

**ANTHROPOMORPHIC OF GODS WITH ALLAH  
ALMIGHTY AND FILMOGRAPHY ON  
ISLAMOPHOBIA IN THE CINEMATIC WAY OF  
AMERICA AND INDIA: A CRITICAL ANALYSIS**

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**Abstract**

It is alleged that after the Islamic world froze its influence in this universe, the Jews and Christians started a conspiracy against Islam. Later, the same thinking affected the people of the West and India. So, they also provided hateful material against Muslims through books, articles, and Cinematic Films. In Berlin, 1895 Skladanowsky brothers made their first debut film, and in 1905 Lumiere brothers did not get a good response; they started the parables of prophets and got salutations from the audience. Occasionally, Western and Indian filmmakers moved on to offensive pictorial scenarios of God and anti-Muslims. In this regard, they are producing God in the form of Male/Female in the different aspects of the cinema. Moreover, later Hollywood introduced the Anthropomorphic of Ancient Greek gods, Like Zeus, Thor, and Loki in Cinema. In the era of 1917, Dada sahib Phalke through the Lanka Dahan portrayal, and in the 80s, Ramanand Saghar provided the pictorial series Ramayana and later B.R Chopra Mahabharata. Those who watch these theological movies as entertainment are prohibited (*Ḥarām*) in Islam, while these films violate beliefs. These Cinematic Portraits are shown in every Muslim State on Ram, Hanuman, anti-Muslimism data, etc. This stereotypical behaviour is the major cause of the Muslims as terrorist in the West and being patronizing in Indian society. This research aims to identify the theological effects of religious films on Muslim society. Furthermore, the negative myths created by these films are to be revealed to Muslim civilization. This Research will set out

both film industries with the methodology of descriptive cum-critical and analysis of Christian Hindu Thinking and particularly figures out its Prohibitions and suspensions through the Islamic *Shari'ah*.

**Keywords:** *American and Indian Filmography, Demigods of Allah Almighty, Islamophobia, Hindutva, Love-jihad, Islamic Perspective*

## 1. Introduction

Belief in Tawheed is a fundamental fact among Islamic beliefs, and the faith and belief of every Muslim is inalienable. The teaching of Islam has always been filled with peace and security, love, and mercy, and is a torch and a code of life for all creatures. It also trains the society's religious, moral, and sociability in every respect. Since the beginning of Islam, it has been the tradition of the Jews and Christians that their enlightened teachings began to subjugate the hearts of the people and the rise of Islam throughout the world. Furthermore, he began to be convinced of his greatness, and his enlightened teachings put the rules of life of other religions above the threshold, so he became a permanent enemy of Islam and his believers. As Allah Almighty says in The Holy Qur'an:

"The Jews will never be pleased with you, nor will the Christians, unless you follow their faith."<sup>1</sup>

It was also alleged that Islam offered the best solution to the problems faced, so as a result, people began to embrace the foothills of Islam and took refuge in its embrace. The enemies of Islam, especially the Jews and Christians, were afraid of the day-by-day progress of Islam, casting doubts and objections on Islam, the Prophet of Islam (*Ḥaḍrat Muhammad Rasūlullah Khātam un Nabīyyīn Ṣallallahu 'alaihiwa 'alā Ālihiwa Aṣḥābihi wa Ṣallam*) and his teachings, and not only that but also erased Islam from the core of humanity. This behaviour of theirs was not something ancient but was based on eternal enmity with Islam; for them, when it became clear that Islam should prevail over us, they made new conspiracies to keep Islam always defeated and subjugated, the result of which was the past, in many cases of the crusades and the Eastern movement, clear.

After the Crusades, many thoughts against Islam appeared in many people's minds. Islamophobia and similar terms appeared, and the influence of these evil thoughts and imaginations gradually spread to India from where it started. In order to make the Indian community hate Islam and the people of Islam, the Pandits introduced terms like Hindutva<sup>2</sup> and Love-Jihad.<sup>3</sup>

Behind all these things, when the West started the work of film making, they did it by putting religious things in front, but actually, it was in the context of increasing financial support and gaining status. Where Hollywood<sup>4</sup> presented the likenesses of prophets in the cinema. The people of the West also gave him fame, so after a few years, he presented the agenda of making a permanent film on God, demigods, and deities to the public. He also made it popular like other films. In contrast, in the style of similar films such as Hindutva, Love Jihad, and Almighty Allah, India started getting promotions, many of which were based on Hollywood style and specific scripts.

After making movies on Prophets in America, God's movie making became very popular; at the same time, Hollywood also made movies on ancient Greek Gods like Zeus (King of Gods), Thor (God of Thunder), Odin (God of Heaven), etc.<sup>5</sup> Moreover, movies and cartoons are filmed on Ram (God of Protection), Hanuman (God of Wisdom), Krishna (God of Love) etc. All these movies are seen as entertainment and enjoyment in Muslim society on cable networks, Netflix, movie theaters, and general public cinemas. The general public and scholars are unaware of this heinous act, and the viewers' faith is challenged.

Although Chandranath Basu (1844-1910) coined the term Hindutva in 1892 to promote the traditions of Hinduism, in 1923, Vinayak Damodar Savarkar (1883-1966) adapted the term to his specific ideology, while this term became a beacon for the other Hindus. Based on this mentality, Hindutva ideology and love jihad were promoted. Due to this, non-Muslims started to get the impression that Muslim men encouraged Hindu women to accept Islam, cheat, and promote the war of Muslims against India.<sup>6</sup> That is why the Muslim people of India face serious problems, and these two film industries promote their image daily with the same style and behaviour.

However, West stained the cinema by making films about the Prophet Moses and Prophet Jesus (*'Alaihim As-Salām*), so after that, it has become its tradition to portray the similes of God Almighty and Muslims in vulgar scenes. While in its false company, Bollywood has promoted several cinematic films with the participation of the Hollywood industry, many of which are presented as hostile to God Almighty, Islam, and Muslims. In this research, the same objective will be clarified that such similes in which the films of Allah Almighty have been presented in the cinema as ornaments and entertainments, and those portrayals in which Allah Almighty is reflected, from which the young generation affected, but the tragedy is that children have also been involved in this disgusting act. And if these portraits presented as enjoyment in the cinemas of the Muslim

community, then what *sharī'ah* ruling will apply to it, and similarly to films that provide hateful content about Islam or Muslims, What kind of effects do such films have on the new generation of the current society, and what are the possible solutions for both of them, All these objectives will be included in the category of research.

