only objectionable subject that could occur would be the prophets' roles. Some people believe that it is religiously not permissible to portray and depict the prophets, and for this reason claimed that the Qur'anic parables were not scripted and stated that the scripts were brought to the agenda after the time of the prophets.

In my personal opinion, there is no objection in portraying or depicting the other prophets excluding Our Prophet Muhammad (pbuh). This is because

the report, “*Wherever you find my portrait, place it under your feet and crush it*” only pertains to the Prophet (pbuh). Moreover, aside from the authenticity of this report, the source of it has not been identified either.¹ In addition, this is only a portrayal and depiction, in other words, is only part of an act of impersonation and is not reality. Therefore, (without declaring definitively) there is no objection to reenacting even Prophet Muhammad (pbuh). Our opinion is formed according to *maqasid* and *maslaha in fiqh* (jurisprudence); that is, it is necessary for the benefit of today’s society.² This is probably one of the topics that should be discussed at this subject.

In addition, the Qur’an does not present us with parables of just prophets, but also provides rather remarkable stories. For example, the parables of Dhul-Qarnayn, Ashab e Kahf, Maryam, and Qarun and the parables of the battles of Badr, Uhud, and Khandaq are some of these. Truly, the Qur’an intensively reports parables of the prophets and explains their dawah-tawheed campaigns. However, the parables were not limited to prophetic parables.

In the adaption of the parables in the cinema, without permitting obscenity or including scenes of mixed sexes, alcohol and dance which lead to the haram; that is, to abide to the basic Islamic principles. Like the aforementioned principles, these are basic characteristics that compose a few certain points. The essential thing is that the Qur’an has never hampered or limited the construction or execution of this type of art; on the contrary, the implementation of these arts provided people a rather broad maneuver area. Indeed this is the fundamental characteristic and universal feature of the Qur’an and Islam. The Islamic transaction law can give a clear example of this. Namely, according to this law, every kind of exchange is permissible and halal (lawful) excluding the buying and selling of products of interest, deception, and the haram (unlawful). As it is seen the area of halal that is left to a person’s initiative is so wide that it can almost

¹ The source of this report that spread from word of mouth and hearsay has not been identified.

² J. M. Landau about this subject said: “While encouraging the cinema financially, to a degree, Arab governments have supervised and censored it. Censorship has been on socio-political lines, often also on moral and religious grounds. Pressure of Muslim religious circles prevented filming a script on Mulammad and the Four Caliphs (Egypt); on other occasions, it has opposed love films (Egypt), attendance of adolescents (Jordan) and women (Syria, Jordan). Conservative circles still regard acting as lewd. Features, documentaries and educational films have been initiated by the United Arab Republic for propaganda amongst civilians and soldiers” (Landau 1965: II, 40.)

be called limited. It is not impossible to see that a similar broadness is given to scripting the parables.

Nearly in two century religious cinematic language is very important in the world, especially in West. Because cinema or film gives very strong and permanent message to the world. In this connection S. Brent Plate says: Films create worlds (Plate 2008: 1).³

We can easily say that many parables that are found in the Holy Qur'an can be made into a screenplay. In this sense it must be acknowledged that there is a rich treasure in the Qur'an. Of course the broader parables consist of the prophetic parables. For example, Prophet Moses is often cited in the Qur'an and his parable is repeated the most. Besides these parables like the parables of Adam, Noah, Hud, Salih, Abraham, Ishmael, Isaac, Lot, Jacob, David, Solomon, Job, Jonah, Joseph, Jesus and Prophet Muhammad (pbuh) are intensely mentioned and repeated. Of these there are some like Noah, Hud, Abraham, Jonah, Joseph and Muhammad that a surah (chapter) is named after.

If not always, sometimes it is possible to even produce a script from a two-versed parable. For example, the two lines of verses of the chapter (surah) Fil is one of the most striking of the examples. In fact, there are names in the Qur'an, which are not explained in depth, but are simply mentioned and it is quite possible to produce historical interpretations of them if not feature-lengthed films, short films.⁴ Cecil B. Demille's "Give me two pages from The New Testament, I make you grate film" can be cited (Iyem-Yalç in-Yıldız 2106: 135). If the two verses of the Surah Fil in the Qur'an and the brief references are examined, Cecil's input does not seem so significant. As it was stated above

