
The Islamic Legal Ruling on Acting and Cinema: A Jurisprudential Review

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ABSTRACT

Cinema is a modern means of communication, entertainment, education, and social influence that, like other contemporary media, takes its Islamic legal and ethical ruling from the manner, purpose, and content of its use. When utilized for permissible and constructive purposes, there is no inherent prohibition against it from an Islamic perspective. However, when used for unlawful or harmful purposes, its use becomes impermissible. Cinema can serve as an effective means of disseminating Islamic teachings, presenting authentic Islamic values, promoting moral awareness, and guiding individuals and society toward constructive values. Nevertheless, some films and television dramas may promote cultural values and behaviors that conflict with Islamic ethics and social values, particularly regarding family values, moral conduct, marriage, and interpersonal relationships. Therefore, cinema should be viewed as a neutral medium whose Islamic legal and ethical ruling depends primarily on its content, purpose, and manner of use. This study employs a qualitative review methodology based on secondary data, including relevant books, scholarly articles, Islamic jurisprudential literature, and contemporary scholarly views. The reviewed literature is examined to clarify the major Islamic legal and ethical perspectives concerning cinema, its permissible and impermissible uses, and its potential social and educational functions. The review indicates that cinema can be an effective means of Islamic propagation, moral guidance, education, social awareness, and the promotion of constructive values when used within the boundaries of Islamic principles. Therefore, Islamic societies should encourage the education and training of qualified professionals who possess sound Islamic knowledge and appropriate expertise in media and cinematic production.

KEYWORDS: Cinema, Tool, Islam, Verdict

1. INTRODUCTION

Cinema is one of the influential forms of modern mass media and entertainment. With the rapid development of communication technologies, films, dramas, and other cinematic productions have become an important part of contemporary social life. Cinema does not merely provide entertainment; media content can also influence people's attitudes, perceptions, values, and behavior (Emmers-Sommer & Allen, 1999; Strasburger et al., 2010). Recent research further indicates that screen-based media can be associated with psychological, behavioral, and social outcomes, particularly among younger audiences (Santos et al., 2023). At the same time, systematic research has shown that film can also be used constructively as an educational tool, including in adolescent education and awareness programs (Goodwin et al., 2021). Moreover, research on prosocial screen media demonstrates that audiovisual content may contribute to the development of prosocial attitudes and behaviors, depending on the nature and context of the content (Coyne et al., 2023; Greitemeyer, 2022; Canet & Pérez-Escobar, 2023). In particular, the increasing accessibility of audiovisual media through television, smartphones, and online platforms has made cinematic content available to a broad segment of society, including younger generations. Consequently, the influence of cinema extends beyond individual entertainment and may have broader implications for social, cultural, family, educational, and moral life.

From an Islamic perspective, modern means and tools are generally assessed according to their purposes, content, and manner of use. Accordingly, cinema, as a means of communication and entertainment, cannot be considered independently of the purposes for which it is employed and the content it presents. Contemporary Islamic legal scholarship has examined audiovisual media, including cinema, television, and related forms of entertainment, in terms of the ethical and legal principles governing their use (Al-Atawneh, 2012; Fitriyah, 2025).

If cinema is used for lawful purposes, such as education, beneficial entertainment, dissemination of knowledge, promotion of good morals, and communication of legitimate religious messages, it may serve constructive social purposes. Conversely, when it is used to promote immoral behavior, indecent content, corruption of ethical values, or practices contrary to Islamic principles, its use becomes problematic from an Islamic legal and ethical perspective. The Qur'an emphasizes cooperation in righteousness and piety while prohibiting cooperation in sin and transgression (Qur'an 5:2).

Cinema also possesses significant potential as a means of conveying Islamic teachings and presenting Islamic values to a global audience. Through carefully designed and professionally produced audiovisual works, Islamic concepts concerning morality, family, social responsibility, justice, compassion, and human dignity can be communicated to people from different cultural and linguistic backgrounds. This potential is consistent with the Qur'anic principle of conveying religious teachings with wisdom and good instruction (Qur'an 16:125).

Therefore, cinema may function not only as a means of entertainment but also as a tool for education, awareness, religious communication, and the promotion of constructive social values. From this perspective, the question is not merely whether cinema exists in society, but rather how it is produced, what content it presents, what purposes it serves, and what effects it may have on individuals and society.