## 2. Review of Literature

Although no permanent work has been done on the main subject of this paper, especially anti-Muslimism movies, some authors mentioned a few anthropomorphic in their books as below:

Clive Marsh's book *Theology Goes to the Movies: An Introduction to Critical Christian Thinking*.<sup>7</sup> According to Marsh, religious imagery is a primary pedagogy for today's children (who have limited knowledge of the Bible), those brought to light through cinema. Marsh analyzes religious imagery in this book by bringing it into the scope of Christianity. Marsh discusses the role of cinema and the Church in Western culture and religious imagery in the West to the public. As far as presenting it as entertainment, exploitation has been kept in mind. According to the author, as much as the people of the West are trying to teach for the promotion of Christianity in the Church and its related schools, it can be an effective work to play such a role in the cinema in the present era. In this book, if the first chapter's list is considered, it can be seen that only Bruce Almighty has been included in the parable of God. At the same time, in religious depictions, many such depictions have been released before and after, which Marsh did not review.

Robin Hard's book is *The Routledge Handbook of Greek Mythology*,<sup>8</sup> in which Roman and Greek ancient gods and demigods are described in detail. This work by Robin is about 774 pages. It is a very comprehensive and authentic task on this important subject. So far, eight editions of this book have been published, and every time, this book has been kept in mind from beginning to end. In this regard, there are many books on this topic, but this effort of Rubin is useful for every new person who needs more knowledge about the ancient world and Greek myths and legends, and in the work, this is the final point.

It has been ensured that every claimant is included in this topic in a high manner so that the readers do not feel the need for another book. However, Hollywood's similes through cinematography were not exploited; as a result, there are several reasons for the length of this book.

Catherine M. Barsotti and Robert K. Johnston's book, *Finding God in the Movies: 33 Films of Reel Faith*.<sup>9</sup> The authors wrote this book in 2004 while selecting 33 films often used in metaphors and similes: most of them were released from 1990 to 2000. The important thing about this book is that the authors included the views of the Church on religious film productions, their ideas, and thoughts about film productions in a separate chapter. They wrote a list of topics above any illustration in the book. Later, a section on the production notes describes the film in which people of different minds form their opinions about it. The worldwide impact is documented in a separate paragraph. At the end of each film, there is a discussion about the content of this film, what kind of difficulties were faced in the production of this film, etc. It becomes clear that in this book, the image of God Almighty has been kept in mind, as mentioned on the book cover. However, the authors have used images of gods who are famous and well-known and whose influence is still present in cinematography. Ancient Greek gods, they did not mention them.

Ashish Rajadhyaksha and Paul Willeman's book is *Encyclopedia of Indian Cinema*.<sup>10</sup> Bollywood is the third largest film industry in the world. This book was originally published in 1994, and the same text was revised in 1995. The book generally focuses on directors, performers, composers, and writers of films. In the book, the films after 1912 are arranged together, and their historical background, abstracts, and their reasons are brought to light. The parables set in the era of silent feature films, black and white, have been exploited in a separate charter and specific order. This book is a source of allegories filmed in India. Many such films have been set in Bollywood, in which many images of Rama, Vishnu Hanuman, etc., which had come to the public, were not exploited by the authors and such modern ones. This book is unable to cover religious imagery.

The books mentioned above on God's film-making are the basis of the history of Hollywood and Bollywood. However, the basic and important gap in all these books is that they cannot be seen as Islamic law. They do not see the objectives that, according to Islamic theory, if a person watches these films, what order will be applied by *sharī'ah*, which the researcher has thoroughly reviewed.

On the other hand, movies against Muslims and Islam are still empty in the form of books. It is not arranged, a huge gap in the present society. The second important thing is that these films have been written in the style of historical and directorial etc. The *sharī'ah* point of view, a short article, and a thesis have not been organized on this at all, which is the main topic of this research.

### 3. Methodology

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

### 4. Objectives

1. Films produced on anthropomorphic Gods with Allah Almighty and Islamophobia, from the point of view of Islamic *Shari'ah* and the trends of viewing them as entertainments in the Muslim society, and their negative effects on Muslims, are intended to be explained.
2. Regarding this paper, the people, the scholars, and the great muftis are also unfamiliar and ignorant; therefore, such research should be applied in Muslim society so that the common people can understand this problem and avoid committing this ugly and heinous act.

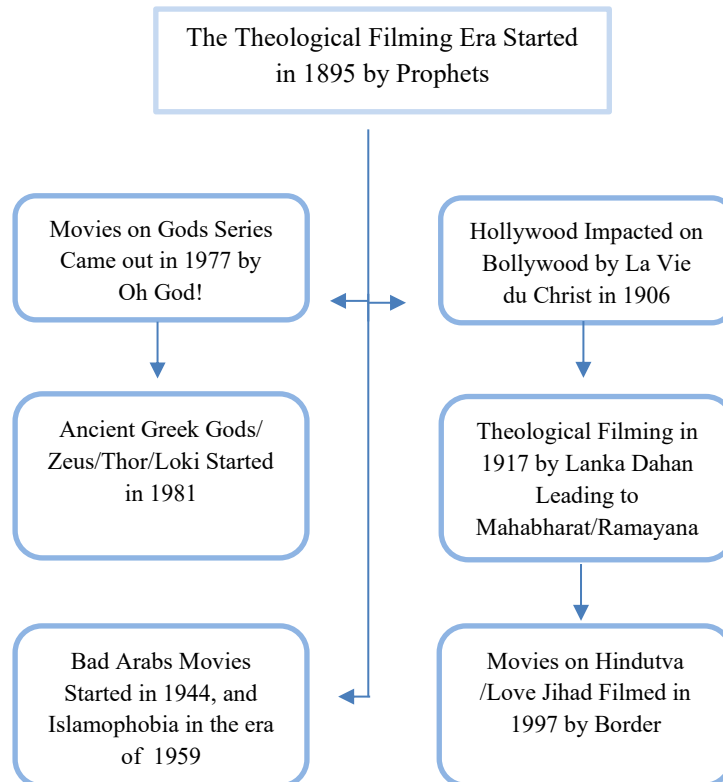
### 5. Research Outcomes

1. Preventing the depiction of Allah Almighty in Muslim cinema
2. Revealing the Myths of Islamophobia, Hindutva, and Lo-Jihad in Muslim Society
3. To identify the negative effects of these images on Muslim societies