³ In this subject there are a lot of works in Western communities. For some examples see: Deacy, Christopher (2005), *Faith In Film: Religious Themes In Contemporary Cinema*, Aldershot: Ashgate; Dwyer, Rachel (2010), *Filming The Gods: Religion And Indian Cinema*, London: Routledge; Reinhartz, Adele (2013), *Bible And Cinema: An Introduction*, London: New York: Routledge; Reinhartz, Adele (2012), *Bible And Cinema: Fifty Key Films*, London: Routledge; Pak-Shiraz, Nacim (2011), *Shi'i Islam In Iranian Cinema: Religion And Spirituality In Film*, London: Tauris Academic Studies; Plate, S. Brent (2003), *Representing Religion In World Cinema: Filmmaking, Mythmaking, Culture Making*, New York: Palgrave Macmillan; Flesher-Torry, Paul V.M.-Robert (2007), *Film And Religion: An Introduction*, Nashville: Abingdon Press; Lindvall, Terry (2007), *Sanctuary Cinema: Origins Of The Christian Film Industry*, New York: New York University Press.

⁴ Some of these, without going into their commentaries, can be listed as follows: Ashab er Raqeem (al-Kahf, 18/9), Ashab al-Ukhdud (al-Buruj, 85/4-8), Ashab-ul Jannah (al-Kahf, 18/32-44; al-Qalam, 68/17-32), Ashab al-Rass (al-Furqan, 25/38), Kawm Tubba' (Qaf, 50/14). It is possible to find extensive explanations of these by consulting to sources like tafsir, hadith, history and tabaqat. However, besides Ashab-ul Jannah, very little or no explanations at all concerning these in the Qur'an has been made.

besides two pages of the Qur'an, it seems that it is even possible to produce a script from two lines of it. Certainly, Cecil's exaggerated rhetoric is not going ignored. However, as a requittal to not touch upon the condition of the Qur'anic parables can be regarded as impertinence.

When adapting the parables to the cinema or into a script, the information given in the Qur'an will never be enough. Because the Qur'an, like it was expressed above, is not a book that goes into depth and gives all the details. One of the features of the Qur'an's style is *i'jaz*. *I'jaz* "Means to imply alot with few words." (Saraç 2000: XXI, 392 et al). Its *i'jaz*-miraculousness in a way stems from this. It is because of the *i'jaz* characteristic of the Qur'an's expressions that in order to understand the topics in their broadest sense it is absolutely necessary to consult to the tafsir (interpretation) of the Qur'an. Thus, before the scripts are written the parable that will be worked on will consult to indepth and broad interpretations. These interpretations starting with the tafsir must be researched from sources and details that the Qur'an does not provide must be filled in. Aside from the tafsir, all kinds of sources must be consulted like history books, biography books, encyclopedias, stories and novels. The filling in of the details that the Qur'an does not provide must be treated with bravery, and as it is mentioned above on the count of not contradicting the basic Islamic principles, the requirements of cinema and film must be used until the end and without sacrificing the quality in any way must present a product befitting of the Qur'anic parables. This is because the Qur'an presents these parables with an outstanding literary language as well as an aesthetic and profounding beauty, in a way that no other literature has ever reached.

When the topics that the Qur'anic parables discuss and the topics that the cinema films discuss are reviewed it quite possible to see similarities in terms of topics. It is strange that all of the topics of the prophetic parables are similar to each other. This is because all of the prophets brought a similar message to their societies. In the same way, the topics that the Qur'anic parables discuss and some of the topics that the cinema films present at times conflict with each other. Say the topic of the film is horror. It is possible to see a level of horror in almost all of the prophetic parables. Especially in the prophetic parables where the clans

were destroyed, this dimension exhibited itself in a dominating manner. In this regard, it is possible to simply present some of the topics that are discussed in the parables as follows:

Prophet Adam	History	Documentary	Romance	Drama	Adventure	Action	Thriller	Science fiction	Horror
Prophet Nuh/ Noah	History	Documentary	Adventure	Action	Comedy	Science fiction	Horror	Violence	Thriller
Prophet Hud	History	Documentary	Adventure	Action	Horror	Thriller			
Prophet Salih	History	Documentary	Adventure	Action	Horror	Violence	Thriller		
Prophet Lot	History	Documentary	Adventure	Action	Horror	Violence	Thriller		
Prophet Abraham	History	Documentary	Adventure	Action	Horror	Violence	Thriller	Drama	Romance
Prophet Yaqub/ Jacob	History	Documentary	Thriller	Drama					
Prophet Yusuf / Joseph	History	Documentary	Thriller	Violence	Action	Romance	Adventure	Action	Horror
Prophet Musa/ Moses	History	Documentary	Thriller	Violence	Action	Drama	Adventure	Action	Horror
Prophet Isa	History	Documentary	Thriller	Violence	Action	Drama	Adventure	Horror	
Ashabe Kahf	History	Documentary	Horror	Action	Drama	Adventure	Horror		
Maryam	History	Documentary	Drama	Romance					
Prophet Muhammad	History	Documentary	Romance	Drama	Action	Violence	Horror	Adventure	