At the same time, the increasing availability of foreign films and dramas has generated concerns about their possible influence on cultural and moral values in Muslim societies. Some cinematic productions contain themes and representations related to relationships, marriage, family life, sexuality, and other social behaviors that may conflict with Islamic moral principles. Research on media exposure indicates that audiovisual media can be associated with changes in attitudes, perceptions, and behavior, although the nature and degree of these effects vary according to content, age, viewing patterns, and social context (Emmers-Sommer & Allen, 1999; Hutton et al., 2017). Such concerns are particularly relevant to younger generations, who are increasingly exposed to cinematic content through smartphones and other digital devices. From an Islamic perspective, the Qur'an establishes principles concerning modesty, moral conduct, and the prevention of the spread of immorality among believers (Qur'an 24:19, 24:30–31). Therefore, examining cinema from an Islamic legal and ethical perspective is increasingly relevant to contemporary Muslim societies.

Despite the growing presence of cinema and audiovisual media in everyday life, a common perception in some Muslim communities is that modern media are primarily products of Western or Eastern cultures and may have been developed in ways that conflict with Islamic values. Such perceptions can create uncertainty regarding the Islamic legal status of cinema and whether it can be appropriately used within Islamic societies. The central problem addressed by this study is therefore the need to distinguish between cinema as a medium or tool and the content, purpose, and manner in which that medium is used. The study consequently seeks to examine the Islamic legal and ethical position of cinema and to determine the circumstances under which its use may be considered permissible, beneficial, or impermissible. Rather than treating cinema as inherently permissible or impermissible in every circumstance, the study considers its ruling in relation to its content, objectives, and consequences (Al-Atawneh, 2012; Azahar & Yahaya, 2023; Mohd Azmi & Shamsuddin, 2024).

The study was conducted with several objectives. First, it seeks to increase public awareness of the potential advantages and disadvantages of cinema and its appropriate use. Second, it aims to help younger generations understand the role and influence of cinema and encourage awareness of its constructive uses. Third, it seeks to increase awareness among less-educated members of society regarding potentially harmful forms of cinematic content and their possible effects on individuals, families, and moral values. In this regard, the findings of the study may also be communicated to the wider community in local languages so that the research can contribute to public awareness beyond the academic environment.

Based on these objectives, the study addresses one central question: What is the Islamic legal and ethical position of cinema, and how can cinema be used as a beneficial means of disseminating Islamic teachings and promoting moral values in modern society? To answer this central question, the study further examines several specific questions: What is cinema, and what are its main functions? Under what conditions is the use of cinema permissible from an Islamic perspective? What are the potential advantages and disadvantages of cinema? And can cinema be considered merely a means of entertainment, or can it also serve educational, social, cultural, and religious purposes?

The significance of this study arises from the increasingly influential role of cinema and audiovisual media in contemporary society. Cinematic content is no longer limited to traditional movie theaters or television; smartphones and internet-connected devices have made films, dramas, and other audiovisual materials accessible to individuals almost everywhere. As a result, the smartphone itself can provide continuous access to cinematic and audiovisual content, particularly for younger generations. This accessibility increases the importance of understanding both the constructive opportunities and potential risks associated with cinema. From an Islamic perspective, examining these issues can contribute to a more balanced understanding of cinema as a medium whose legal and ethical assessment depends on its content, purpose, and manner of use.

The Qur'an and the Sunnah provide fundamental principles concerning morality, human conduct, family relationships, modesty, and the promotion of good and prevention of misconduct. Contemporary Islamic scholarship also provides different perspectives on modern forms of entertainment and audiovisual media (Al-Atawneh, 2012; Ghani & Rahman, 2023). Accordingly, this study examines cinema from an Islamic perspective, with particular attention to its permissible and impermissible uses, its potential positive and negative effects, and its possible role in communicating Islamic teachings and promoting moral values. By examining cinema as a medium rather than judging it solely on the basis of its existence, the study seeks to contribute to a clearer understanding of how modern audiovisual media can be used responsibly within the framework of Islamic legal and ethical principles.

2. LITERATURE REVIEW

Several studies have examined the role of modern media, social media, and cinema from Islamic, social, cultural, and ethical perspectives. These studies provide an important theoretical background for understanding the relationship between the media and Islamic values. However, most previous studies have focused on the social effects, representation, or use of media for Islamic propagation, while relatively limited attention has been given to the Islamic legal ruling of cinema and acting as a distinct jurisprudential issue.

