AGAINST THE STEREOTYPES OF MUSLIMS AS TERRORISTS IN KARAN JOHAR’S MY NAME IS KHAN:
A SOCIOLOGICAL APPROACH

RESEARCH PAPER
Submitted as a Partial Fulfillment of the Requirements for Getting Bachelor Degree of Education in English Department

By
NUR FAIZAH
A 320 070 168

ENGLISH DEPARTMENT
SCHOOL OF TEACHER TRANING AND EDUCATION
MUHAMMADIYAH UNIVERSITY OF SURAKARTA
2011
APPROVAL

AGAINST THE STEREOTYPES OF MUSLIMS AS TERRORISTS IN KARAN JOHAR’S *MY NAME IS KHAN*: A SOCIOLOGICAL APPROACH

RESEARCH PAPER

By

NUR FAIZAH

A 320 070 168

Approved to be examined

By Consultant

Consultant I

Consultant II

(Drs. M. Thovibi, M.S) (Nur Hidayat, S.Pd.)

NIK. 410 NIK. 771
ACCEPTANCE

AGAINST THE STEREOTYPES OF MUSLIMS AS TERRORISTS IN KARAN JOHAR’S MY NAME IS KHAN: A SOCIOLOGICAL APPROACH

RESEARCH PAPER

Accepted and Approved by the Board of Examiner

School of Teacher Training and Education

Muhammadiyah University of Surakarta

The Board of examines

1. Drs. M. Thoyibi, M.S. (Chair Person)

2. Nur Hidayat, S.Pd. (Member I)

3. Dr. Phil. Dewi Candraningrum, M.Ed. (Member II)

School of Teaching Training and Education
Dean,

Drs. H. Sofyan Anif, M.Si
NIK. 547
TESTIMONY

On this occasion, the writer states that there is no proposed work in this research to get bachelor of education in certain University and as long as the researcher knows there is also no work or idea that has ever been written or published by other people, except those in which the writing referenced or written by the literary review and mentioned in bibliography.

If there are mistakes in the writer’s statements above later in the future, she will be fully responsible for that.

Surakarta, Juni 2011

Nur Faizah
A 320 070 168
MOTTO

Verily, His Command, when He intends a thing, 
Is only that He says to it, “Be!” - And it is!
(Qs. Yasin: 82)

God could not change someone's life if they do not make the effort
(Q. S. Ar-Ra’du: 11)

O my Servants who have transgressed against their souls!
Despair not of the Mercy of Allah: for Allah forgives all sins: for he is off forgiving, most merciful.
(Q.S. Az Zumar: 53)

I will do my best
(The writer)

Be Focus on What You Doing!
(The Writer)
DEDICATION

This research paper is gratefully dedicated to:

› My beloved parents,
› My lovely brothers,
› My golden sisters in law,
› My sweets and milky nephews,
› My true love in future life,
› The writer self.

vi
ACKNOWLEDGMENT

Assalamu’alaikum Wr. Wb.

First of all, I would like to say Alhamdulillahirabbil’alamin, the greatest thank and praise to Allah S. W. T. the lord of the universe, The Merciful and Compassionate, who has blessed the researcher to finish writing her research paper entitled “Against the Stereotypes of Muslims as Terrorists in Karan Johar’s My Name is Khan: A Sociological Approach”

Peace be upon to Muhammad SAW, the last messenger of Allah SWT, who bring the darkness to be the lightness for all people in the world. The writer realizes that in arranging this paper, got help, support and encouragement from others. So, the writer would like to express her gratitude and appreciation to:

1. Drs. H. Sofyan Anif, M.Si, dean of School of Teacher Training and Education,
2. Titis Setiyabudi, S.S., M.Hum, as head of English Department,
3. Drs. M. Thoyibi, M.S, as the first consultant who gives guidance, advice, support, corrections, discussion, for the time and also cares,
4. Nur Hidayat, S.Pd., as the second consultant who has improved the writer’s writing in order to make this research paper more interesting to read in fully correct sentences,
5. Drs. Abdillah Nugroho, M.Hum., as the academic consultant,

6. All of lectures of English Department thank you so much for giving the guidance and precious knowledge,

7. Her beloved and golden parents: H. Nahyudi and Hj. Musiyam for tremendous love, care, advices, prays and every tear for the writer. So, she knows that she cannot pay back but she will do her best,

8. Her lovely brothers: Ahmad Fauzi, Akhmad Misdakhu Munir, and Ahmad Fathur Rohman who have given jokes, care, support, experiences, advices, protect, and Loves for the writer,

9. Her golden sister in the law: Siti Aisyah and Sari Sulistyovati for advices and experiences for her, she is happy because she has a new sister in family,

10. Her milky nephews: Nawfal and Aqil who have given color and spirit for her life, she always dears them,

11. Her true love in future life,

12. Her second family: Mba Tia, dé Devi, dé Eka, dé Ima, dé Asieh, nba Lira, nba Tika, Agnes, dé Vytha and dé lik in “Karunia boardinghouse” for their closeness, sweetest memory and stupidity,