These themes that we simply tried to identify may seem deficient or excessive and this is normal. This is because these findings are not definitive findings but are first glance reminders. It must be added that surely within these subjects there will be those that will be prominent and those will be dominant. For all of the above-mentioned topics in the parables, were not dealt with the same capacity, intensity, or depth.

In a way it is possible to say that the adapting of the Qur'anic parables into a screenplay would be easy. The thought of it being easy is because a script of these parables even so a draft of them has been written and even more importantly has been released, performed, and enacted before. Today, so to speak, an imitation of the scripts has previously been written and played. In fact, this will sort of ease the work of the scenarist and actors job.

Some Cinematic Observations In The Surah / Event Of Al-Fil

At this stage by identifying some cinematic features from the two verses of surah al-Fil, a few practical examples of material on this matter can be presented for those who would study this. This ready-made material can be mentioned under the following main points:

1. The starting of a large-scale operation in the region of Yemen by the governor of Yemen, ‘Abraha al-Ashram, to spread Christianity,

2. ‘Abraha al-Ashram’s jealousy of the Ka’bah and his decision to build a temple similar to it; and for this reason his researching of what materials were used to build the Ka’bah and how its shroud was weaved and planning to make a temple using better quality material,

3. After finishing the preparations, having the building of a great worship temple/cathedral in the city of Sana’a called Qalis,

4. The bringing of marble and mozaic craftsmen from the Byzantine to ornament it,

5. The sending of Priest Gregentius to put the religious life of the the Byzantine empires Abraha’s in order and the Priest making a 23-point regulation that was put into action,

6. After Abraha’s completion of the construction of the temple, the spreading of propaganda around to promote it and the inviting of the community to the cathedral,

7. The desecrating (according to one report, he fecesed on the side of the mihrab) of the Cathedral by young man of the Kinane tribe, for building the Cathedral which degraded Prophet Abraham’s memory and making an alternative to the Ka’bah. According to another report, a fire built near the cathedral burned the church due to the effects of the wind,

8. Abraha, who got mad at this, ordering that all of the Kinane tribe must circumambulate the Cathedral, but the Kinane’s not accepting this and killing the messenger that Abraha had sent,

9. Upon this Abraha’s decision of the demolishing of the Ka’bah because he believed that it was the greatest obstacle in spread Christianity,

10. The planning to take over Mecca with an enormous army which included a great elephant named Mahmud,

11. The Yemeni Dhunafar being defeated and taken captive after fighting with Abraha in order to discourage him of his decision,

12. Abraha again being confronted and then defeating the Hashimites and taking their clan leader Nufayl captive,

13. The army of elephants arriving at Taif and on the condition that the Lat Temple at Taif was not touched the declaration to obedience to Abraha be made, and also the giving of a guide which shows the way to Mecca to Abraha,

14. When approaching Mecca, the death of the guide (named Abu Righal) that Taif gave, and because the Arabs did a terrible act the stoning of this man's grave which tradition still remains,

15. Abraha's Asyssianian commander Aswad b. Maqsud, assigning a platoon to collect and bring all of the grazing camels around Mecca to the camp and the platoon bringing the 200 camels that belonged to the Prophet's grandfather Abdulmuttalib to the camp as well,

16. Abraha's sending of Hanatah al-Himyari to Quraysh's leader Abdulmuttalib and stating they will not be touched if they surrender the Ka'bah,

17. Abdulmuttalib's going to the encampment and asking for and taking his camels,

18. Abdulmuttalib's requesting Abraha for his camels and not the stopping of the demolishing of the Ka'bah and Abdulmuttalib giving Abraha, who finding this situation strange, an interesting answer; saying that he is the owner and the protector of the camels and the owner of the Ka'bah is Allah Almighty and for this reason Allah will protect His Ka'bah,

19. The coming of Abdulmuttalib to the Ka'bah and praying to Allah to protect His house, and to ensure the attack of Abraha recommending that the Meccans seek shelter in the mountains and valleys,

