

İslamofobi in cinema in terms of non-formal religious education Yaygın din eğitimi açısından sinemada islamofobi

Gönderim Tarihi / Received: 11.09.2022

Osman Kamil ÇORBACI¹

Kabul Tarihi / Accepted: 31.05.2023

Doi: [10.31795/baunsobed.1173828](https://doi.org/10.31795/baunsobed.1173828)

ABSTRACT: Although intolerance towards others has always existed in Western societies throughout history, it started to come to the fore more after the attack on the twin towers in the USA on September 11, 2001. This situation, which is called Islamophobia, means fear of Islam and Muslims, but also includes the meanings of anti-Islam and hostility.

The aim of this article is to examine the effect of cinema, which is used as a common religious education tool, on society and people. In the study, which was limited to movies and TV series shot in Hollywood cinemas after 2000, the data were evaluated in the context of Islamophobia. The reason why cinema is preferred is that it easily reaches the masses, creates a permanent effect on society, and changes people's behavior. In this respect, the question of how to benefit from religious education against the increasing Islamophobic films in cinema, which are accepted as one of the non-formal education instruments, constitutes the main problem of the study.

The data used in the research were selected from the TV series and movies that got 7 or more points from the Imdb website. Imdb has been preferred because of its objective features, such as separating actors and movies according to their categories, giving points, and having a membership system open to everyone. The content analysis method was used to classify and summarize the data in terms of problem and purpose and to extract a certain meaning. Since the study is an original study that evaluates post-2000 Hollywood films in the context of Islamophobic elements and gives information about the methods of benefiting from cinema in religious education, it is hoped that it will be a source for cinema and religious education research in the coming years.

Keywords: Non-Formal religious education, Ideology, Islamophobia, Media, Cinema

ÖZ: Batı toplumlarında ötekine karşı hoşgörüsüzlük tarih boyunca her zaman mevcut olmasına rağmen 11 Eylül 2001'de ABD'deki ikiz kulelere yapılan saldırıdan sonra daha çok gündeme gelmeye başlamıştır. İslamofobi olarak isimlendirilen bu durum İslam ve Müslüman korkusu anlamına gelmekle birlikte, İslam karşıtlığı ve düşmanlığı anlamlarını da içermektedir.

Bu makalenin amacı, yaygın din eğitimi aracı olarak kullanılan sinemanın toplum ve insan üzerindeki etkisini incelemektir. 2000 sonrası Hollywood sinemasında çekilen film ve dizilerle sınırlandırılan çalışmada, veriler İslamofobi bağlamında değerlendirilmeye çalışılmıştır. Sinemanın tercih edilme nedeni, kitlelere kolayca ulaşması, toplumda kalıcı etki ve insanlarda davranış değişiklikleri meydana getirmesidir. Bu yönüyle yaygın eğitim enstrümanlarından biri olarak kabul edilen sinemada artan İslamofobik filmlere karşı din eğitiminden nasıl faydalanılacağı sorusu çalışmanın temel problemini oluşturmaktadır.

Araştırmada kullanılan veriler, İmdb sitesinden 7 ve üzeri puan alan dizi ve filmlerden seçilmiştir. İmdb'nin, oyuncu ve filmleri kategorilerine göre ayırıp puan vermesi, herkese açık bir üyelik sistemine sahip olması gibi nesnel özellikleri sebebiyle tercih edilmiştir. Verilerin, problem ve amaç bakımından sınıflandırılması, özetlenmesi ve belirli bir anlam çıkarılması için içerik analizi yöntemi kullanılmıştır. Çalışma, 2000 sonrası Hollywood filmlerini İslamofobik öğeler bağlamında değerlendiren ve sinemadan din eğitiminde faydalanma metodları hakkında bilgi veren özgün bir çalışma olması nedeniyle ilerleyen yıllarda yapılacak sinema ve din eğitimi araştırmalarına kaynak teşkil edebileceği ümit edilmektedir.

Anahtar Kelimeler: Yaygın din eğitimi, İdeoloji, İslamofobi, Medya, Sinema

¹ Dr. Yalova Üniversitesi, İslami İlimler Fakültesi/ Felsefe ve Din Bilimleri/ Din Eğitimi, osmann@gmail.com, <https://orcid.org/0000-0002-7608-068X>

GENİŞLETİLMİŞ ÖZET

Giriş

İslamofobi; Müslüman ve İslam korkusu anlamına gelmekle birlikte, yabancı karşıtlığı ve düşmanlığı anlamlarını da içermektedir (Türkmen & Özçınar, 2020:1323). Tarihsel, ekonomik ve sosyolojik nedenleri olan İslamofobi, farklı yerlerde yaşayan Müslümanlar üzerinde bir takım psikolojik; yer yer de fiziksel şiddete maruz bırakacak etkiye neden olmaktadır (Karslı, 2013:82).

Tarih boyunca insanlara etki eden görsel ve işitsel araçlar değiştikçe mesajların sunumu da yeni şekiller almıştır. Hitabetin, şiirin diğer görsel ve işitsel sanatların insan üzerindeki etkisi günümüzde çok daha güçlü bir şekilde sinemada bulunmaktadır. Kullanılan kelimelerin yanında müzik ve görüntünün de etkisiyle sinemanın büyüüsü artmaktadır (Yorulmaz, 2010:5).

Eğitim, bireyin davranışlarında, kendi yaşantısı yoluyla, kasıtlı olarak istendik değişimler meydana getirme süreci (S. Ertürk, 1972:79) olarak tanımlanmaktadır. Eğitim, belli bir otorite tarafından sistematik olarak verildiğinde örgün eğitim, insanların kişisel gereksinim ve ilgilerine göre okudukları, gezdikleri, gördükleri ve izledikleri her şey sonucunda dış dünyayla yaptıkları bilgi alışverişi de yaygın eğitim kapsamında değerlendirilmektedir (S. Ertürk, 1972:79). Din eğitimi salt bilgiye dayanan bir süreç olmayıp bilgiler öğretilirken dini bir davranış ve tutum kazandırılması hedeflenmektedir.

Yöntem

Araştırmada kullanılan veriler İnternet Movie Data Base (IMDB) sitesinden 7 ve üzeri puan alan dizi ve filmler alınmıştır. 7 puan ve üstü filmler Top 250 listesine girebildiği için uygun görülmüştür. Filmlerin incelenmesinde sözel, yazılı ya da görsel verilerin, problem ve amaç bakımından sınıflandırılması, özetlenmesi, ölçülmesi ve yorumlanması için içerik analizi yöntemi kullanılmıştır.

Bulgular ve tartışma

2000 yılına kadar çekilen ve içinde Müslüman karakterler barındıran Hollywood filmlerinde birçok olumlu tiplene yer almaktayken, günümüzde Müslümanlar çoğunlukla, barbar ve terörist olarak gösterilmeye başlanmıştır. Pearl Harbor Baskını'nı gerçekleştiren Japonlar hakkında yüzlerce film yapılmasına rağmen, Japonların dini olan Şintoizm'in hedef alındığı hiçbir film yapılmamıştır. Buna rağmen 11 Eylül'den sonra İslamofobi neticesinde bu terör eylemini gerçekleştirenler yerine, tüm Müslümanlar suçlu ilan edilmiştir.