13. Her best friends: Wiwit, Sushi, Méda, Wina, Aini, Mina, Danik, Ovy, and nba Mini for spirit, experiences and togetherness for her for her,

14. Her close friends in Solo: díst@ (Wahyu, Zaraka, Dekmah, and Dé Mala) who have give support, experiences and togetherness smile in Muhammdiyah University of Surakarta,
15. All of Campus Crew in LPM CAMPUS: Arian, Anton, Miko, Asnawi, Rita, Monic, Widya, Pipin, Watik, Umi, Varica, and others cannot mention one by one, thanks for giving the meaning of organization in Muhammadiyah University of Surakarta,

16. And all of friends in English Departement 2007 who gives the time for togetherness in Muhammadiyah University of Surakarta.

The writer realizes that this research paper is still far from being perfect. Therefore, she expects the constructive criticism and suggestion to improve the quality of this research paper. Finally, she hopes that this research paper would help other researcher who is interested in studying sociological approach in literature to enrich the reader’s knowledge.
# TABLE OF CONTENT

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>i</td>
</tr>
<tr>
<td>APPROVAL</td>
<td>ii</td>
</tr>
<tr>
<td>ACCEPTANCE</td>
<td>iii</td>
</tr>
<tr>
<td>TESTIMONY</td>
<td>iv</td>
</tr>
<tr>
<td>MOTTO</td>
<td>v</td>
</tr>
<tr>
<td>DEDICATION</td>
<td>vi</td>
</tr>
<tr>
<td>ACKNOWLEDGMENT</td>
<td>vii</td>
</tr>
<tr>
<td>TABLE OF CONTENT</td>
<td>x</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>xii</td>
</tr>
<tr>
<td>SUMMARY</td>
<td>xvi</td>
</tr>
<tr>
<td>CHAPTER I INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>A. Background of the Study</td>
<td>1</td>
</tr>
<tr>
<td>B. Literature Review</td>
<td>6</td>
</tr>
<tr>
<td>C. Problem Statement</td>
<td>7</td>
</tr>
<tr>
<td>D. Objective of the Study</td>
<td>7</td>
</tr>
<tr>
<td>E. Limitation of the Study</td>
<td>8</td>
</tr>
<tr>
<td>F. Benefit of the Study</td>
<td>8</td>
</tr>
<tr>
<td>G. Research Method</td>
<td>8</td>
</tr>
<tr>
<td>H. Research Paper Organization</td>
<td>10</td>
</tr>
<tr>
<td>CHAPTER II UNDERLYING THEORY</td>
<td>12</td>
</tr>
<tr>
<td>A. Notion of Sociology of Literature</td>
<td>12</td>
</tr>
</tbody>
</table>
B. Major Principles of Sociology of Literature .......... 13

C. Review of Related Literature .......................... 15
   1. Stereotypes ........................................ 15
   2. Muslims .......................................... 16
   3. Terrorists ........................................ 16

D. Structural Elements of the Movie ...................... 17
   1. Narrative Elements ................................. 17
      a. Character and Characterization ............. 17
      b. Plot .......................................... 18
      c. Setting ....................................... 19
      d. Point of View ................................ 19
      e. Theme ......................................... 20
   2. Technical Elements ................................. 21
      a. Casting ........................................ 21
      b. Mise-en-Scene ................................ 22
      c. Cinematography ............................... 23
      d. Sound ......................................... 25
      e. Editing ........................................ 25
   3. Theoretical Application .............................. 25

CHAPTER III SOCIAL BACKGROUND OF AMERICAN SOCIETY

IN THE TURN OF 21ST CENTURY .......................... 27

A. Social Aspect ........................................ 27

B. Economic Aspect ..................................... 29
C. Political Aspect ................................................................. 31
D. Cultural Aspect ................................................................. 32
E. Science and Technology ....................................................... 34
F. Religious Aspect ................................................................. 35

CHAPTER IV STRUCTURAL ANALYSIS ........................................... 37

A. Structural Elements ................................................................. 37

1. Narrative Elements ............................................................... 37
   a. Character and Characterization ........................................... 37
   b. Setting ............................................................................. 40
   c. Plot ................................................................................. 42
   d. Point of View ................................................................. 44
   e. Theme ............................................................................. 46

2. Technical Elements ................................................................. 46
   a. Casting ............................................................................ 46
   b. *Mise-en-scene* ............................................................... 47
   c. Cinematography ............................................................. 55
   d. Sound ............................................................................. 58
   e. Editing ............................................................................ 58