20. Abraha giving his army the order to attack,

21. The elephant named Mahmud, who was in the front of the army,

despite being able to direct the camels in a miraculous way towards the other directions, not being able to direct them towards Mecca,

22. Exactly at this time, flocks of birds holding stones of the size of lentils in their beaks and claws beginning to drop them on Abraha and his army from the sky, the stones going through their heads and out of their anuses, thus the army of Abraha being destroyed and the Meccan community being witnesses,

23. In the end, the army of Abraha becoming in a state of chewed and completely crushed grass,

24. During this event, all of the polytheists forgetting the idols and praying to Allah and after Allah Almighty destroyed the army of Abraha the polytheist not praying to the idols for years but supplicating to Allah,

25. Everyone from the Arabian peninsula having heard of this event and the spreading of the information of the Quraysh clan's respect to the Ka'bah that it is protected by Allah; it is because this information that all of the Arabs trusted the Quraysh and showed them ease in business transactions.

As it is seen in the above-mentioned points, a rather brief style is mentioned and it has not gone into detail. These main points were deliberately identified by the utilization of the two-paged "Fil Vak'ası/The Incident of the Elephants" material in an encyclopedia (Fayda 1996: XII, 70 et al.). That a feature-length script can be produced from a very short parable was intended to be shown. As it was described above, it is seen that it is quite possible to produce short or feature-length scripts from brief parables like this.

Conclusion

The style of expression of the parables and its depiction is one of the general characteristics of explanation of the Holy Qur'an. Such a style of expression as is known, has a more permanent effect. In this sense, Cecil B. Demille's quote, mentioned above, also applies to the Holy Qur'an. For in the Qur'an, the stage for Judgment Day from the occult beings (ex. angel, jinn, and shaytan) to the magnificent celestial bodies of various animals (etc.) there are rather substantial material that would constitute the topic of cinema. We can recall some of these like Judgment Day, Dabbat, and Jinn have been adapted to cinema.

It is necessary to emphasize that the most important area that will constitute the topic of cinema within the content of the Qur'an are the parables. As it is known, one-fourth of the Holy Qur'an comprises of parables. Within the parables, the prophetic parables compose the most important place. For example, if we think about the parable of Prophet Adam, we can see that aspects like his creation of soil, placement in Jannah (Paradise), prostration of the angels to him and Satan (Shaytan) not prostrating, Satan's dismissal from Jannah, the creation of his wife Hawwa, the test with the forbidden tree with his wife, being sent from Jannah to the world after breaking Allah's law and eating fruits from the tree, them feeling regret and repenting, and meeting at a certain center in the world carry marvelous cinematic characteristics. It is possible to find similar characteristics in the parables of other prophets. We must be satisfied with an example of this summary. We know that the West, last year, produced a film mostly based on the Holy Bible of Prophet Noah and before that on Prophet Jesus, even though these films were shown admiration in the West, they were seriously criticized by Muslims. From the Muslims without neglecting the fundamental Islamic principles by considering all of the features the requirements of cinematic techniques, it is expected that more successful and better quality films are produced. In this matter, notably the Qur'an, the Islamic tradition has a rather rich collection of material. Immediately putting aside our opinion in the discussion of whether the cinema is permissible or not, without compromising the fundamental Islamic principles, Muslims must step in to this industry.

The parables of the prophet are not the only parables in the Holy Qur'an that have cinematic features. There are many parables in the Qur'an besides these like the parables of Prophet Maryam, Ashab e Kahf, Queen of Sheba and Qarun. Very useful cinematic productions can be made concerning each of these. Surely it is impossible to find all of the details of a parable in the Qur'an. It is not right to search for these details in the Qur'an anyways. However, when the tafsir/interpretations of the Qur'an (the hadith-sunnah in the first degree, and then books like tafsir, history and tabaqat) are consulted these gaps will substantially be filled. When there are gaps that cannot be filled without contradicting the fundamental Islamic principles, there is no objection to fill in the necessary material for the

cinema. For in the Islamic principles, the objectionable area is limited-specific and the unobjectionable is unlimited.

In this article by looking at the cinematic features of the Qur'anic parables in a broader perspective I wanted to contribute in my own way to this area which appears to be rather untouched. I believe that the Qur'anic parables must be thought about in this aspect and in a way that reflects its "guidance" principle. It is most deserving to appear on stage and is eagerly awaiting an audience.

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