Md. Tarekul Islam (2019), in his study entitled *The Impact of Social Media on Muslim Society: From an Islamic Perspective*, examined the role of social media in Muslim societies from an Islamic perspective. The study used

a qualitative methodology and relied on textbooks, journals, and internet sources. It concluded that social media can have both positive and negative effects on Muslim society and can be effectively used for Islamic propagation, particularly because modern communication technologies provide rapid, accessible, and inexpensive means of reaching people. The study emphasized that the permissibility and usefulness of modern communication technologies depend largely on their purpose and manner of use. However, the study focused specifically on social media and its effects on Muslim society rather than examining the Islamic legal status of cinema and acting. The present study differs by specifically examining the permissibility and permissibility of cinema and acting from an Islamic jurisprudential perspective.

Mohd. Shuhaimi Bin Haji Ishak and Sohirin Mohammad Solihin (2012), in their study on Islam and Media, discussed the role of media in representing Islam and communicating Islamic teachings to Muslims and non-Muslims. They argued that media representation can influence public understanding of Islam and that media can be used to disseminate authentic Islamic teachings and universal Islamic values. Their study particularly highlighted the importance of using the media as an effective means of communication and Islamic propagation. Although their work is relevant to the present study because it demonstrates the potential of the media for spreading Islamic teachings, it primarily addresses the representation of Islam in the media and its communicative function rather than the jurisprudential ruling of cinema and acting.

Ahmad Nuril Hud (2012), in his study entitled *Negotiating Islam with Cinema: A Theoretical Discussion on Indonesian Islamic Files*, examined the relationship between Islam and cinema in the Indonesian context. The study discussed questions concerning what constitutes Islamic and non-Islamic cinema, who determines whether a file can be regarded as Islamic, and how cinematic practices contribute to Muslim religious and social identity. The study provides an important theoretical basis for understanding the relationship between Islamic values and cinematic production. However, its focus is primarily on Indonesian Islamic files, cinematic practices, and religious identity. In contrast, the present study focuses more specifically on the Islamic legal and jurisprudential ruling concerning cinema and acting, including the circumstances under which their use may be considered permissible or impermissible.

Al-Atawneh (2012) examined leisure and entertainment, including music and audiovisual media, within contemporary Islamic legal thought. The study demonstrated that contemporary Islamic legal discussions regarding audiovisual media involve questions of content, purpose, morality, and the circumstances in which such media are used. This perspective is particularly relevant to the present study because it supports the importance of examining modern audiovisual media through Islamic legal principles rather than treating the medium itself as inherently permissible or prohibited. Nevertheless, the present study extends this discussion

by concentrating specifically on cinema and acting and by examining their legal status, potential benefits, harms, and conditions of permissible use.

Azahar and Yahaya (2023) examined the characteristics of Sharia-compliant cinema based on the principles of al-Kulliyat al-Khams, the five essential objectives of Islamic law. Their study provides a framework for considering cinematic production in relation to the protection of religion, life, intellect, lineage, and property. This approach is directly relevant to the present study because it demonstrates how cinematic content and production can be evaluated according to broader objectives of Islamic law. However, the present study goes beyond the characteristics of Sharia-compliant cinema by examining the broader jurisprudential question of whether cinema and acting are permissible and under what conditions.

Ghani and Rahman (2023) investigated the transformation of Islamic entertainment and values in Malaysian films. Their study highlighted the relationship between cinematic entertainment and the presentation of Islamic values. It demonstrated that films can function not only as entertainment but also as a means of communicating moral and religious values. This supports the argument that cinema may have constructive social and religious functions when its content is consistent with Islamic principles. However, their study focused on Malaysian films and the transformation of Islamic entertainment, whereas the present study addresses the general Islamic legal and ethical status of cinema and acting.

Huda (2023) examined the emergence and representation of Muslim religious figures in Indonesian cinema and discussed the competing discourses surrounding cinematic representations of Islamic identity. The study illustrates how cinema can contribute to the construction and communication of religious and social identities. Although this perspective is useful for understanding the social and cultural dimensions of Islamic cinema, the study does not primarily address the jurisprudential ruling of acting and cinema. The present study therefore complements this line of research by approaching cinema and acting from an Islamic legal perspective.