Bu bağlamda 'güncel öteki' olarak topluma sunulan İslamofobi, sinemanın görsel diliyle desteklenmektedir. Hollywood Sineması, ontolojik tarihi boyunca ABD ideolojisine uygun filmlerle ötekileştirme üzerinden kimlik inşa etmiş, topluma ötekinin kim olduğunu sinema aracılığıyla sürekli hatırlatmıştır. Öteki kavramı sinemada kronolojik olarak Nazi Almanya'sı, Sovyetler Birliği ve İslam sıralamasıyla karşımıza çıkmaktadır. Bu bağlamda 'güncel öteki' olarak topluma sunulan İslamofobi, sinemanın görsel diliyle desteklenmektedir. Söz konusu filmlerde Müslümanların her türlü dış görünüşü ve yerel özellikleri terör ve şiddetle bağdaştırılmaktadır. Örneğin çoğunlukla, Müslümanlar silahlı, sakallı, öfkeli, esmer tenli ve yerel kıyafetlidir.

Bütünün bir parçasını oluşturan Müslümanların tehdit olarak algılanması veya tarafların bu sebeple tedirgin bir hayat yaşaması, insan haklarının sıklıkla konuşulduğu günümüzün önemli sorunlarından biridir. Bilgisizlik ya da siyasal amaçlarla gerçekleştirilen şiddet eylemlerinin İslam'la bağdaştırılması Müslümanların dünyanın değişik bölgelerinde geniş bir topluluk tarafından tehdit unsuru olarak algılanmasının nedenlerini araştırmak, kaygı ve korkuları gidermeye çalışmak, öncelikli olarak din eğitimcisinin görevidir. Din eğitimcisinin aynı zamanda İslam korkusunun yaşandığı yerlerde doğru bilgilendirme ve insanlara güven telkin etme gibi bir sorumluluğu da vardır.

Gayrimüslim olarak tanımladığımız toplumların, Müslüman ve İslam hakkında yeterince bilgi sahibi olmamaları İslamofobinin en önemli sebeplerinden biridir. Yabancı ülkelerdeki Müslümanların yaşadıkları ülkelerde vatandaşlık elde etmeleri, ülkenin kendi nüfuslarının azalması ya da yaşlanması sonucunda Müslümanlar karşısında azınlık durumuna düşme kaygısı da korkuları tetiklemektedir (Türkmen & Özçınar, 2020: 1324.)

Homeland (Vatan): 2011 yılında başlayan dizi 2020 yılına kadar 9 sezon çekilmiştir. Irkçılık ve İslamofobi üzerine çekilen dizi (imdb.com, 25.01.2022) Körfez Savaşı'nda kaybolan ve sekiz yıl kendisinden haber alınamayıp öldü sanılan deniz subayının tesadüf süsü verilmiş bulunma olayından sonra yaşadıklarını konu almaktadır.

24: 11 Eylül saldırılarından sonra Amerikan derin devletinin Hollywood'a sipariş ettiği yüksek bütçeli filmlerdendir. İmdb puanı 8,4 olan dizide (imdb.com, 05.01.2022) FBI ajanı Jack Bauer'in reel zamanlı 24 saatte başından geçen hikâyesi 10 sezonda anlatılmaktadır

Not Without My Daughter (Kızım Olmadan Asla): 1991 yılında çekilmiş olmasına rağmen İslamofobinin tohumları bu filmle atılmaya başlanmış, özellikle İslamiyet'teki aile yaşantısının modern yaşamla bağdaşmadığı vurgusu yapılmıştır (imdb.com, 03.01.2022).

Gayrimüslim olarak tanımladığımız toplumların, Müslüman ve İslam hakkında yeterince bilgi sahibi olmamaları İslamofobinin en önemli sebeplerinden biridir. Yabancı ülkelerdeki Müslümanların yaşadıkları ülkelerde vatandaşlık elde etmeleri, ülkenin kendi nüfuslarının azalması ya da yaşlanması sonucunda Müslümanlar karşısında azınlık durumuna düşme kaygısı da korkuları tetiklemektedir (Yılmaz, 2012: 174).

Sonuç ve öneriler

Güzel davranışlara yer veren, olumsuz davranışların sonuçlarını ortaya koyan filmler insanları iyi davranmaya sevk etmektedir. Sinema yönetmenin ve senaristin ideolojisi doğrultusunda şekil alan ve bu ideoloji doğrultusunda tavrını ortaya koyan bir sanattır. Dolayısıyla sinemayı eğitimde özellikle de din eğitimine yardımcı bir araç olarak kullanmak mümkündür.

Örgün eğitim kurumlarında İslam dini eğitimi verilirken yumuşak bir üslup tercih edilmelidir. Dini bir bilgi öğretilmeye dini bir tutum ve davranış kazandırılmaya çalışılırken kucaklayıcı bir yöntem seçilmeli ve kolaylaştırma yolu tercih edilmelidir. Din eğitiminin İslamofobik refleksleri tetiklememesi ya da toplumlarda var olan tepkiyi yumuşatacak tipte olması gerekmektedir. Otantik, doktriner ya da dindarlık merkezli din eğitimi yerine din hakkında öğrenme modeline geçilerek non-confessional bir eğitim anlayışı tercih edilmelidir. Derslerde bizden olmayana karşı ifade biçimimizin yumuşak olması, demokratik ve evrensel değerler çerçevesinde olacağının altı çizilmelidir. Örgün öğretim kurumlarında barış eğitimi verilerek çok kültürlülüğün önemi küçük yaşlardan itibaren Müslümanlara verilmelidir. Din eğitimi felsefesinin çoğulcu toplumlarda yeniden kurgulanarak İslam'a karşı oluşan algıyı etkisizleştiren tarzda eğitim verilmesi gerekmektedir.

İrşad ve tebliğ filmleri adı verilen filmler sayesinde sinema bir din eğitimi aracına dönüşebilmektedir. İrşad filmleri, mesajı açıktan vererek din mensuplarını bilgilendiren, eğitim filmleri ise didaktik bir üslup kullanılan, bilgilendirme amacıyla çekilen, dinlerin emir ve yasaklarını ana hatlarıyla anlatan filmlerdir. Tebliğ filmleri ise dini söylemlerin mecazlarla anlatıldığı filmlerdir. Son yıllarda tarihimize dair yapılan filmler, insanların ilgisini çekmekte, tarihimizi ve dinimizi öğrenmeye sevk etmektedir. Türk yapımı diziler Rusya, Hindistan, Çin, Avrupa, Kuzey ve Güney Amerika'da milyonlarca izleyiciye ulaşmaktadır. Bu dizilerde sadece din olgusunun değil, İslam kültür dünyasının içinde olan bütün değerlerin hiçbir ideolojinin etkisi altına girmeden olduğu gibi yansıtılması durumunda, İslam'ın, belirli kesimlerin propaganda aleti olmaktan çıktığı ve insanlığın değerlerini yansıtan gerçek bir aracıya dönüşeceği görülecektir. Bu dizilerin, İslamı karalama tutumuna karşı koymak ve ön yargıları en aza indirmek gibi bir misyonu da yerine getirmesi gerekmektedir. Bunun için yurtdışına pazarlanan film ya da diziler devlet destekli olmalı ve dizilerde İslamofobi algısını en aza indirgeyecek mesajlar verilmelidir.

Introduction

Although prejudice against others has always existed in Western societies throughout history, it became more visible after the attack on the Twin Towers on September 11. Islamophobia: Although it means fear of Muslims and Islam, it also includes the meanings of anti-foreigner and hostility (Türkmen and Özçınar, 2020: 1323). Although there is no clear consensus on its definition and conceptualization, Islamophobia, which is formed by the combination of the words Islam and phobia, is also used as a concept that characterizes a global phenomenon (TDK, 2005: 983). It is the fear of Islam and Muslims, even though it is not based on any reality and expresses the instinct of fear and escape. Islamophobia: Although it means fear of Muslims and Islam, it also includes the meanings of anti-foreigner and hostility (Türkmen and Özçınar, 2020:1324). Islamophobia, which has historical, economic, and sociological reasons, has psychological effects on Muslims living in different places; sometimes, it causes physical violence (Karlı, 2013: 82). After the September 11 attacks, an increase was observed in public and private institutions' acts of oppression and violence against Islam, and even those suggesting that an atomic bomb be dropped on Mecca to punish Muslims appeared (Göknel, 2015: 27).