### 6. Frame Work of Research

According to this diagram, the cinematic portraits of prophets started in 1895,<sup>11</sup> in the era of the series of Prophets, films began in 1895, and from 1977 onwards, the Oh God series featured George Burns as God. The theme of Hollywood was not limited to this, but in 1981, they also presented the ancient Greek Gods in the image of God. This can be clearly understood in the Hollywood line of the diagram. Although the term Islamophobia has evolved since the 1980s, it is only since 1944 that Arab countries have been portrayed as depraved and demoralized in the cinema, which the scholar explained. On the other hand, in India, Dadasaheb Phalke saw the film *The Prophet Jesus (Alaih As Salām)*, which positively affected him. In 1917, he introduced the film *Lanka Dahan*, which was based on Rama and Hanuman, and based on this film, the *Ramayana* and *Mahabharat* series came.

Later, films based on hatred towards Muslims started with Sunny Deol’s acting, which can be seen through border films.



### 7. Key Findings

At the entry-level, theological movies in the contemporary era are a major issue. The main criterion in this paper is that these films were presented as definitive proofs that served as sources for later films. Then, their negative and belief sources have been evaluated by mentioning modern materials. This factor was also considered in the research to include the *fatwās* of modern scholars so that their thoughts and ideas about these films can be clarified in this research.

The table below condenses the findings of this critical analysis indicating the types of cinematic movies classified under the East discussion:

No	Type of Movies	Film Industry	Evaluation	Example
1	Movies on Gods/ Goddess	Hollywood	God as Man	Oh God Series/Bruce Almighty Series/Dogma
2	Movies on Ancient Greek Gods/ Goddess	Hollywood	God in the form of a deity, a demigod	Clash of the Titans Series/Thor Series/Zeus Series/Hercules movies/Animations
3	Movies on Islamophobia	Hollywood	Hatred Dialogues/ Terrorist Roles/Bad Arabs	The Arabian Nights series/North West Frontier/Back to the Future series/Sword of Islam
4	Movies on Gods/ Goddess	Bollywood	God as Man	Mahabharat/Ramayana/Krishna, Hanuman, Ram movies/ Animations
5	Movies on Hindutva/love-Jihad	Bollywood	Hatred Dialogues/ Terrorist Roles	Border/Maa Tughy Salam[Greetings to you Mother]/Gadar/

Table 1: The Types of Cinematic Movies

Table 1 indicates the basic criteria of the paper that god's films presented in Hollywood cinema have been done, and at the same time, those films that have been made in the style of ancient films have been included. Continuing the same series, films on Ram, Sita, Hanuman, etc., from India have been mentioned. Since the series of Islamophobia films started in Hollywood, the research has also included the claim that the effects of these films had a significant impact on Bollywood cinema.

## 8. Discussion

### 8.1 Cinematic Portraits and the Era of Silent Feature Films (1895-1926)

Movies were, and still are, more expensive than books or paintings in the era of abstract movies, which is why filmmakers have always sought funding for their projects. When they got the capitalists



involved in their projects, they produced films that would dazzle the viewers' minds and thoughts. According to Bakker:

On 1 November 1895, the German brothers Max and Emil Skladanowsky screened their first short films to a paying public in Berlin, to be followed almost two months later by the Lumière brothers in Paris. Furthermore, they were not the only ones. In fact, in the same year, many people showed films without knowing that others were doing so. In the United States, short movies were shown to individual spectators, but all had to be discontinued because of their audience's lack of interest. The Skladanowsky brothers and the Lumière brothers screened their films to larger audiences and successfully generated interest. The era of film was born. Within two years, in 1897, the filmmakers discovered the possibility of attracting mass audiences through making films about Jesus (*Alaih As Salām*). The era of the religious film had begun.<sup>12</sup>

The filming of the prophet Jesus (*Alaih As Salām*) was being presented in a good way in cinemas, and people were also popularizing it, so in 1903, a permanent work of film-making on prophet Moses (*Alaih As Salām*) began in France, which received more attention in the film industry. Moreover, they did not become popular, but these filmmakers created their history. Among the silent films of that era, which Western film historians have been writing about in their books, there are these three films that France knows produced:

- Moses in the Bulrushes 1903
- La Vie De Moise 1905
- The Infancy of the Moses 1911.<sup>13</sup>

These three movies impacted the United States, so they also thought of discovering this field, and from there, a new era of film-making on theology began.

## **8.2 The Era of Colored films and the Catholic Church (1927-1976)**

In the early years, the Roman Catholic Church allowed such religious films, although at first, they were against it. However, with time, they began to take the initiative in this work because of the expansion of their religion in the style that was happening. In the early days of Hollywood, Cecil B. DeMille's<sup>14</sup> Films were often about prophets, the first of which was The Ten Commandments, released in 1923. In 1927, when he presented a film about Prophet Jesus (*Alaih*

*As Salām*), the Motion Picture Association (Censor Board) created a controversy. Bakker wrote that:

During the 1930s, the producers of Motion Pictures issued a panel code stating that no immoral material would be offered on deity, God, Jesus, or any religion, and this was confirmed in 1934 by the Catholic Church. However, the law was ignored over time, and in the 1950s, the Church fell silent on this matter. However, in 1958, Pope Pius XII (1876–1958) saw a Spanish film “Los Mysterious Del Rosario”, made in 1957 with the main title (The Secret of the Rosary). The movie had 15 episodes, and each episode was 25 minutes long, so Pope Pius XII blessed everyone who would see this film. In October of that same year, the open-minded Pope John XIII (1881–1963) took office, and one year later, DeMille passed away.<sup>15</sup>

### **8.3 Depiction of God and its Era**

In the early days of film-making, when the parable of Jesus (*Alaih As Salām*) or Moses (*Alaih As Salām*) was filmed at some point in the cinema, it was often seen that the parable of the voice of Allah Almighty could be heard and thus the prophet’s own. The audience saw the unique scene of the conversation with Allah, and the audience and a wave of enthusiasm were seen flying in them. After the Motion Picture Association (MPA) penal code, when there was no negative progress by the Church, the reason was that when the priests saw their religion being published, they issued an order to release such religious films. Furthermore, because of this decree, in 1977, the movies of Almighty Allah began, which also led the people of the West to film ancient Greek gods.