Hadi (2021) examined the representation of Islamic family law in Indonesian films, particularly the way conservative Muslim perspectives and Islamic family-related issues are presented on screen. The study demonstrates that cinema can influence the representation and interpretation of issues related to marriage, family, and Islamic social values. This is relevant to the present study because family and moral values are among the areas potentially affected by cinematic content. However, the focus of Hadi's study was the representation of Islamic family law in Indonesian films, whereas the present study investigates the broader legal and ethical ruling of cinema and acting.

Sutkutè (2020) analyzed the representation of Islam and Muslims in cinematography through selected files. The study demonstrated how cinematic representation can shape perceptions of Islam and Muslims and can contribute to particular understandings of Muslim identity. This finding is relevant to the present study because it illustrates the substantial influence of cinema on public perceptions and social attitudes. However, the study primarily concerned representation rather than Islamic jurisprudence. The present study consequently focuses on whether the cinematic medium and acting themselves are permissible within Islamic principles and how their use should be regulated.

Nisa and Alhadi (2024) examined the portrayal of Islam in Indonesian screen culture through the file *Hati Suhita*. Their study focused on religious representation and the ways in which Islamic values are presented through contemporary screen culture. The study demonstrates that cinematic productions can provide a platform for communicating religious values and shaping public interpretations of Islam. Nevertheless, its primary concern is representation within a specific file and cultural context rather than the general Islamic legal status of cinema and acting.

Erdağı (2024) analyzed the representation of Islamic themes and religious concepts in Turkish Muslim horror cinema. The study illustrates the diversity of ways in which Muslim cultural and religious concepts may be represented through contemporary cinematic genres. While this research contributes to understanding the relationship between Islam and cinematic representation, it does not directly establish the Islamic jurisprudential ruling on acting and cinema. The present study addresses this broader legal and ethical question.

Mohd Azmi and Shamsuddin (2024) examined the criteria for selecting actors and actresses in Islamic files from an analytical perspective. Their work is particularly relevant to the present study because acting is an essential component of the cinematic production and raises questions concerning the ethical and religious requirements applicable to performers. The study contributes to the discussion of Sharia-related considerations in Islamic file production. However, the present study considers acting within the wider jurisprudential framework of cinema, including its purpose, content, benefits, harms, and permissible and impermissible forms.

Saidpudin and Johori (2023) analyzed the representation of fashion and make-up in the Islamic file through content analysis. Their study demonstrates how visual elements within Islamic files may raise questions concerning Islamic values, appearance, and representation. This perspective is relevant to the present study because the cinematic production consists of various elements that may have different Islamic legal implications. Nevertheless, their study focused on particular visual elements of Islamic cinema, while the present study adopts a broader jurisprudential approach to cinema and acting.

Hariani and Abdul (2023), through a literature review of studies on Islamic films in Indonesia, examined the tendencies and contexts of research concerning Islamic cinema. Their work demonstrates that Islamic films have been studied from various social, cultural, religious, and representational perspectives. This provides evidence that cinema has become an important area of academic discussion in relation to Islam. However, the existing literature remains diverse in its focus, and the specific question of the Islamic legal ruling of cinema and acting requires further systematic examination.

Overall, the reviewed literature demonstrates that cinema and modern media can play important roles in education, Islamic propagation, moral awareness, cultural representation, and social communication. The literature also indicates that cinematic content can produce both constructive and harmful effects depending on its subject matter, objectives, presentation, and social context. However, most of the reviewed studies have concentrated on media effects, Islamic representation, Islamic entertainment, social identity, or the use of cinema for religious communication. Comparatively, less attention has been given to a comprehensive jurisprudential examination of the permissibility and impermissibility of cinema and acting, together with the conditions that may make their use acceptable or unacceptable under Islamic principles.

Therefore, the present study seeks to address this gap by examining cinema and acting from an Islamic legal and ethical perspective. It considers the relevant principles of the Qur'an and Sunnah, classical and contemporary Islamic jurisprudential discussions, and the potential benefits and harms of cinematic production. The study further seeks to clarify whether cinema and acting are inherently prohibited or whether their legal ruling varies according to their content, purpose, and manner of use. In this way, the study contributes to the existing literature by bringing together the jurisprudential, ethical, social, and educational dimensions of cinema and acting within a unified Islamic analytical framework.