The American obsession with national security seems to have increased again on September 11, 2001, 60 years after the 1941 Japanese attack on Pearl Harbor. With this attack, Americans' sense of invincibility was hit for the second time, which eventually triggered Islamophobic concerns in the US and western society (Büyükgebiz, 2016: 234). Islamophobia continued to rise with the actions of March 11, 2004, in Madrid and July 7, 2005, in London, undertaken by the terrorist organization al-Qaeda. Furthermore, discrimination against Islam and Muslims in Europe increased with the attacks on Charlie Hebdo on January 7, 2015, in Paris on November 13, 2015, in Brussels on March 22, 2019, and in Nice on July 14, 2019. These attacks reinforced the pre-existing prejudices and escalated the opposition (Türkmen and Özçınar, 2020: 1327).

As the visual and auditory tools that affect people throughout history have changed, the presentation of religious messages has also taken on new forms and been effectively transferred to people. Prophet Muhammad emphasized the importance of poetry and oratory in influencing people at that time by saying, "There is magic in eloquence" (Tirmizî, 1975: 2848). He emphasized the importance of poetry and rhetoric, which were the most critical factors in influencing the people of his time. With the help of poets Hassan bin Sabit and Hatib Sabit bin Kays, the Temim tribe's conversion to Islam was thanks to poetry and oratory, which were considered the most influential media of the time. In the following years, miniature, marbling, calligraphy, and illumination arts were used along with poetry and oratory in the transmission of religious messages in the Islamic world (Yorulmaz, 2010: 5).

The impact of oratory, poetry, and other visual and auditory arts on people is now even more powerful in cinema. The magic of cinema is enhanced by the effects of music and visuals, as well as the words used. Cinema, known as the seventh art, aims to entertain and inform people while playing a decisive role in shaping the lives of societies and influencing their lifestyles today (Yorulmaz, 2010: 6).

The subject of religion has also had an essential place in the cinema industry, where films are made on every subject related to human beings. The power of cinema in promoting the subject of religions and their members as good or bad cannot be denied. The role of cinema in increasing Islamophobia in recent years is huge (Ünal, 2015: 576). Cinema, which has the power to directly or indirectly affect people in all areas of life, has also had a close and complex relationship with religious phenomena. This relationship has continued from films that touch on subjects such as faith, angels, jinn, and the spirit world, films that advocate the unnecessary news of religion, productions that heavily criticize the church, and films that establish a new religion. The year 2001 witnessed the emergence of a religion called 'jediism' in the continent of Australia and England, which call themselves "Peace Warriors" (Ünal, 2015: 572). Over time, the number of followers of this religion reached 20,000, and they even built a temple in Canada, which they called the "Altar of Yoda." In the movie "The Passion of Christ" (imdb.com, 02.01.2022), in which the last twelve hours of Jesus Christ are told according to the Bible teaching, Mel Gibson, who is known for his devotion to Opus Dei in the 2000s, how cinema can serve an existing religion instead of creating a new religion. It is interesting to show. The fact that the movie theatres where it is screened are filled by the Catholic community, hymns are sung during the movie, and the movie is watched with tears reinforced the understanding of cinema that aims to glorify the existing religion instead of the cinema that creates religion. Society has also declared the director or

actor a saint in such films and rewarded the filmmaker with box office records (Yel, 2000: 159). Another religious blockbuster is Cecil B. De Mille's *The Ten Commandments*. The movie is about Moses taking the Jews out of Egypt to the Promised Land. The film's first shot was published in 1923 and is considered one of the most successful films of the silent cinema era. The film was reshot in 1956 and is still broadcast on TV. Examples of other blockbuster religious films are *The King of Kings* (1927), *The Sign of the Cross* (1932), *Samson and Dalila* (1949), *The Traveler of the Same Way* (1944), *The Bells of St. Mary* (1945), *Ben Hur* (1959), *Spartacus* (1960), *The Devil* (1973), and *The Da Vinci Code* (2006) (Yorulmaz, Blizek, 2014:192).

The concept of education, which is defined as the process of deliberately creating desired changes in an individual's behavior through his or her own life (Ertürk, 2004:79), means that when given systematically by a specific authority, formal education is what people read, travel, see and do according to their personal needs and interests. The information exchange they make with the outside world due to everything they watch is also considered within the scope of non-formal education (S. Ertürk, 1972:79).

Education can also be considered a tool that contributes significantly to the individual's socialization process. However, it would be more accurate to understand socialization as an active interaction between the individual and his or her upbringing rather than a passive, one-way effect on the individual's structure. Although formal education practices show some differences between different levels, they basically aim to help individuals acquire both individual and social qualities. The idea that individual development is directly reflected in social life makes this goal even more important (Ural, 2012: 12). Non-formal education is defined as a form of education that provides educational opportunities to individuals who have left the formal education system or who have not been able to benefit from formal education opportunities. Non-formal education is a concept that covers lifelong learning environments, and this type of education can be realized at any time depending on different educational environments and tools (Berberoğlu, Uygun, 2013: 33). The process of becoming part of the group or society into which one is born is called socialization, and education has an important place in this process. Every society, large or small, traditional or modern, expects its members to contribute to this process as much as possible. Especially in the modern world, formal and non-formal education, which have gained an institutionalized and organized structure, have primarily undertaken the task of raising individuals with qualifications appropriate to the needs of society. For this reason, the quality of education provided in formal and non-formal education institutions in the modern world has a different importance than the education provided within the scope of non-formal education. The quality, form, duration, etc. of the education provided varies from society to society and from period to period. Especially as social institutions and concepts change, the institution and concept of education, like other institutions, also change and are reshaped according to changing conditions. For example, in the process of rapid social change, especially since the second half of the 20th century, the methods and tools used in formal and non-formal education have also changed, and new approaches have emerged in accordance with the conditions of the period. One of the most important changes that emerged in this period was the prominence of images and visuality. In this process, images and visuals started to have an important place in education, especially in formal education (Kurttaş, 2021: 222). In today's world, visual media tools, particularly cinema, play a significant role in shaping individuals' relationships with the external world. Research indicates that the intensity of their usage can generate both short-term, momentary emotional responses and long-term effects that have the potential to alter individuals' perspectives on life.

Literature review

The concept of education includes all activities carried out to transfer the knowledge and behaviors determined by educational policies in a desired manner and to develop widely accepted perspectives in society, as well as all activities that provide individuals with new knowledge, behaviors, or understanding without being directed by authority. This second definition of education is called non-formal education. However, when the educational literature in our country is examined, it is understood that there are basically two different views on non-formal religious education. According to the first view, non-formal education encompasses all information exchanges with the outside world, regardless of location. According to the second view, it includes all regular educational activities carried out outside

of any educational institution. (Furat, 2010: 55–56). In terms of our subject, what is meant by non-formal education is the first type of educational activity. Therefore, movies and TV series broadcasted in cinemas or on television are considered in the context of non-formal religious education. Religious education is not only a process based on knowledge; it also aims to teach knowledge and develop religious attitudes and behaviors. In addition to classical teaching methods, religious educators should find new ways of teaching that will attract the interest of their interlocutors. Films and series broadcasted on cinema and television are effective means of communication that can reach a wide audience today. Films and series about religion and religious issues broadcast on these platforms have become potential tools for religious education. They offer viewers a new perspective on understanding religious values, beliefs, and practices. Different aspects of religion and religious practices can be explained through the topics covered. However, misrepresentation of religious themes or characters hinders the ability to critically evaluate the content of different religions.