#### **8.3.1 Oh, God! Film Series (1977-1984)**

This film series has a fundamental position in Allah Almighty films, presented in three parts. This film series was originally filmed based on Avery Corman’s novel, which series name as follows:

- Oh, God! 1977
- Oh, God! Book II 1980
- Oh, God! You Devil 1984<sup>16</sup>

Now, this is where the people of the West began. The beginning of God’s permanent film-making is George Burns’s film series Oh God (1971-1984), in which George was produced as a God, and the USA also liked it a lot because this film series portrays God in the style of smoking cigars, riding bikes and having much fun.

Hollywood attributed such actions and movements, evolution of lies, deceiving and hurting others to the example of Allah Almighty. Now, this matter is not one-sided. Almost all the film actors, producers, and directors were involved in this heinous work, and till now, the same work is being presented in different ways. With the advent of this film series, not only did they rely on it in America, but they offered the film industry something that the Catholic Church, etc., never allowed, but they practically avoided taking any action against them.

### **8.3.2 Portrayal of Allah Almighty as Female, Promoter of Homosexuality and Animation**

As soon as the series of films on Allah Almighty became popular and well-known, His character was also presented as a girl, the worst example of the Western film industry, as in the film *Dogma* by Ben Affleck and Matt Damon<sup>17</sup> in 1999.<sup>18</sup> In which Alanis Morissette was portrayed as a God figure. Furthermore, the 2003 period released of the *Bruce Almighty*<sup>19</sup> movie featuring Morgan Freeman as God, and this period is considered a successful era of God film-making. The main gist of this film was that Jim Carrey's Life was going through a difficult time, so God came into his life and resigned himself by entrusting his powers to him. The second part of this film series came in 2007, *Evan Almighty*, which also became popular.

In Hollywood, films and web series are launched in which the script includes the actor's role as God. There are countless films in which such slanderous words are used about God, or his existence is denied. When such films are screened, these similes harm the Muslims and states, but often, these films also affect their faith, which is a source of temptation. In its movies and series, Netflix presents Jesus (*Alaih As Salām*) as Homosexual, that is, Gay, as in *The First Temptation of Christ 2019*,<sup>20</sup> Jesus (*Alaih As Salām*) was presented (God forbid) as Gay, and the Honourable Mary (*'Alaih As-Salām*) was filmed using Marijuana, there was also a depiction of God turning the parable of Jesus (*Alaih As Salām*) towards Homosexuality.

In the same way, in the second-long season of Netflix, *Lucifer* (2014-Present), Honourable Eve (*'Alaih As-Salām*) was filmed in a very ugly state, and the wife of God came to this world. Furthermore, it was presented in a scene doing lewd gestures, but in the second part of the fifth season of this series, the figure of God Almighty was filmed coming down to earth, doing lewd gestures, and saying I am free from my godly powers. I have been and started giving these powers to another person.<sup>21</sup> Furthermore, almost three to four persons were filmed as God. God's allegory is not only limited to movies, but Hollywood, especially Netflix, has continued to use this allegory in

animated cartoon version series and movies, as recently as Netflix's animated movie. Trollhunters comes in which a Bellroc cartoon (Kay Bess) uses the same word for God about herself:

“You cannot hunt a God.”<sup>22</sup>

And so are Warner Bros. animated films such as Justice League: Gods and Monsters, etc., or cartoons in which a human claims to be God or uses words for another. Many web series will say that.

“God is dead now we are God”.<sup>23</sup>

### **8.3.3 Hollywood and Ancient Greek Gods**

The Hollywood film industry and its film-making are not limited to religious films. However, they have also made the ancient Greek gods a part of their film industry, in which usually Zeus, who is called the king of the gods in ancient Greek religion, is his allegory. There is a list in which the movie Clash of the Titans started in 1981<sup>24</sup> Furthermore, the images of Allah were filmed fighting, discussing, and debating with each other for glory. The map of the Greek gods is known as the seven Olympians, which Apollo, son of Zeus,<sup>25</sup> His brother Poseidon, his Wife Hera (who was his sister), his bastard son<sup>26</sup> Deity god Heran, etc., are included.

There are many movies about Zeus, Poseidon, Apollo, and ancient Greek gods. In 2011, Immortal movie came out, and Luke Evans got the role of Zeus. Further, Liam Neeson became Zeus in the Wrath of Titans and Clash of Titans movie series. Therefore, Marvel and Disney Provide new roles of gods and their daily acting, such as the Thor Series by Chis Harmsworth, the Character of God Odin by Anthony Hopkins, Loki (God of Mischief) Series by Tom Hiddleston, etc.

Moreover, every new year, Marvel creates a new god in their character; for example, last year, Marvel launched the movie Black Panther: Wakanda for Ever 2022, and in the middle of the movie, they introduced a new god, whose name was Ku'Kulkaan, feathered serpent god. After that, Angelina Jolie and Salma Hayek's movie Eternals 2022 by Marvel filmed on gods and goddesses.

### **8.4 Indian Filmography and their Gods**

Film-making also developed after the domination of the East India Company in India, along with the dark traditions of Western imagination and thought. After Paris, the Lumiere brothers, in 1905, and later other producers introduced their short films in India. The

effect was frozen among the people there; in this category, Dhundi Raj Govind Phalke (1870-1944) saw the film *La Vie du Christ* (1906)<sup>27</sup> based on the parable of Prophet Jesus (*Alaih As Salām*) in Mumbai in 1911, he was stunned. Meanwhile, in 1912, he travelled to London, learned about the features used in film-making, and directed a film based on Raja Harishchandra from 1913. It was the result of the parable of Jesus (*Alaih As Salām*) that 1917 for the first time in India, the film Lanka Dahan<sup>28</sup> in the image of Hanuman, Ram and Sita were introduced, and it gained popularity.<sup>29</sup> From here, the Indian film industry made a courtesy for itself.