3. MAIN BODY

3.1 The Purpose and Concept of Cinema and Administration

From the perspective of Islam, the perception of art is not the same as that understood in the West, whether in terms of form, content, intentions, or outcomes. In Islam, the conception of art begins from Allah and is manifested in every form of existence. In this regard, particular attention is given to humans, because the human is the vicegerent (representative) of Allah on earth. This, in turn, leads back to the divine reality that has originated from Him.

Thus, this conception eventually leads to complete humility before Allah, fosters piety and mindfulness toward Him, and instills in the human being a sense of certainty in His power. In contrast, Europe, based on inherited beliefs, tends to perceive Allah (swt) as being in constant conflict with humanity or among themselves.

Likewise, human conflict is exposed as extending to all forms of existence—whether inanimate objects, plants, or animals.

In such a context, the production of art exerts a negative impact on the personality of the artist himself, as well as on others, both psychologically and historically. Consequently, when the artist becomes detached from the human personality, art itself is separated from the human being placing art on one side and the human on the other.

This departure has driven many artists to render their works chaotic and meaningless, catering merely to the base curiosities of people in order to gain their approval and affection nothing more.

However, the Muslim artist maintains a relationship of emotion, compassion, love, and assistance with all forms of life an approach that reflects the greatness of Allah (swt). In Islam, the human being is created from clay and the spirit of Allah (swt); these two elements are inseparable. Therefore, the human is neither a Darwinian animal nor a Hindu or Buddhist angel.

Rather, the human is a being who serves as Allah's vicegerent on earth, carrying the responsibility (mission) of life neither fleeing from it nor separating from it. This methodological personality represents the clear form of art. Hence, the spirit of such art requires a return to its initial principles upon which the personality of the artist is established.

3.2 Reality of Contemporary Cinema

Today, cinema is considered one of the means of entertainment and comfort, which has gained widespread prominence in global societies. Dominant powers justify them in such a way that they become highly dangerous, as they tend to push young men and women toward socially harmful relationships particularly in matters of marriage, love, and mutual support—in ways that contradict established principles and norms.

As a result, its impact is extremely harmful, leading young people to corruption and moral deviation. Furthermore, it exposes and even encourages pathways of transgression, especially in the realm of sexual crimes.

In the first half of this century, Jews were able to bring the cinema industry in the Western world under their control. In the United States, the city of cinema, Hollywood, is described as being deeply immersed in their influence, such that no movement or cinematic production can emerge without their oversight. They do not permit the release of any film that does not serve their objectives.

Accordingly, they are portrayed as being behind many crime-based films that contribute to the emergence of a generation of young people nurtured in a culture of criminality. In addition, they are associated with the production of explicit and immoral films. They are also described as standing behind propaganda efforts that

mislead nations and divert attention away from what is characterized as their real issues aiming to keep the world in a constant state of tension and conflict.

Their influence, as described, has not been limited to controlling the cinema industries of Europe and America; rather, through Hollywood, they have sought to expand their reach by introducing numerous Jewish actors and actresses into the global film industry. These individuals are said to play a major role in producing films with destructive themes, while simultaneously generating millions in revenue, which is then transferred back to their homeland.

Thus, global dominance over the cinema industry, along with continuous supervision and control, is presented as enabling the implementation of broader strategic objectives, including those discussed in confidential protocols and recommendations. The fundamental aim, as described, is to establish a society in which the authority of governments is weakened, moral values are degraded, and family structures are undermined through widespread social corruption.

It is further argued that many actors in cinema and drama are young individuals from working-class and impoverished backgrounds. For this reason, it is claimed that efforts are made to deliberately provoke sexual instincts through emotional scenes and explicit dances and to employ methods that shape public perception in such a way that actions like marital betrayal and the violation of women are portrayed as acceptable or even heroic within certain films.

3.3 The perspective of Islam on Cinema

In the modern era, literature has developed to the extent that it has been characterized as pornography. However, one of the most problematic trends adopted by modern cinema writers is the claim that the essential elements of cinema are instinct and crime.

From one perspective, the quality of cinema has increasingly extended towards sexual relations, to the point that the depiction of such scenes has become a common practice. Indeed, cinemas are now, in some cases, indistinguishable from places specifically established for immorality. Studies indicate that behind this dangerous phenomenon lies the pursuit of imaginary benefits and the implementation of strategies aimed at undermining human values and morals within societies—particularly within Islamic communities.