In America and Europe, many research centers affiliated with universities have been established for films and TV series, which are one of the methods of religious education, and articles on cinema and religion have been published in master's, doctoral, and academic journals. Courses on the subject are given in universities, and ways of utilizing movies in religious education are being researched (Yorulmaz, 2010: 9). Based on this explanation, the research aims to examine cinema's human and social behaviors, which are used as a non-formal religious education tool. This study aims to examine the effects of the movies and TV series shot in Hollywood cinema after 2000, taken as a sample, in the context of Islamophobia, to interpret how society understands them, and to explain the ways of removing the damage that cinema has left in the minds of people. The first studies on cinema and religious education in our country were made in 1977. Today, 21 books have been written in this field. The first thesis was in 1986, and until 2022, 34 master's and 15 doctoral studies were carried out in the fields of cinema and religion. These studies emphasize religious themes and typologies, and document analysis and literature review methods are primarily used. Although studies in the fields of cinema and religion are concentrated in certain universities and departments, the articles written are generally written by young academicians (Yorulmaz, 2013:11). This study evaluates post-2000s Hollywood films in the context of Islamophobic elements. Since it is an original study that provides information about the methods of benefiting from cinema in religious education, it is hoped that it will be a source for cinema and religious education research in the coming years.

Methodology

The data used in the research consists of TV series and movies with a score of 7 or higher from the Internet Movie Database (IMDB). IMDB divides actors and movies according to their categories and gives points. It has been preferred because it is a membership system open to everyone and reaches a broad audience. Films from different parts of the world are given 10 points as the upper limit on IMDB, which is the most preferred site for movie lovers. Therefore, films with a score of 7 and above were deemed appropriate as they were included in the Top 250 list. The content analysis method was used to classify, summarize, measure, and interpret verbal, written, or visual data in terms of problem and purpose. This study is also among the studies that do not require ethics committee permission because it is based on document review.

Findings and discussion

Perception of religion in Hollywood cinema

The first public film screening was made on December 28, 1895, at the Grand Cafe in Paris by the Lumiere brothers. The first movie about Jesus was shot in 1898, about three years later (Yorulmaz, 2015:67). Based on this information, the interest in religious subjects in the cinema, even in its infancy, has continued to increase until today. Thousands of films have taken their place in the history of cinema, in which harmful and favorable comments were made on different religions, such as Islam, Christianity, Judaism, Buddhism, and Hinduism, and on the themes of these religions.

After World War II, Europe lost its colonial power politically, and America rose to a supranational position, interfering with the politics of every part of the world. While America's interventionist world policy led to the formation of opposing voices in many countries, the new balances in the world began

to move into economic and cultural fields; Art products have become a fundamental element in cultural diffusion policies (Gökdemir, Kurtoğlu, 2015:49).

In the first years, American cinema could not expand abroad due to its vast domestic market, and French films dominated the world market. After World War II, the film industry collapsed in Europe, and Hollywood cinema strengthened its power as the biggest supplier of movie theaters with expensive productions (Yorulmaz, 2010:11). Realizing the effect of cinema on people and society, Hollywood cinema has transformed into political, religious, ethnic, etc. cinema and started to be used in propaganda activities. (Yetişkin, 2014:102).

In the early years of American cinema, there were good films such as *The Arab* (1915), *Cleopatra* (1917), *Salome* (1918), *An Arabian Knight* (1920), and *The Shiek* (1921) (Türkmen & Özçınar, 2020:1328). The Washington-Hollywood strategic partnership, which started in 1942 when President Franklin Roosevelt ordered films from directors such as Frank Capra and John Ford, continues today as a close relationship. The production of Korean, Russian, Vietnamese, and Muslim enemies in Hollywood movies provides a legitimate basis for the US policy against these countries (Yorulmaz, 2017:67). In the last quarter of the 20th century, with the disintegration of the USSR, a new necessity for others emerged.

While many positive characters in Hollywood movies were shot until 2000 and contained Muslim characters, today, Muslims are mainly shown as barbarians and terrorists. The fact that the attacker in Oliver Stone's *World Trade Center* (2006) movie acts with religious rhetoric after September 11 emphasizes that the perpetrator is a Muslim, although there is no concrete evidence. In Ben Affleck's film *Argo* (2012), Muslims are depicted as savage, barbaric, and murderous people by the nature of their religion (Demir & Aşan, 2014:746). In Kathryn Bigelow's *Zero Dark Thirty* (2012), the eerie groups appear to represent an entire Islamic population. After realizing that the open propaganda garnered reactions, messages started to be given with subliminal messages and sub-texts (Çelik, 2000:115). When people's subconscious minds are repeatedly given the ideas and symbols that Muslims and Islam are bad, they inevitably become receptive, affected, and begin to fear Muslims and Islam.

In Western societies, the increasing number of Muslims in their countries and the concern that they will become a minority against Muslims in their own countries and lose their dominance constitute the political reasons for Islamophobia (Z. Özkan, Samur, 2017:307). This situation is also used as a propaganda tool by far-right parties. The fact that Muslims are victorious and seek their rights in social life was perceived as a religious, political, and economic threat by the indigenous people of Europe and the USA, which triggered Islamophobic behaviors (Tahincioğlu, 2020:286).

Examples of TV series and movies containing Islamophobia

Throughout its ontological history, Hollywood cinema has built an identity through othering with films in line with US ideology, constantly reminding society that the other is through cinema. The concept of the other appears in the cinema in chronological order: Nazi Germany, the Soviet Union, and Islam. In this context, Islamophobia, which is presented to society as the 'contemporary other,' is supported by the visual language of cinema. All kinds of external appearances and local characteristics of Muslims are associated with terrorism and violence in the said films. For example, for the most part, these Muslims are armed, bearded, angry, dark-skinned, and dressed locally. In more specific scenes, there are images of Muslims praying with their weapons, blending the sounds of the call to prayer, and images of explosions and beheadings of Muslims as if they were religious rituals (Türkmen, Özçınar, 2020:1329). Within the scope of the study, Hollywood movies and TV series produced after September 11 containing Islamophobic elements were tried to be determined, and Islamophobic views were evaluated with audio-visual codes.

Examples of TV series

- ***Homeland***: The series, which started in 2011, was shot for nine seasons until 2020. The TV series is about racism and Islamophobia, and the experiences of a naval officer who disappeared during the Gulf War and was thought to have died for eight years after he was not heard from were given the appearance of coincidence and were given a score of 8.4 on IMDb (imdb.com, January 25, 2022). It is a series that tells the audience about the struggle against a community that does not hesitate to use

biological or chemical weapons in the style of action and drama. It conveys that it is necessary to be at least as cruel as them.

- **24:** It is one of the high-budget films ordered by the deep American state for Hollywood after the September 11 attacks. The story of FBI agent Jack Bauer, who has been through 24 hours in real-time, is told in 10 seasons of the series (imdb.com, 05.01.2022). With an IMDB score of 8.4 in the first six seasons, Muslims were shown as those who smuggled biological or nuclear weapons into America; it was explained that they were terrorists and barbarians. It was emphasized that everyone should be watched for security purposes. For the safety of American citizens, members of these Islamic organizations could be killed without discrimination based on guilt or innocence.

Examples of movies

Not Without My Daughter: Although it was shot in 1991, the seeds of Islamophobia began to be planted with this film (imdb.com, 03.01.2022). It was emphasized that family life in Islam is incompatible with modern life. The film, which deals with the transformation of the doctor, whose life and view of the world are universal due to the pressure of Islamic life, environment, and family, emphasizes that women do not have the right to live in the Sharia order; it is making black propaganda by stating that girls are also subjected to compulsory religious education without considering their psychology and that irreparable wounds are inflicted.