This religious film of Dada Sahib Phalke is remembered as the best example for India, and based on this, he got the opportunity to make more such films. During the 1980s and 1990s, two such web series were launched, which gained popularity on Indian soil and received repeat viewings in almost every Muslim country. The first of these series by Ramanand Sagar, presented by Ramayana<sup>30</sup> which was aired by TV cables from 1987 to 1988. At the end of this series, BR Chopra produced India's second most popular web series, Mahabharat, filmed between 1988 and 1990. These web series featured Hanuman, Rama, Sita, and various other Hindu deities. In 2008, Salman Khan stole the script of Bruce Almighty 2003 and provided the movie "*God Tussi Great Ho*". Amitabh Bachan took a role as a god. In this movie, Sajid and Wajid was music composers and produced by Suhail Khan. Muslim states enjoy watching it through cable networks, Dish, etc., and tarnish their faiths. Moreover, this series is now easily available on YouTube and movie sites and is being watched. That is how, the demigod and deity of Allah Almighty are advertising.

Hindu gods are not limited to movies and web series in India. However, cartoon and animated series of Hanuman, Rama, Krishna, Sita, Bheema, and so on are presented on Pogo.<sup>31</sup> And Green Gold TV<sup>32</sup> through Dish TV, cable networks, social sites, and especially YouTube, Muslim children also watch their characters' actions, admire their acting, and consider them as their role models, violating their beliefs in childhood ages.

## **9. Parables of Allah Almighty and Its Theologically Problems**

The depiction of the Allah Almighty in paintings on the walls and frames' historical background is very ancient. However, the film-making work on the Allah Almighty started in 1973.

The contempt of the anthropomorphic and their negative style is not permissible to do so under any circumstances, whether it is in the form of novels, books, or movies. In these movies, in particular, many things are moral and religious, unlawful, and

intolerable; many such reasons are explained below. The reason for this is that the prohibition of film-making and photography is proved in the best and most perfect way, and it will be stated that all the parables described above and similes in the Allah Almighty equally prove and promote the superstitious *sharī'ah* intuition.

### **9.1 Proving A Body and Place for Allah Almighty**

The first thing to consider in this regard is that Allah Almighty is presented in the form of the body in these depictions. The person the director addresses as a god is not a god. In these films, words and deeds have been proven false. It is as if the place and body are made special for Allah in the film, contrary to His nature and impossible. Another important reason is that the place and time are fixed for the person of Allah in these films, although His figure is free from such objects as in the *Holy Qur'ān*:

“Nothing is Like Him”.<sup>33</sup>

Hollywood and Bollywood introduced different types, special powers, and dignity gods. These gods perform obnoxious actions that do not suit His nature and against his figure. Muslim societies take these depictions as joy and entertainment, which are prohibited, restricted, and *ḥarām* in Islam as in *The Holy Qur'ān*:

“Had there been Gods beside Allah, in the heavens and the earth, both of them would have fallen in disorder.”<sup>34</sup>

### **9.2 Watching different Gods' stories as Enjoyment**

Both movie industries not only offer web series and movies but also provide animated and animation cartoons that are easily accessible to watch and download in electronic digits. However, Hollywood describes stories as ancient Greek gods cartoons, and Bollywood produces Krishna, Rama, Hanuman, and Balram cartoons. Children watch them on YouTube openly, and parents, societies, and scholars are ignorant. Mufti Akhter Raza Khan writes:

“Agreeing with the infidels in their words, deeds, and special days is infidelity.”<sup>35</sup>

The film-making and web series mentioned several things not mentioned in the *Holy Qur'ān* and Hadith, not even in the Bible or any Gospel, such as distorting the god in their form, and so on. It is necessary to humiliate and violate them publicly. In these films, the actors portrayed as gods call themselves gods, and others call

themselves gods while calling themselves gods is blasphemy. Moreover, Mufti Akhtar Raza Khan also mentioned this *fatwā* in his *fatwās* that if a person listens to the story of Ram and Lakshman and enjoys it, then what is the ruling about it, he writes:

“Listening to the stories and incidents of Hindus is forbidden, a bad deed and a bad end. It is obligatory on the perpetrator to repent and renew his faith.”<sup>36</sup>

### **9.3 Showing non-God as God**

The major thing to consider in this regard is that in these parables non-gods are presented in the form of god as Allah Almighty Said:

“They have set up partners with Allah, so that they may mislead (the people) from His path.”<sup>37</sup>

Now, it is a lie that the person the director addresses is a god; in fact, that is no God. In these films, words and deeds have been proven false. Allah Almighty Said:

“then (let us) prey and invoke the curse of Allah upon the liars.”<sup>38</sup>

Many of the vile things found in movies and web series, which are religiously and morally harmful faiths, can be understood. In these films, mixing men and women is also a moral and religious evil. In these films, men and women are filmed in a very ugly and nude scene. Now, this anti-*sharī‘ah* work is a part of lawlessness because there is no film in which there is no mixing of men; although these things are not only against Islam, many films have been filmed based on novels. Jews and Christians feel ashamed of themselves and continue criticizing these filmmakers daily. Islam has always forbidden doing evil deeds, which would open the door to many evil deeds. Allah Almighty says:

“There has to be a group of people from among you who call towards the good, bid the fair, and forbid the unfair. Furthermore, it is those who are successful.”<sup>39</sup>

### **9.4 Theological films and their impacts on Muslim Society**

These films should be viewed and evaluated critically, and it cannot be said that there is any good in them. However, nowadays, it has become a trend that watch them as guidelines for humanity and

lives, and the Muslim generation gives examples in every stage of life in the hadith describes:

“Good never brings forth evil.”<sup>40</sup>

Therefore, looking at the parables of Gods and the film-making made on them, it cannot be said that the door of goodness will open for them, but considering many of them as infidels becomes a matter of one’s faith, which is noteworthy. Watching these movies, showing them in theaters, buying their tickets, creating a channel on YouTube, and uploading it or anything promoting these movies is a cooperation, and that is it. Anyone who is involved in this heinous act will be guilty.

In these films, mixing men and women is also a moral and religious evil. In these films, men and women are filmed in a very ugly and nude scene. This anti-*shari’iah* work is a part of lawlessness because there is no film in which there is no mixing of men; although these things are not only against Islam, many films have been filmed based on novels. Muslim states purchase these parables and provide them in Muslim cinemas; these films are available on the Netflix App, cable networks, movie sites, and YouTube for entertainment and enjoyment. These all-obnoxious characters were considerable role models for humanity and the universe; Muslims watch them, promote them, and violate their beliefs.