B. Discussion ............................................................................. 60

CHAPTER V SOCIOLOGICAL ANALYSIS ........................................... 62

A. Sociological Analysis ............................................................... 62

1. Social Aspect ....................................................................... 62

2. Economic Aspect ................................................................. 64
## LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rizwan Khan</td>
<td>38</td>
</tr>
<tr>
<td>2</td>
<td>Mandira</td>
<td>39</td>
</tr>
<tr>
<td>3</td>
<td>Zakir Khan</td>
<td>39</td>
</tr>
<tr>
<td>4</td>
<td>Haseena</td>
<td>40</td>
</tr>
<tr>
<td>5</td>
<td>Setting of time of the movie</td>
<td>41</td>
</tr>
<tr>
<td>6</td>
<td>Setting of place in India</td>
<td>41</td>
</tr>
<tr>
<td>7</td>
<td>Setting of place in India</td>
<td>41</td>
</tr>
<tr>
<td>8</td>
<td>Setting of Place in America</td>
<td>42</td>
</tr>
<tr>
<td>9</td>
<td>First person point of view</td>
<td>44</td>
</tr>
<tr>
<td>10</td>
<td>Third Person Point of View</td>
<td>46</td>
</tr>
<tr>
<td>11</td>
<td>Rizwan’s home in India</td>
<td>48</td>
</tr>
<tr>
<td>12</td>
<td>Zakir’s home in America</td>
<td>48</td>
</tr>
<tr>
<td>13</td>
<td>Mandira’s beauty parlor</td>
<td>48</td>
</tr>
<tr>
<td>14</td>
<td>Rizwan’s home in America</td>
<td>49</td>
</tr>
<tr>
<td>15</td>
<td>Ring</td>
<td>49</td>
</tr>
<tr>
<td>16</td>
<td>Head cover for men Muslim</td>
<td>50</td>
</tr>
<tr>
<td>17</td>
<td>Veil for women Muslim</td>
<td>50</td>
</tr>
<tr>
<td>18</td>
<td>Glasses</td>
<td>50</td>
</tr>
<tr>
<td>19</td>
<td>Mobile phone</td>
<td>50</td>
</tr>
<tr>
<td>20</td>
<td>Plane</td>
<td>50</td>
</tr>
<tr>
<td>21</td>
<td>Car</td>
<td>51</td>
</tr>
<tr>
<td>22</td>
<td>Television</td>
<td>51</td>
</tr>
</tbody>
</table>
Figure 23  Costume of India ................................................................. 52
Figure 24  Costume of India ................................................................. 52
Figure 25  Mandira’s costume ............................................................... 52
Figure 26  President’s costume .............................................................. 52
Figure 27  Muslim’s costume ................................................................. 53
Figure 28  Christian’s costume .............................................................. 53
Figure 29  Mandira’s face when marry .................................................... 53
Figure 30  Mandira’s face in the morning ............................................... 53
Figure 31  Rizwan’s face at night .......................................................... 53
Figure 32  Rizwan’s face in the morning ............................................... 53
Figure 33  Dark lighting ....................................................................... 54
Figure 34  Dark Lighting ..................................................................... 54
Figure 35  Bright Lighting ................................................................. 54
Figure 36  Bright Lighting ................................................................. 54
Figure 37  Sunrise in the city ............................................................... 55
Figure 38  Sunrise in the front of Rizwan’s home .................................... 55
Figure 39  Rain fall .............................................................................. 56
Figure 40  Night Light ...................................................................... 56
Figure 41  Straight angle ................................................................. 56
Figure 42  High angle ................................................................. 56
Figure 43  Low angle ................................................................. 56
Figure 44  Extreme Long Shot .......................................................... 57
Figure 45  Long Shot ................................................................. 57
Figure 46  Medium Long Shot ................................................................. 57
Figure 47  Medium Shot ................................................................. 57
Figure 48  Medium Close up ............................................................. 57
Figure 49  Close Up ................................................................. 57
Figure 50  Extreme Close Up ............................................................... 57
Figure 51  Continuity Editing .............................................................. 58
Figure 52  Sameer’s birthday .............................................................. 68
ABSTRACT


This study aims to show the protest Against the Stereotypes of Muslim as terrorist in Karan Johar’s My Name is Khan Movie by using sociological approach. It is done by establishing two parts, the first is analyzing the movie based on its structural elements and the second is analyzing the movie based on the sociology of literature.

This research uses descriptive qualitative research. The benefits of this study are to give in the application of Sociological approach in literary study. The primary data is taken from the video and script of My Name is Khan Movie, while the secondary data is taken from book and the information related to theory of sociology. The method of collecting data is library research. The technique of analyzing data is descriptive.

The outcome of the study shows that based on the structural analysis it’s apparent that in My Name is Khan Movie, Karan Johar conveys a moral message that Muslim is not a terrorist. Based on the sociological analysis, it is evident that in this movie, Karan Johar reflects the social realities of the America society, namely social, political, economic, cultural, science and technology, and religion aspects.

Key Words: Stereotypes, Terrorists, Muslims, Karan Johar, Sociological Approach.