- ***Unthinkable:*** Directed by Gregor Jordan in 2010, the movie got 7.1 points from IMDB (imdb.com, January 20, 2022). In the film, which tells about the transformation of an American military citizen after he converted to Islam, the torture done for the safety of American citizens is discussed. The film gives the message that there should be no limit to the torture to prevent the detonation of nuclear bombs in different states, to make the bomb disposal expert who converted to Islam speak, and that it is necessary to be at least as bad as them for the safety of the American people.
- ***The Hurt Locker:*** The film, shot by Kathryn Bigelow in 2008, received a score of 7.5 from Imdb (imdb.com, January 19, 2022). The film tells the story of the experiences of a bomb disposal team serving in Iraq during their mission. All local people are portrayed as potential threats, and the focus is on the possibility that any local can turn out to be a terrorist.
- ***Black Hawk Down:*** The film, directed by Ridley Scott in 2001, received a score of 7.7 from Imdb (imdb.com, January 21, 2022). The film is based on a real event and tells the story of an operation organized by American soldiers to capture a few soldiers loyal to Mogadishu leader Mohamed Farrah Aidid in Somalia. Like an Islamophobic film after September 11th, viewers are directed to think that the Islamic geography is a backward place that needs intervention, similar to the one in the film, and that Muslims are prone to terror and violence.
- ***The Innocence of Muslims:*** The film sparked bloody protests in the Islamic world and was written and directed by Nakoula Basseley Nakoula, an American citizen but a Coptic Christian of Egyptian descent. The movie begins with the claim that "We are revealing the truth about Mohammad" and lists a series of insults, The US ambassador to Libya-Benghazi was killed when the protests got out of control after the 13-minute YouTube trailer was broadcast, in which Mohammed was portrayed as a womanizer and Muslims as bandits. The film was not released due to the reactions.
- ***United 93:*** Written and directed by Paul Greengrass, the film was released in 2006. The film, which has a high score of 7.6 on IMDB, is based on the supposed events of the people on United Airlines Flight 93, which hijackers hijacked during the September 11 attacks (imdb.com, 10.01.2022). In the movie, it is tried to explain that there is an ideology in the religion of Islam that orders terrorism, as if terrorists recite the Qur'an, pray, and say Takbir while hurting the people on the plane, with the language of cinema.
- ***The Road to Guantanamo:*** Directed by Michael Winterbottom and Mat Whitecross, the movie was released in 2006 and scored 7.5 on IMDB (imdb.com, January 8, 2022). The film tells the story of three young Muslims, British citizens of Pakistani descent, who, after visiting their hometown, are treated as potential terrorists despite the lack of any evidence.
- ***Lone Survivor:*** The film, shot by Peter Berg in 2013, is about the Red Wings operation to capture Taliban leader Ahmed Shah. The film, which has an Imdb score of 7.5 (imdb.com, January 24, 2022), uses the concept of "haji" as the enemy again and gives the message that "the more 'hajis' are eliminated, the better.

- **The Stoning of Soraya:** The film, directed by Cyrus Nowrasteh and released in 2008, was given 8 points by IMDb (imdb.com, January 15, 2022). It is a film about the place of women in Iran's social and cultural life. The story of stoning at the end of the trap set for Soraya is handled in the narrative about the place of women in society and how the punishment policy is in the life they accept as Islamic.
- **Zero Dark Thirty:** The Film, shot by Kathryn Bigelow and released in 2012, was given 7.4 points by IMDb (imdb.com, 2012). The movie is about the most extensive search in history. In the film, the story of Osama Bin Laden's capture is told with great national pride and American military propaganda; subliminal messages are sent with the scenes of the Middle East geography and the low quality of life of the people living in that geography.
- **Boys of Abu Gharib:** The movie, shot by Luke Moran in 2014, got a score of 7.0 on IMDb (imdb.com, January 30, 2022). It is a film that biasedly explains what the attack on America brought the soldiers to and tries to alleviate the torture inflicted on Muslims in Iraq.
- **American Sniper:** The Movie, shot by Clint Eastwood in 2014, got 7.3 points from IMDb (imdb.com, 05.02.2022). The film emphasizes that Muslims can use children as shields even in wartime and that American soldiers refrain from killing children in that environment. The necessity of the new army system in the United States is explained.

House of Sand and Fog (2003), True Lies (1994), Aladdin (1992), Executive Decision (1996), East is East (1999), The Siege (1998), and Raiders of the Lost Ark (1981), which were not entirely built on the theme of Islamophobia before the September 11 attack, but again in these films Islamophobic messages are sent from time to time.

Islamophobia has manifested itself in discourse, TV series, movies, games, and cartoons. Although in recent years' animation films, villains are always portrayed as dark-skinned and bearded, regardless of their origin, it is seen that the protagonists speak English with an American accent. With these small subliminal messages given in the games played by children and adolescents and in the cartoons they watch, subliminal suggestions are made, and people exposed to these suggestions are brought up as enemies of Islam.

Islamophobia and religious education

The feeling of fear and anxiety against Muslims, which has been created in recent years because their existence and future are under threat, is now expressed with the concept of Islamophobia. Although the religion of Islam contains messages aimed at ensuring peace, tranquility, and security between people and societies, violent acts carried out by some marginalized groups with Muslim identity in Islamic countries or the outside world have led to the dissemination of the false image that Islam is a religion of violence and extremism, which causes Islam to be associated with terrorism (Yılmaz, 2012:169).

Religion plays a fundamental role in human psychological, individual, and social development. The main purpose of all religions is to make it possible for mankind to achieve lasting peace. If this peace is accepted as an inevitable and fundamental element not only in a society but also at the international level, only then will it be possible to establish an atmosphere of peace, love, and brotherhood in society and between countries. Islam is centered on peace as the most fundamental principle. Violence, as it is also defined as behavior that disturbs peace and brute force that violates social rules, is actually a sign of helplessness and a lack of conscience (Şimşek, Qadoos, 2020: 27). It is a fact that the recent worldwide discussions on the relationship between religion and violence have focused especially on Islam and Muslims. In the West, since the end of the so-called "cold war" between the Western powers in general, they have brought the Islamic world to the forefront in the concept of the enemy in order to protect their own interests and the continuation of their hegemony in the world and have built their policies on this. In this policy, which social scientists such as Samuel Huntington and Bernard Lewis expressed on a theoretical basis, the most prominent element that threatens the West and Western civilization is Muslims and the perception of Islamic civilization (Gündüz, 2016: 15). From the perspective of Islamic law, provisions requiring the use of physical force can only be applied under public guardianship within an institutional structure and a specific legal procedure. Today, some individuals and groups tend to promote violence in the absence of public authority on the basis of provisions in religious texts on the use of force. However, citing certain verses and hadiths does not

justify associating this violence with religion. The main source of such problems is the lack of consistent interpretation of religious texts and their treatment in a manner consistent with the fundamental purposes of religion.