The infidels started these films and pictures, although the hadiths on the prohibition of the image are mentioned in the said pages. However, making and watching these films has become the motto of the infidels, which is about prohibiting adopting the infidels. When Muslims see demigod movies, they like to add their action photos to printed shirts with their names, pics, and styles and promote them, while the same thing are happening in the other non-Muslims, so this tradition became famous by them. Moreover, nowadays, it is usually things to like their Facebook photos and subscribe to their YouTube Channels and programs. (Chris Hemsworth, Anthony Hopkins, Salman Khan, and Amitabh Bachchan have YouTube videos and FB images.) In hadith stated that:

“He is not one of us who resembles other than us, nor who resembles the Jews nor the Christians.”<sup>41</sup>

Making pictures of Allah Almighty is the motto of Christians, Jews, and Hindus, while Christians, Jews, and Hindus make the beginning of making movies. According to the hadith described above, it has been proved that whoever does so will be committing haram deeds. In these films and web series, many people verbally and



immorally abused Allah Almighty, hurled insults, filmed as Allah Almighty speaks lies, making mischief, etc., so whole Muslim states purchase these films, runs into Muslim cinemas, provide on YouTube channel and young generations, children watching them as enjoyment although it has prohibited. These films propagate the image of demigods, ancient Greek Gods, Hindu Gods, and Goddesses with Allah Almighty; therefore, in Muslim societies have no solid restricted apps that can be reliable and helpful to avoid these parables.

In Bollywood, a lot of famous directors and producers find new aspects and unique ideas for their films, so they stole day after day movies from Hollywood as “*God Tussi Great Ho*” (As mentioned), Salman Khan, Amitabh Bachchan took the role, and most of Muslims loves him as a role model. Every new year, he introduced a new goal with a movie, and every single day, Muslims watch it. They are ignorant of what they have done with their beliefs; however, it is *ḥarām* and violating them.

In Muslim states, most cartoon channels are running, including Cartoon Network, nickelodeon, and Pogo. TV cable owners provide these channels as UHD (Ultra High Display), and day and night, Krishna, Rama, Balram, and Hanuman cartoons are provided as entertainment. They download them on cell phones and digital digits, and parents must be made aware of what they are watching and enjoying. In this situation, it is the Muslim state’s duty, which is described in the hadith:

“If people see some evil but do not change it, soon Allah will send His punishment upon them all.”<sup>42</sup>

According to this hadith, this is a Muslim priority that restricts those sources that provide a guideline for watching these films and cartoons. The government should also make effective factors that can block such films

## **10. Hollywood-Bollywood and their Anti-Muslimism Propaganda**

Westerners and Hindus make films and publish articles and pamphlets using anti-Islamic phrases, which gives rise to terms such as Islamophobia, Hinduism, and Love-Jihad, and thus misinterpretation of Islamic teachings. Because anti-Islamic ideologies create a negative perspective in promoting religious beliefs, it serves as a way of viewing Arab society in general and Muslim society in particular from a Western and Indian perspective, which makes people’s conditions worse. Furthermore, they present the events in other people as distortions. Westerners call them

barbaric, uncivilized, foreign, and especially the threat of today, while the followers of Hindutva ideology consider Muslims as snakes, invaders, and a threat to India. Christopher Allen's 10-page article 2001 is noteworthy regarding how Islam is seen and judged in the Western world.

In the view from which Islam is viewed, a 1997 report by the Runnymede Trust is noteworthy that in the West, Islam is considered a foreign thing, then if it is written in the Daily Mail that "fanatics (Muslims) want death." There are and that it publishes headlines like "Although I was born in Britain, I am a Muslim first", then there is nothing surprising in it. These newspapers only mention the causes deeply rooted in Islamophobia, which is behind reason.<sup>43</sup>

The people of the West consider Islam and the people of Islam as a threat to them, the same way those who believe and promote the Hindutva ideology adopt against Islam and the people of Islam. For example, in 1965, 22 between 25th April, Deendayal Upadhyay presented his theory called Integral Humanism to the Indian public:

It has been observed that Hindus, even if they are rascals in individual life, always think of good things when they come together in a group. When two Muslims come together, they propose and approve of things that they, in their capacity, would not even think of.<sup>44</sup>

This theory also rejects the supremacy of the Indian Constitution. Furthermore, the funny thing is that in this speech, Upadhyay's special addressees are Golwalkar and Vinoba Bhave, the head of the Bhodan Movement. This type of view about Muslims is not limited to this thought only, but M.S Golwalkar also considers Muslims as a threat to India and says that:

Please do not waste your energy fighting the British; save your energy to fight our internal enemies, Muslims, Christians, and communists.<sup>45</sup>

After the creation of Pakistan, that part of the Muslim Ummah who decided to live in India began to be seen with a critical view. However, over time, the slander and humiliation of the Muslims also became common among the people of India. The leader of India, who has the perspective of Hindutva ideology, has mixed prejudice and hostility towards Muslims in the scorn of his people. In the same way, the West is introducing films based on Islamophobia and Indians based on Hinduism and love jihad. Making films on Muslim societies and portraying them as backward and inferior, Hollywood and

Bollywood have had a critical and negative view of Muslims from the beginning. As a result, common people continue to get stuck in this quagmire, which does not have a deep study of Islam. It does not happen, and because of misunderstandings, this is what ultimately causes hatred of Islam.

Even though terms like Islamophobia happened after 1980, the making of films against Islam in a negative light started from the beginning of the establishment of Pakistan. In films like *Arabian Nights* 1944,<sup>46</sup> aimed to make Islam look bad and make fun of its civilization. Moreover, with the collusion of these two film industries, films were produced in which Muslims were proved to be the aggressors, as was the case in the “North West Frontier” 1959 movie. In 1985, the United States began a permanent film-making work of defaming Islam by making *hijābs* of Lebanese Muslims from the “Back to the Future” film series. And in the same way, the British documentary film “The Sword of Islam” was filmed in 1988, and in it. It tried to prove how Islamic fundamentalists are a great threat to the West and that they represent a threat to the West from Nazism and Communism, as some of his lines are:

“Our friends in the intelligence community tell us what wish the failure of communism, the most destabilizing conflict in the world is the one between Islam and the West”.<sup>47</sup>