It is also noteworthy that certain films are specifically designed for Islamic societies, with the intention of achieving harmful objectives—namely, to detach these societies from their real conditions and to create new challenges for them.

One of the most dangerous aspects of this process is the effort to cultivate audiences according to Western culture and to implant particular ideological concepts into their minds. The foundations presented in Western and Greek drama are described as elements that distort the relationship between the Creator and the created.

Although cinema is primarily a psychological medium, it is evident that whatever is presented to a person has a profound influence on them. Cinema possesses the ability to erase the principles and values that an individual has learned or believed in, and to replace them with ideas that are in complete contradiction with those prior beliefs.

The foundation of cinema, in many cases, is economic in nature and governed by specific laws and regulations. However, when it is dominated by dangerous forces, its direction becomes shaped accordingly. Therefore, it is essential to recognize the extent of its impact on modern individuals, as well as on societies, children, young people, and women.

This harmful influence can compel the human self to adopt patterns of thought, behavior, and social life based on permissiveness, where life becomes centered around indulgence and sexual desire. Such films are often presented under the guise of mere entertainment, while in reality they address highly sensitive and socially dangerous issues—especially those related to relationships between men and women, extramarital relations, and other controversial dynamics—in ways that conflict with the natural order of life.

In addition, these productions introduce new concepts, terminology, and slogans which, if widely adopted, could expose societies to serious challenges.

Cinema is also utilized as a tool for propagation, as well as for social, political, and ideological movements and parties. Beyond this, it is portrayed as serving broader strategic objectives aimed at reshaping societies in ways that align with certain ideological agendas.

Islamic thought, however, provides its own methodology for addressing social and psychological issues. It does not accept such Western approaches; rather, it identifies problems and offers solutions grounded in its own principles. It encourages humanity to return to its authenticity and core values.

Islamic society, by its nature, is a society of modesty and morality. Yet, during periods of heedlessness, it may become vulnerable to external influences and fall under their impact. This occurs particularly when such a society becomes disconnected from its true objectives and values.

Islamic thought seeks to protect society from indulgence and moral permissiveness, and actively opposes all actions that lead to moral corruption and deviation.

Based on this, the position of Islam towards contemporary cinema is presented as a resistant or oppositional stance. Islam upholds its own values, principles, and foundations, and seeks to protect society from harmful influences that may lead to corruption. It does not seek the same outcomes from cinema as those observed in parts of Europe and the United States.

The Ruling of Acting (Performance) in the Islamic System

Acting refers to imitation or the portrayal of characters associated with events, whether these events are real or fictional, and whether they belong to the past, present, or future. It is considered one of the methods of culture and entertainment, though not the only one.

Acting is also regarded as a form of art whose basis is permissibility (legitimacy), as it serves as a means of clarification and education. The purpose of acting is to represent historical events, social realities, political positions, or ideological perspectives, whether they involve human characters or material representations—in order to convey the truth of such events to people and make them aware of their implications.

3.4 The evidences for its permissibility are as follows

- **Quran**

In surah Baqara Allah almighty says:

(مَثَلُ الَّذِينَ يُنْفِقُونَ أَمْوَالَهُمْ فِي سَبِيلِ اللَّهِ كَمَثَلِ حَبَّةٍ أَنْبَتَتْ سَبْعَ سَنَابِلٍ فِي كُلِّ سَنَابِلٍ مِائَةٌ حَبَّةٌ وَاللَّهُ يُضَاعِفُ لِمَنْ يَشَاءُ وَاللَّهُ وَاسِعٌ عَلِيمٌ) [البقرة: 261].

The example of those who spend their wealth in the cause of Allah is that of a grain that sprouts into seven ears, each bearing one hundred grains. And Allah multiplies "the reward even more" to whoever He wills. For Allah is All-Bountiful, All-Knowing."

- **Key Aspects of the Verse (2:261)**

The Metaphor: The verse uses the similarity of a single grain of corn producing seven ears, with each ear containing 100 grains, symbolizing a 700-fold or more return on charity.

Intention: it states that wealth should be spent in the way of Allah swt (charity, supporting good causes).

Divine Reward: Allah swt increases the rewards for those He wills, as He is All-Encompassing and Wise.

Context: It highlights that charity brings huge blessings and is not a reduction in wealth, encouraging generosity over hoarding.