Associating ignorance or acts of violence with political motives with Islam, religious educators primarily have to investigate why Muslims are perceived as a threat by a large community in different parts of the world and try to eliminate concerns and fears. The religious educator also has a responsibility to provide accurate information and instill confidence in people in places with a fear of Islam (Apaydın, 2018: 132). Islam is a religion that seeks the good of all humanity and provides guidance for its righteousness and well-being. This is because Islam aims to create a non-violent individual and society by presenting a perfect and sound vision of human well-being, justice, peace, and reconciliation. Indeed, Allah says in verses 9 and 10 of Surat al-Hujurat: "If two groups of believers fight against each other, reconcile them. If one of them transgresses against the other, fight against the transgressor until he returns to the command of Allah. And if he returns (to Allah's command), then settle their differences with justice and deal justly with them. Allah loves those who do justice. The believers are only brothers. So set things right between your brothers. And beware of disobeying Allah so that you may be shown mercy." In Islamic law, peace is essential, not war and violence. In the 90th verse of Surah al-Nisa, Allah Almighty states: "So if they leave you and withdraw and do not fight you and offer you peace, Allah will not allow you to attack them." And in verse 8 of Surat al-Mumtehineh, "Allah does not forbid you from doing good to those who have not fought you in religion, nor expelled you from your homes, and from treating them fairly. Verily, Allah loves those who act justly." Islam's basic attitude in international relations is based on the principles of justice, morality, and fidelity to the covenant. As a matter of fact, the Prophet's nostalgic remembrance of the Treaty of Hilf al-fudūl shows the importance he attached to taking steps that would contribute to peace in inter-communal relations.

The fact that non-Muslim societies do not have enough information about Muslims and Islam is among the main causes of Islamophobia. In addition, the fear that Muslims in foreign countries will become a minority due to the acquisition of citizenship in those countries and the decrease or aging of the country's population also triggers fears (Yılmaz, 2012: 174). When conscious propaganda activities against Muslims are added to these fears, Islamophobia tends to increase worldwide. Today, some marginalized Muslims think that there should be a constant war against non-Muslims by evaluating some verses with a prejudiced approach. This form of expression and fanaticism, which despises all non-Muslims and sees no harm in killing them, is one of the starting points of Islamophobia. The number of groups using this form of expression is very small compared to the general population (Yılmaz, 2012: 181).

The phenomenon of Islamophobia in contemporary society can be partly attributed to the actions and beliefs of some marginalized individuals and groups within the Muslim community. These individuals may adopt a biased approach when evaluating certain verses and conclude that a constant state of conflict with non-Muslims is necessary. This mindset, characterized by contempt for non-Muslims and a desire to harm them, coupled with fanaticism, serves as a contributing factor to the spread of Islamophobia. To prevent this perception, it is important to emphasize through both formal and non-formal education that no individual has the right to harm another unless there is a legitimate threat to thought, life, bodily autonomy, or property. It should also be emphasized that taking an innocent life is tantamount to taking the life of all humanity (Sarıgül, 2020: 1587).

It is imperative to adopt a gentle and nuanced approach when providing religious education in formal educational institutions. The transmission of religious knowledge and the development of religious attitudes and behaviors should be facilitated through the use of pedagogical methods that prioritize understanding and comprehension. It is crucial that religious education does not provoke Islamophobic reactions or dampen societal responses to issues of concern. Rather than adopting a doctrinaire or religion-centered approach to religious education, an approach that emphasizes learning about religion more broadly is preferable. It is important to underline that the way we express ourselves towards those who do not share our faith should be characterized by civility and respect for democratic and universal values. The importance of multiculturalism and peace education in formal education institutions should be emphasized. The philosophy of religious education in pluralistic societies should be restructured to provide an education that serves to neutralize negative perceptions of Islam.

It is crucial to emphasize that the family represents the primary institution for non-formal religious education, as education begins first and foremost within the family unit. However, research indicates that education received solely within the family may not be sufficient in shaping an individual's character and instilling values. As such, it is necessary to consider other forms of education that may be more effective in achieving these goals. For example, formal education within schools and other institutions can play a significant role in providing a well-rounded and comprehensive education that addresses not only academic subjects but also moral and ethical values. Additionally, community-based education initiatives can offer valuable opportunities for individuals to learn and grow in a supportive and inclusive environment. It is evident that religious groups or communities that have maintained their influence since the time when religious education was banned or restricted can play a significant role in promoting societal peace, provided they offer appropriate education. In the absence of such education, there is a risk of polarization, marginalization, unrest, and discord. For this reason, it is essential to subject religious groups to rigorous scrutiny in terms of their potential for threat or diversity. Any elements that may pose a threat to social peace must be evaluated from an educational perspective and addressed accordingly. Otherwise, education can lead to polarization, marginalization, turmoil, and disagreements. For this reason, sects should be subjected to severe research in terms of threat or diversity, and the elements that threaten social peace should be evaluated from an educational point of view.

Cinema is widely recognized as a powerful tool for non-formal education, capable of conveying complex ideas and narratives in an accessible and engaging manner. As such, it is not surprising that cinema has attracted increasing interest from academic circles for its potential use in education. However, the use of cinema in education is not without its challenges and complexities. In particular, two main approaches have emerged in relation to the use of cinema in religious education. The first approach involves interpreting films through the lens of religion. This approach seeks to analyze and understand the symbols or subliminal messages within films with the aid of religious knowledge. By doing so, it is possible to gain deeper insights into the themes and narratives presented in films and explore their connections to religious teachings and beliefs. The second approach involves using films to either glorify or criticize religion. This approach allows for the evaluation or critique of religion as a phenomenon as well as religious institutions and clergy. Films can be used to present positive or negative portrayals of religion and to explore its role in society. It is important to note that viewers may have different responses to the portrayal of religion in films. While some may adopt a protective stance regarding the portrayal of their religion or religion in general, others may turn to cinema as a means of deepening their understanding of religion or exploring its criticisms (Yorulmaz, 2015: 13). As such, the use of cinema in religious education must be approached with sensitivity and nuance.

In the fields of cinema and religion, two distinct approaches have emerged. The first approach involves interpreting films through the lens of religion, drawing upon religious knowledge to analyze and better understand the subtexts or symbols within films. For example, in order to decipher the Christian subtexts present in films such as *The Matrix*, *Superman*, *The Terminator*, and *Elysium*, it is necessary to refer to the stories contained within the Bible. Without this religious context, the true narratives of these films may be overlooked, leaving only the action scenes to be appreciated. However, when these films are interpreted using religious knowledge, it becomes clear that characters such as Neo in *The Matrix*, Superman in *Superman*, John Connor in *The Terminator*, and Max in *Elysium* are allusions to Jesus Christ and that these films can be understood as retellings of the life of Jesus. This approach to interpreting films through the lens of religion offers a rich and nuanced perspective on the narratives and themes present within cinema. By drawing upon religious knowledge and traditions, it is possible to gain deeper insights into the ways in which films engage with and reflect upon religious ideas and beliefs. This approach also allows for a more critical engagement with films, as it enables viewers to analyze and evaluate the ways in which religious themes are presented and explored within cinematic narratives. The second main approach in the field of cinema and religion involves using films to evaluate or criticize religion. This approach may involve critiquing the phenomenon of religion itself, specific religious institutions, or religious figures. For example, the film *Kadosh* criticizes certain groups within Orthodox Judaism for their unjust treatment of women and the negative consequences that arise from this. The film *Leap of Faith* exposes those who use religion to defraud people of their money. The film *Mission* depicts the Catholic Church's abandonment of the Guarani people of South America in its

efforts to maintain its political power in Spain. Some films, on the other hand, adopt a positive approach towards religion and offer a different perspective on events. For instance, Robert Duvall's film *The Apostle* portrays the power of preaching and its transformative impact on the lives of those who are reborn. In addition to the two main approaches in the fields of cinema and religion, there are other approaches as well. One such approach involves evaluating films that address religious themes. Numerous studies have been conducted on how religious themes such as the Messiah, Mahdi, Antichrist, Satan, the afterlife, the apocalypse, heaven, hell, God, prophets, saints, fate, and reincarnation are portrayed in films. Researchers are interested in examining whether these themes are consistent with religious texts, their impact on viewers, the overt and covert references to these themes, and issues such as the representation of God and prophets in cinema from an Islamic perspective. Another approach focuses on the representation of specific religions in cinema. How are Christianity, Judaism, Islam, Buddhism, Hinduism, and primitive tribal religions represented in cinema? Which themes, beliefs, and practices of these religions are reflected on the screen? How are followers of these religions represented in cinema? For example, what image do Muslims have in their own national cinemas and in Hollywood? What is the impact of these representations on society? This approach, which seeks to answer such questions, attracts the attention of researchers who specialize in a particular religion. As the impact and importance of cinema on individuals and society are understood more deeply, interest in the fields of cinema and religion is likely to increase further (Yorulmaz, 2015: 77–86). With theologians and communication scholars taking an interest in the field, many different approaches and problem areas are likely to emerge. Cinema and religion will become an even more vibrant and colorful interdisciplinary field in the future.