During the 1990s and 2000s, Sunny Deol’s films portrayed Muslims as terrorists, such as *Boarder*<sup>48</sup> and *Maa Tujhe Salaam* [Greetings to You, Mother].<sup>49</sup> In the era of 2007, a documentary film, “*Safron War: Radicalization of Hinduism*.”<sup>50</sup> was filmed, which was a scene captured by Hindu Yuwa Vahini<sup>51</sup> How these groups urged Hindus to kill Muslims, calling them pigs, especially member of this group Sunil Singh made a big statement about Muslims that got fame in Hindustan:

“Grab the Muslim women from the grave and rape them”.<sup>52</sup>

Savarkar, Golwalkar, and Upadhyay developed this stereotype behaviour, and based on this ideology, they are propagating Bollywood culture. This group made a famous slogan in the Uttar Pradesh state, “*Hindustan Main Rehna Hai To Yogi Yogi Kehna Hai. Jo Yogi Yogi Nhin Kehy Ga Hindustan Main Nhi Rhy Ga*” [If you want to stay in India, you must say Yogi-Yogi. Whoever does not say Yogi-Yogi will not stay in India].<sup>53</sup> That is why, a group of this member, Sadhvi Pragya Thakur, said, In the *Apki Adalat* [Your Court] program, “Terrorist just must be a Muslim.”<sup>54</sup>

Hollywood and Bollywood are making their history against Muslims, and their fundamental aim is destroying the honesty of Islam and Muslims. A great number of Hollywood movies are only filmed on Islamophobia or contain hateful content against Islam or Muslims. And so many Netflix series occasionally feature the same motto, as in the first season and also the first episode of *Ozark* 2017-Present, a cop (Jason Butler Harner) uses the words:

Mexicans, Mafia, Muslims. We all want to believe that these people are more than they are, but they are not. They would be cleaning toilets if not dealing drugs, extorting business, or flying planes into buildings. They are not criminal geniuses. They are pathological liars on the path of least resistance.<sup>55</sup>

### **11. Analytical Verdict Making**

While the Hollywood business was just getting established, they initially produced religious pictures using the parables of Prophet Jesus (*Alaih As Salām*), which also served as their source of income; in 1930, Motion Pictures and the Catholic Church in general and the Pope in particular severely forbade film-making in terms of religion, morality, and history; but, when they saw their faith being transmitted through the media, they had no qualms about it. Because of this, other producers can create films and cartoons about Allah Almighty, demigods, and even the gods of the Greek pantheon, and as a result, all Muslim states watch these portraits as entertainment. However, it has been prohibited (*Harām*). The third-largest film industry in the world is found in India. After Dada sahib Phalke's successor in Lanka Dahan, people could alter their depictions of their religious deities, even in cartoons. These film industries are promoting anti-Muslim and anti-Islamic ideas, thoughts, and theories that lead people to hotness for Muslims. Both film industries providing day and night heretical theological information in Muslim-majority states and movie theater operators who disseminate those ideas are against Islamic principles. Every home uses social media, particularly YouTube, dish TV, Tata Sky, and cable networks, and then everyone watches animated shows about Hanuman, Krishna, Zeus, Hercules, and so on. In the contemporary digital era, both film industries present data on blasphemy, love jihad, and Islamophobia. Even Muslim academics are unaware of these contemporary societal ills being spread by Indian and American communities. In this regard, scholars and state officials should prevent such indecent and faith-defying films in every possible way. In the coming time, the Muslim society and the Muslim states will not be able to tarnish their faith.

## **12. Conclusion Remarks and Recommendations**

When the Hollywood industry began, they started religious films by making parables of Prophet Jesus (*Alaih As Salām*), but at the same time, they made it his livelihood. However, in 1930, Motion Picture film-making was strictly forbidden religiously and morally. Historically, with the Catholic Church in general and the pope in particular, but when they saw their religion being broadcast through the media, they had no qualms about it. That is why other producers get chances to make movies and cartoons on Allah Almighty, demigods even Ancient Greek Gods. Bollywood is the third huge film industry in the world. After the succession of Dada sahib Phalke in Lanka Dahan, they got to do something different with their religious gods and goddesses, even in cartoons. These film industries are developing their thoughts, ideologies, and outlooks against Islam and Muslims. Both companies provide blasphemous theological data in Muslim states, and cinema owners spread those thoughts that violate Muslim beliefs. Every home uses social media, especially YouTube, dish TV, Tata Sky, and cable networks, and then they watch cartoons of Hanuman, Krishna, and so on.

Both film industries provide data on blasphemous, love jihad, and Islamophobia in modern digital ways. Even Muslim scholars do not know these modern social evils propagated by American and Indian societies. In this era, Muslims need to take action against these blasphemous data through the opening department of theological Filmography and Media Studies; it will be the first proper channel. Must provide Islamic theological data in societies, universities, colleges, and schools and be aware of them. For the prevention and suppression of religious images in Muslim states, it is recommended to arrange such policies at the state and government level in consultation with scholars and grand muftis, by which these images are removed from social media, film sites, etc. Moreover, the same way PAMRA, PTA, and various other institutions in other Muslim countries investigate blasphemy content, they should be provided with material about such images to provide action plans to prevent them in the future. In this category, there is also a need to include the petitioner that a censor board committee should be formed at the state level with the help of scholars to check what kind of content is being shown on cinemas and TV networks. Furthermore, take a concrete step in the light of *sharī'ah* to prevent the content that is having negative and ideological effects.

## **13. Fund of Project**

Project is non-Funded.