- *In surah Al-Kahaf Allah almighty says*

واضرب لهم مثل الحياة الدنيا كماء أنزلناه من السماء فاختلط به نبات الأرض فأصبح هشيماً تذروه الرياح وكان الله على كل شيء مقتدراً [الكهف: 45].

"And present to them the example of the life of this world, [its being] like rain which We send down from the sky, and the vegetation of the earth mingles with it and [then] it becomes dry remnants, scattered by the winds. And Allah is ever, over all things, Perfect in Ability".

- *Key Aspects of the Verse (18:45)*

The Metaphor: Life is linked to vegetation that flourishes after watering, lush and green, only to dry up quickly.

The Reality: The taste and beauty of the world is for short period of time and perishable.

Allah's Power: God is all-powerful over all things, Allah swt can take away worldly success as quickly as it is given.

- *In surah Baqara Allah almighty says*

مَثَلُ الَّذِينَ حُمِّلُوا التَّوْرَةَ ثُمَّ لَمْ يَحْمِلُوهَا كَمَثَلِ الْحِمَارِ يَحْمِلُ أَسْفَارًا ۚ بِسْ مَثَلُ الْقَوْمِ الَّذِينَ كَذَّبُوا بِآيَاتِ اللَّهِ ۚ وَاللَّهُ لَا يَهْدِي الْقَوْمَ الظَّالِمِينَ .

[الجمعة: 5].

The example of those who were entrusted with 'observing' the Torah but failed to do so, is that of a donkey carrying books.¹ How evil is the example of those who reject Allah's signs! For Allah does not guide the wrongdoing people.

Thus, many similar parables are presented in the Noble Qur'an to clarify truths, guide human understanding, and convey profound meanings through vivid examples.

- *The Sunnah*

The Noble Prophet (peace and blessings be upon him) would, in certain situations, employ parables and illustrative expressions in order to emphasize rulings and firmly establish meanings in the minds of people. For example, he (peace be upon him) said:

"I and the one who takes care of an orphan will be like this in Paradise," and he indicated with two fingers.

He also said:

"The example of the believers in their mutual love, mercy, and compassion is like that of a single body: if one limb suffers, the entire body responds with sleeplessness and fever."

It is narrated from Nu‘man ibn Bashir (may Allah be pleased with him) that the Messenger of Allah (peace be upon him) said:

“The example of the one who abides by the limits set by Allah and the one who violates them is like a group of people who boarded a ship and drew lots among themselves. Some of them took the upper deck and others the lower deck. Those in the lower deck, when they needed water, had to pass by those above them. So they said: ‘If we were to make a hole in our portion, we would not disturb those above us.’ If the others leave them to do what they intend, all of them will perish; but if they restrain them, they will all be saved.”

There are many such a hadith on this subject, and mentioning all of them would prolong the discussion. However, these narrations clearly demonstrate that abstract ideas are explained through tangible, physical, and material examples this being a shared method of both the Qur'an and the Sunnah. This approach is intended to ensure that advice and guidance have a strong impact, that people become convinced, that ideas are firmly rooted in their minds, and that the foundations of social reform are established.

In this sense, acting in dramas follows a similar pattern, as it presents historical events in a visual form and conveys ideas with the aim of reform and guidance. Thus, the portrayal of characters (acting) has parallels in numerous hadiths.

For instance, Ibn Hibban narrates in his narration that when the Prophet (peace be upon him) ascended during the Mi‘raj, he saw people whose lips were being cut with scissors made of fire. He asked:

“O Jibril, who are these?”

He replied: “These are the scholars of your Ummah who command people to do good but forget themselves, while they recite the Book of Allah—do they not use reason?”

In another hadith, he saw a group of people whose heads were being crushed with stones; whenever they were crushed, they returned to their original state without any decrease. He asked:

“What is this, O Jibril?”

He replied: “These are the ones whose heads felt dense when it came to performing the obligatory prayers.”

In conclusion, acting (performance) is permissible according to Islamic law. There is nothing inherently prohibited (haram) or even disliked (makruh) in it. Rather, all actions are judged according to intentions.