In Turkey, we can say that we have had a different experience from the rest of the world in terms of cinema. Only a few months after its invention, cinematography was introduced to the Ottoman palace, and a year later the first public screenings were held. Due to its technical similarities with the traditional Karagöz shadow play, cinema was relatively well received by the public. However, after the proclamation of the Republic, negative stereotypes towards Islam and religious people were developed in the films of Muhsin Ertuğrul, the sole director of the single-party government. The representations of treacherous, deceitful, and immoral religious people produced by Ertuğrul were unquestioningly adopted by subsequent directors and persisted in Turkish cinema for many years. A non-derogatory approach towards religion and religious people only became possible with films produced entirely for commercial purposes in the 1960s and 1970s. However, these films were merely commercial exploitation tools due to their numerous factual errors and careless production processes. The first film made by religious people was *Birleşen Yollar* (1970), which was followed by other films of the National Cinema movement (Yenen, 2018: 296-297).

In both America and Europe, research centers have been established in many universities, and academic studies have been conducted to investigate the use of films and TV series in religious education. In Turkey, Kazım Karabekir Pasha was one of the first to advocate the use of cinema in education. Believing that scientific, educational, and industrial films could have a significant impact on broadening the horizons and understanding of schools and the public, Karabekir Pasha considered making a film titled "İbret Yerleri" (Places of İbret), but the project could not be fully realized due to financial constraints (Öztürk, 2005:156). In 1941, the Ministry of National Education purchased 148 reels of educational films from the United States, covering topics such as "World and Man", "Natural Science", "Sports", "Science and Industry", "Little Children", "Actuality" and "Health". These included religious films such as "The Life of Jesus" and "The Coronation of Pope Pi XII (Öztürk, 2005:168).

The production of audio-visual educational materials in our country first started in 1951 with the establishment of the Educational Films Center within the Ministry of National Education. The "Radio Education Unit," which was established in 1962, was transformed into the "Film Radio Graphics Center (FRGM)" in the following years. The center started to provide education with television in the same year as TRT, and the name of the center was changed to "Film-Radio and Television Education Center (FRTEC)." In 1998, FRTEC and the General Directorate of Computer Services and Education were combined under the "General Directorate of Educational Technologies" (GDET). Due to the monotonous environment, the students found the GDET-produced lessons about the DKAB course to be boring and did not pay them any attention (Yorulmaz, 2010:212). In recent years, with the

development of technology in our country, there have been many educational films about DKAB lessons prepared by the Ministry of National Education and the Diyanet, as well as personal studies.

Despite the many interesting aspects of the historical journey of Turkish cinema that deserve academic attention, very few studies have been conducted until the 2000s. This can be attributed to the lack of interest of the faculties of theology in cinema and the faculties of communication in religious issues. Although the number and quality of academic studies have increased since the 2000s, the field has not yet reached its full potential. In order for cinema and religion studies in our country to reach the vitality of the world, theology and communication sub-disciplines will need to be involved in the subject. In addition to the general approaches and topics mentioned above, there are many more that can be studied in our country. These include the use of cinema as a tool for religious and values education, the place of cinema in formal and non-formal religious education, how a film can be interpreted from a Muslim perspective, how Islamic beliefs and practices are reflected or not reflected in cinema, the presence of pre-Islamic and superstitious beliefs in cinema, representations of Allah, heaven, hell, prophets, companions, angels, etc. in films, and the presence of verses and hadiths in film subtexts (Karakaya, 2018: 57–59).

Results and recommendations

Religion has guided humanity throughout history. Therefore, in terms of ensuring the continuity of society, people need to shape their lives according to the religion they believe in and fulfill their religious obligations. Thanks to religion, people can protect themselves and the members of the society they live in from possible threats and reach the intensity of emotion that can enter into the judgment of their conscience. Some groups use these feelings to legitimize their ideology and dominance. Vehicles have changed throughout history. Today, religious beliefs are trying to be accepted by society by reshaping them in an ideological and political framework through cinema, which is one of the communication tools. In the years of its emergence and spread, cinema was not seen as an art but as the entertainment of ordinary people.

In recent years, messages that trigger Islamophobia have been presented to the audience through movies. Although movies and TV series are made to eliminate this perception in world cinema, it is not enough. Films that include good behaviors and reveal the consequences of negative behaviors encourage people to behave well. Cinema is an art that takes shape in line with the ideology of the director and screenwriter and reveals its attitude in line with this ideology. Therefore, it is possible to use cinema as an auxiliary tool in education, especially religious education.

How non-formal religious education will be done through movies or TV series, whether it is an attractive alternative to learning outside of educational institutions, and the fact that the message production process is directed by certain groups have added a new dimension to religious education discussions. Many issues, such as the fact that multiculturalism has become an indispensable part of social life and the belief, development, and transformation of people, which is one of the main goals of religious education, have placed it in a process that can be considered the transformation of the traditional structure of religious education. Visual and audio materials that support learning processes have become an integral part of today's educational processes. Although we do not yet have concrete data on the contribution of these materials to the transformation in question, it is understood that the use of these tools in religious education is inevitable due to the central position of movies and TV series in individual and social life.

Thanks to the films called "Irshad" and "Teblich," cinema can turn into a religious education tool. Irshad films are films that inform members of religion by giving the message openly. Educational films use a didactic style, are shot for informational purposes, and outline the orders and prohibitions of religions. Tabligh films, on the other hand, are films in which religious discourses are narrated with metaphors.

In recent years, films about our history have attracted people's attention and encouraged them to learn about our history and religion. Turkish-made TV serials reach millions of viewers in Russia, India, China, Europe, and North and South America. In these TV series, if not only the phenomenon of religion but also all the values in the Islamic cultural world are reflected as they are without being influenced by

any ideology, it will be seen that Islam will cease to be a propaganda tool for specific segments and will turn into a fundamental tool that reflects the values of humanity. These series should also fulfill the mission of countering the defamation of Islam and minimizing prejudices. For this reason, movies or TV series that are marketed abroad should be supported by the state, and messages should be given to minimize the perception of Islamophobia. A national policy on this issue should be determined. It should be emphasized that Islam has no connection with the religion described after September 11 and is not the same as DAESH.

Man is human everywhere and in every situation. In addition to education in schools, it is possible to prevent western society from misguiding Islam with movies and TV series that deal with the real Islam and Muslim life, as opposed to prejudiced anti-Islamic films. All cameras have lenses. It is essential to know in whose hands the camera is used in line with which ideology. Cinema is a tool that has the power of repair and construction in proportion to its power of destruction. The power of the cinema can only repair the destruction caused by the cinema.