## Notes and References

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- <sup>2</sup> Asad Ul Din Owaisi. "In Popular Parlance, In Popular Understanding, Basing on Theory and Basing on Everything Called Hindutva". *ABP Majha News*, Last modified February 5, 2023, <https://youtu.be/BKhU8TwlgZM>.
- <sup>3</sup> Melissa Zimdars, *Fake News: Understanding Media and Misinformation in the Digital Age* (London: The MIT Press, 2020), 147-48.
- <sup>4</sup> The United States figure was given a permanent name, Hollywood, by Daeida Wilcox in c.1886. After the United States, the name Hollywood influenced China, China wood became famous internationally and similarly, every country and its famous states around the world set specific names for their film industry in the same way that in 1932, India created Bollywood in Mumbai and Salim Nasir in Pakistan used the term Lollywood in 1989.
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- <sup>6</sup> Amalendu Misra, "Savarkar and discourse on Islam in Pre-Independent India" *Journal of Asian History* 33, no. 2 (January 1999): 142-84.
- <sup>7</sup> Clive Marsh, *Theology Goes to the Movies: An Introduction to Critical Christian Thinking* (London: Routledge Francis and Taylor Group, 2007).
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- <sup>9</sup> Catherine M. Barsotti and Robert K. Johnston, *Finding God in the Movies: 33 Films of Reel Faith* (Grand Rapids: Baker Publishing Group, 2004).
- <sup>10</sup> Ashish Rajadhyaksha and Paul Willeman, *Encyclopaedia of Indian Cinema* (New Delhi: Oxford University Press, 1998).
- <sup>11</sup> Freek L. Bakker, *the Challenge of the Silver Screen: An Analysis of the Cinematic Portraits of Jesus, Rama, Buddha and Muhammad* (Leiden: Brill 2009), 1.
- <sup>12</sup> Ibid.
- <sup>13</sup> Richard Abel, *Encyclopaedia of early Cinema* (New York: Rutledge Book Ltd, 2005), 69.
- <sup>14</sup> Cecil (1899-1956) was the first to have his film industry. It would be absurd to say that Hollywood gained fame and popularity in the first place, thanks to him. His famous movie series was the Ten Commandments.
- <sup>15</sup> Freek L. Bakker, *the Challenge of the Silver Screen: An Analysis of the Cinematic Portraits of Jesus, Rama, Buddha and Muhammad*, 19.
- <sup>16</sup> Internet Movies Data Base, "Oh God Movie Series 1977-1984". *IMDB*, Last modified February 5, 2023 <https://www.imdb.com/title/tt0087835/>.
- <sup>17</sup> He recently starred as Loki (God of Mischief) in *Thor: Love and Thunder* 2022.
- <sup>18</sup> Internet Movies database, "Dogma Movie 1997". *IMDB*, Last modified February 5, 2023, <https://m.imdb.com/title/tt0120655/fullcredits/cast>
- <sup>19</sup> Internet Movies Data Base, "Bruce Almighty 2003". *IMDB*, Last modified February 5, 2023, <https://www.imdb.com/title/tt0315327/>.
- <sup>20</sup> Internet Movies Data Base, "The First Temptation of Christ". *IMDB*, Last modified February 5, 2023, <https://m.imdb.com/title/tt11310004/>.
- <sup>21</sup> *Lucifer*, Season 5, Part 2, Episode 3, 45 Minutes.
- <sup>22</sup> *Troll Hunters* 2021, 1:20 Minutes.
- <sup>23</sup> *Altered Carbon* Season 1, Episode 3, 27 Minutes.
- <sup>24</sup> Internet Movies Data Base, *Class of Titans* 1981". *IMDB*, Last modified February 5, 2023, <https://www.imdb.com/title/tt0082186/>.
- <sup>25</sup> George O Conner, *Zeus: King of Gods* (New York: MacMillan Publishers, 2010),4
- <sup>26</sup> Zeus' behaviour was presented when he came to earth, and he liked a girl. He committed adultery with her, and she gave birth to a boy who was not a god but a demigod.

- <sup>27</sup> Internet Movies Data Base, "La Vie Du Christ". *IMDB*, Last modified February 5, 2023, <http://m.imdb.com/title/tt0139714>.
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- <sup>30</sup> Internet Movies Data Base, "Ramayana". *IMDB*, Last modified February 5, 2023, [https://www.imdb.com/title/tt0268093/?ref=ttls\\_li\\_tt](https://www.imdb.com/title/tt0268093/?ref=ttls_li_tt).
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- <sup>33</sup> *The Holy Qur'an*, 42:11, Translated by Mufti Muhammad Taqi Usmani (Karachi: Maktaba Ma'ariful Quran, 2010), 109
- <sup>34</sup> *Ibid.*, 21:22.
- <sup>35</sup> Mufti Akhter Raza Khan, *Almuwahib Ul Razviah Fil Fatawa Al Azhariah* (Utter Pradesh: Markaz Adrasat Ul Islami, 2016), 149.
- <sup>36</sup> *Ibid.*, 149.
- <sup>37</sup> *The Holy Qur'an*, 14:30, Translated by Mufti Muhammad Taqi Usmani (Karachi: Maktaba Ma'ariful Quran, 2010), 109.
- <sup>38</sup> *Ibid.*, 3:61.
- <sup>39</sup> *Ibid.*, 3:104,
- <sup>40</sup> *The Sahih Al-Bukhari*, 47:1465, Translated by Dr. Muhammad Muhsin Kahn (Riyadh: Darussalam Publishers and Distributors, 1997).
- <sup>41</sup> *Sunan Al Tirmizi*, 40:2695, Translated by Dr. Muhammad Muhsin Kahn (Riyadh: Darussalam Publishers and Distributors, 1997).
- <sup>42</sup> *Sunan Ibn e Majah*, 36:4005, Translated by Dr. Muhammad Muhsin Kahn (Riyadh: Darussalam Publishers and Distributors, 1997).
- <sup>43</sup> Christopher Allen, *Islamophobia in the media since 9<sup>th</sup> Sep 2001* (London: University of Westminster, 2001), 5.
- <sup>44</sup> Deendayal Upadhyaya, *Integral Humanism: An Analysis of Some Basic Elements*, (Noida: Prabhat Prakashan, 1992), 37.
- <sup>45</sup> Indian Express, "Oppression for the country's sake is oppression of the country". *Indian Express*, Last modified February 5, 2023, <https://indianexpress.com/article/blogs/oppression-for-the-sake-of-the-country-is-oppression-of-the-country/lite/>.
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- <sup>49</sup> Internet Movies Data Base, "Maa Tughy Salaam" [Greeting to you mother], Last modified February 5, 2023, <https://www.imdb.com/title/tt0307116/>.
- <sup>50</sup> Satyen K. Bordoloi, "Safron War: Radicalization of Hinduism". *Satyen K. Bordoloi YouTube Channel*, Last modified February 5, 2023, <https://www.youtube.com/watch?v=8P0dPWx-VvE>.
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<sup>54</sup> India TV, “Apki Adalat [Your Courset]”. *India TV*, Last modified February 5, 2023, <https://youtu.be/CgzsFCXFaVU>.

<sup>55</sup> Ozark by Netflix Season 1, Episode 1, 49 Minutes.