3.5 Standards and regulations for acting

Acting is considered one of the means of propagation, as it presents both historical and contemporary issues in a visual form. It is an effective medium of expression and a powerful tool for conveying ideas, with significant influence on society. Therefore, the following regulations should be observed:

- Acting whether portraying historical events or real-life situations must conform to reality. It should avoid fabrication, exaggeration, and distortion in all forms.
- It must be free from elements that contradict Islamic beliefs. It should reflect sound morality and upright thinking, and must not include sexual content or anything contrary to religion.
- It must be free from improper mixing and sexualized content that may mislead youth. Likewise, it should not include any actions that undermine values, modesty, or fundamental principles.
- Acting should not be used as a means to spread corrupt ideologies or deviant doctrines. It must remain free from all forms of confusion, moral corruption, and destructive influence.
- Moderation must be observed in movements and expressions. Performances should remain within the bounds of proper etiquette and should not be reduced to mere entertainment for laughter. In this regard, it should be noted that the laughter of the Prophet (peace be upon him) was limited to a smile (showing his teeth), and his humor was always based on truth.
- Acting should, to the greatest extent possible, consider the interests of religion, knowledge, and human society promoting what leads to goodness and benefit.
- The supervision of acting should be entrusted to righteous individuals, so that the concerns and needs of the ummah are taken into account and its benefits extend to society.

It is worth noting that the laws of Afghanistan permit cinema and acting. However, according to Article 3 of the Constitution, no law may be enacted that is contrary to Islam. Therefore, in this matter, Afghan law aligns with Islamic jurisprudence. This means that if cinema and acting are practiced, they must conform to Islamic conditions and regulations; otherwise, they would be considered invalid under Article 3 of the Constitution, which is also consistent with the principles of the Islamic system.

4. CONCLUSION

The findings of the study indicate that cinema and acting, as modern means of communication, entertainment, and social influence, cannot be judged solely on the basis of their existence; rather, their Islamic legal and ethical status is closely related to their content, purpose, and manner of use. The study found that cinema is frequently used for purposes that may conflict with Islamic moral and ethical principles, particularly when it contains or

promotes immoral behavior, inappropriate relationships, indecent content, or values that may negatively influence individuals and families. However, the study also confirms that cinema and acting are not inherently negative or unlawful forms of communication. Like other tools, they can be employed for constructive and beneficial purposes when their content and objectives are consistent with Islamic principles.

At the religious and legal level, the study found that the basic concept of using means of communication, storytelling, representation, and visual communication is not inherently contrary to Islam. The central issue concerns the manner in which these means are used and the purposes they serve. Accordingly, cinema and acting may be considered permissible when they are used within the boundaries of Islamic ethical and legal principles and do not involve prohibited content or practices. Conversely, their use becomes impermissible when they are employed to promote or disseminate matters prohibited by Islam. This finding indicates that the Islamic assessment of cinema should be based on its content, objectives, and consequences rather than on the medium itself.

At the social and religious level, the study further found that cinema has considerable potential to serve as a means of Islamic preaching, education, moral guidance, and public awareness. When professionally produced and guided by sound Islamic knowledge, cinematic productions can communicate Islamic teachings, ethical values, family principles, social responsibility, justice, compassion, and other constructive values to wider audiences. Thus, cinema can provide an effective contemporary means of conveying Islamic messages to people who may not be reached through traditional methods of preaching and education.

The study also found that individuals and organizations seeking to use cinema and other forms of media in Islamic societies should observe relevant Islamic legal and ethical principles. This includes ensuring that the content, production process, presentation, objectives, and intended effects do not conflict with established Islamic values. In this regard, the responsible use of cinema requires not only technical and artistic skills but also sufficient knowledge of Islamic teachings and ethical standards. Therefore, the development of qualified professionals who possess both media expertise and sound Islamic knowledge is particularly important.

Overall, the findings suggest that cinema should be understood as a powerful and influential medium that can produce either beneficial or harmful effects depending on how it is used. Rather than rejecting cinema as a medium in itself, Islamic societies can seek to regulate and utilize it in constructive ways that support education, moral development, Islamic propagation, and positive social values. The study therefore emphasizes the need for responsible media practices, appropriate Islamic guidelines, and the professional development of specialists capable of producing cinematic and audiovisual content that is both technically effective and consistent with Islamic legal and ethical principles.

4.1 Conflict of Interest

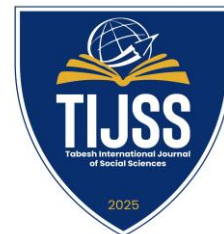
All authors express no conflict of interest in any part of the research.

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