References

- Apaydın, H. Y. (2018). *Din ve fıkah yazıları*. Hacıvevîzade İlim ve Kültür Vakfı Yayınları.
- Berberoğlu, E. O. ve Uygun, S. (2013). Sınıfdışı eğitimin dünyadaki ve Türkiye'deki gelişim durumunun örgün ve yaygın eğitim kapsamında incelenmesi. *Mersin Üniversitesi Eğitim Fakültesi Dergisi*, 9(2), 2-32.
- Büyükgebiz, M. (2016). How the enemy has changed: İslamophobia and post 9/11 syndrome in John Le Carre's novel; a most wanted man. *Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 25, 228-235.
- Çelik, M. (2000). *Reklamda tüketicinin yönlendirilmesi*. [Yüksek lisans tezi], İstanbul Üniversitesi Sosyal Bilimler Enstitüsü.
- Ertürk, R. (2004). Modern ve postmodern düşüncelerde bilim. *Felsefe Dünyası*, 40, 65-76.
- Ertürk, S. (1972). *Eğitimde program geliştirme*. (4. bs), Yelkenetepe Yayınları.
- Furat, A. Z. (2010). Yaygın din eğitiminde kitle iletişim araçlarının yeri. *Journal of Istanbul University Faculty of Theology*, 19, 38-61.
- Gökdemir, N. ve Kurtoğlu, R. (2015). Küreselleşmenin dünya film endüstrisine etkisi ve Hollywood film endüstrisindeki yeni eğilimler. *İstanbul Aydın Üniversitesi Dergisi*, 19(5), 37-51.
- Göknel, E. (2015). *Düşmandan teröriste*. Kanes Yayınları.
- Gündüz, Ş. (2016). Din ve şiddet paradoksu. *Milel ve Nihal*, 13(2), 8-31.
- IMDb. (1991). *Kızım olmadan asla*. Internet Movie Database, https://www.imdb.com/title/tt0102555/?ref_=fn_al_tt_1.
- IMDb. (2001, 2010). *24*. Internet Movie Database, https://www.imdb.com/title/tt0285331/?ref_=fn_al_tt_1.
- IMDb. (2004). *Tutku—Hz. İsa'nın çilesi*. Internet Movie Database, <https://www.imdb.com/title/tt0335345/>.
- IMDb. (2006a). *Guantanamo yolu*. Internet Movie Database, <https://www.imdb.com/title/tt0468094/>.
- IMDb. (2006b). *United 93*. Internet Movie Database, <https://www.imdb.com/title/tt0475276/>.
- IMDb. (2008). *Soraya'yı taşlamak*. Internet Movie Database, <https://www.imdb.com/title/tt1277737/>.
- IMDb. (2010). *Akılalmaz*. Internet Movie Database, <https://www.imdb.com/title/tt0914863/>.
- IMDb. (2011, 2020). *Homeland*. Internet Movie Database, https://www.imdb.com/title/tt1796960/?ref_=fn_al_tt_1.
- IMDb. (2012). *Karanlık operasyon*. Internet Movie Database, <https://www.imdb.com/title/tt1790885/>.
- IMDb. (2014a). *Ebu Gureyb'in çocukları*. Internet Movie Database, <https://www.imdb.com/title/tt1965162/>.
- IMDb. (2014b). *Keskin nişancı*. <https://www.imdb.com/title/tt2179136/>
- Karakaya, H. (2018). Türk sinemasında din adamı tiplmesi. *Munzur Üniversitesi Sosyal Bilimler Dergisi*, 6(12), 48-69.
- Karşlı, N. (2013). İslamofobi'nin psikolojik olarak incelenmesi. *Dinbilimleri Akademik Araştırma Dergisi*, 13(1), 75-100.
- Kurdaş, E. M. (2021). Eğitimde film kullanımının önemi. *Mehmet Akif Ersoy Üniversitesi Eğitim Fakültesi Dergisi*, 60, 222-244.

- Özkan, Z. ve Samur, Y. (2017). Oyunlaştırma yönteminin öğrencilerin motivasyonları üzerine etkisi. *Ege Eğitim Dergisi*, 18(2), 857-886.
- Öztürk, S. (2005). *Erken cumhuriyet döneminde sinema*. Elips Yayınları.
- Sarıgül, M. (2020). Bütün insanlığı öldürmek ya da yaşatmak: Maide Suresi'nin 32. âyetindeki yorum çeşitliliği üzerine bir inceleme. *Pamukkale Üniversitesi İlahiyat Fakültesi Dergisi*, 7(2), 1574-1601.
- Şimşek, M. ve Qadoos, A. (2020). İslam'da sosyal barışın sağlanmasında şiddete başvurmama ilkesi. *İslam Medeniyeti Dergisi*, 6(46), 25-49.
- Tahincioğlu, N. D. (2020). Avrupa'daki sağ popülist partilerin göçmen karşıtı söylemleri üzerine bir değerlendirme. *Kırklareli Üniversitesi Sosyal Bilimler Dergisi*, 4(2), 282-291.
- TDK. (2005). *Türk Dil Kurumu Türkçe sözlük*, Türk Dil Kurumu.
- Teksoy, R. (2005). *Dünya sinema tarihi*. Oğlak Yayınları.
- Tirmizî, E. İ. M. b. İ. (1975). *Sünenü 't-Tirmizi* (A. M. Şâkir, çev.).
- Türkmen, M. Y. ve Özçınar, M. (2020). 11 Eylül sonrası Hollywood sinemasında islamofobinin yeniden üretimi. *Erciyes İletişim Dergisi*, 7(2), 1321-1343.
- Ural, A. (2012). Örgün eğitim ile kazanılan nitelikler. *Endüstriyel Sanatlar Eğitim Fakültesi Dergisi*, 28, 1-21.
- Ünal, A. (2015). Uyumlu bir dünya inşası bağlamında sinema ve din ilişkisi: "Life of pi" örneği. *International Journal of Sport Culture and Science*, 3(Special Issue 4), Article Special Issue 4, 567-583.
- Yel, A. M. (2000). Bir katolik tarikatı: Opus Dei. *Divan: Disiplinlerarası Çalışmalar Dergisi*, 9, 151-165.
- Yenen, İ. (2018). Türk sinemasında din adamı tiplerine tarihsel bir yaklaşım denemesi. *TRT Akademi*, 3(5), 284-302.
- Yetişkin, E. (2014). Güncel politik sinemayı yeniden düşünmek. *Akademik İncelemeler Dergisi*, 5(2), 95-116.
- Yılmaz, H. (2012). İslam korkusunun/islamofobinin oluşmasında "cihad" algısının rolü. *Cumhuriyet Üniversitesi İlahiyat Fakültesi Dergisi*, 16(1), 165-187.
- Yorulmaz, B. (2010). *Sinema ve din eğitimi*. [Doktora tezi], Marmara Üniversitesi Sosyal Bilimler Enstitüsü.
- Yorulmaz, B. (2013). Din eğitimine yardımcı bir araç olarak "tebliğ filmleri": "Horton hears a who" örneği. *Marmara Üniversitesi İlahiyat Fakültesi Dergisi*, 44, 247-262.
- Yorulmaz, B. (2015). *Sinema ve din*. Dem Yayınları.
- Yorulmaz, B. (2017). 1896'dan günümüze Hollywood'un kötü adamları: Müslümanlar. H. Türkan (ed), *Küresel Siyaset ve Sinema Sempozyumu Tebliğler Kitabı*.
- Yorulmaz, B., Blizek, W. (2014). Islam in Turkish cinema. *Journal of Religion & Film*, 18(2). https://www.academia.edu/8587201/Islam_in_Turkish_Cinema.

Ethical approval

This study does not require Ethics Committee Permission as it does not fall within the scope of all kinds of research conducted with qualitative or quantitative approaches that require data collection from participants using survey, interview, focus group study, observation, experiment, interview techniques, use of humans and animals (including materials/data) for experimental or other scientific purposes, clinical research on humans, research on animals, retrospective studies in accordance with the law on the protection of personal data.

Conflict of interest

There is no potential conflict of interest in this study.