MOSLEM REPRESENTATION IN HOLLYWOOD MEDIA DISCOURSE:
Reception Studies about "My Name is Khan" Movie

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Abstract

Arus utama media Barat merepresentasikan Islam dalam citra negatif. Film Hollywood menempatkan isu terorisme dalam kaitannya dengan isu agama. Islam adalah agama yang paling terkait dengan isu terorisme. Kebangkitan film Bollywood, masuknya mereka ke pasar Hollywood dan industri film Amerika, membawa gelombang baru gairah dan juga perspektif baru tentang Islam dan Islam. Film "My Name is Khan" adalah contoh dari jenis film ini. Ini membawa paradigma baru untuk melihat Islam. Ini berbagi perspektif pribadi dan kacamata internal Muslim itu sendiri. "My Name is khan" menghadirkan 'Khan' sebagai karakter utama. Khan adalah seorang Muslim dengan kebutuhan khusus. Film ini mencoba untuk melawan hegemoni budaya perspektif Barat tentang Islam dan Muslim. Penelitian dilakukan dalam penelitian kualitatif dengan menggunakan metode wawancara mendalam dengan penonton film "My Name is Khan". Mereka adalah Pemuda di Jakarta yang memiliki pengalaman dan tidak memiliki pengalaman tinggal di Amerika (USA). Temuan tersebut menunjukkan adanya kecenderungan bahwa pengalaman, baik yang tinggal maupun tidak di luar negeri (USA), tidak berperan signifikan dalam membangun atau mempengaruhi penerimaan khalayak terhadap Muslim Image. Hal ini paling banyak dikonstruksi oleh media dan pengalaman mereka sendiri ketika berinteraksi dengan umat Islam di negaranya sendiri (Indonesia). Para informan juga meyakini bahwa Islam bukanlah teroris.

Kata Kunci : Representasi Muslim, Wacana Media, Hollywood, Film, Reception Studies

I. INTRODUCTION

The international media exposure wrote many version of September 11 attack. Most of the western media told that on September 11, 2001, 19 militants associated with the Islamic extremist group al-Qaeda hijacked four airliners and carried out suicide attacks against targets in the United States. Two of the planes were flown into the towers of the World Trade Center in New York City, a third plane hit the Pentagon just outside Washington, D.C., and the fourth plane crashed in a field in Pennsylvania. Often referred to as 9/11, the attacks resulted in extensive death and destruction, triggering major U.S. initiatives to combat terrorism. Over 3,000 people were killed during the attacks in New York

City and Washington, D.C., including more than 400 police officers and firefighters. The attackers were mentioned as the Islamic terrorists from Saudi Arabia and several other Arab nations. Reportedly financed by Saudi fugitive Osama bin Laden's al-Qaeda terrorist organization, they were allegedly acting in retaliation for America's support of Israel, its involvement in the Persian Gulf War and its continued military presence in the Middle East. Some of the terrorists had lived in the United States for more than a year and had taken flying lessons at American commercial flight schools. Others had slipped into the country in the months before September 11 and acted as the "muscle" in the operation (9/11 Attacks. http://www.history.com/topics/9-11-attacks, retrieved in August 2012).

Former President US, George W. Bush, delivered a televised address from the Oval Office, declaring, *"Terrorist attacks can shake the foundations of our biggest buildings, but they cannot touch the foundation of America. These acts shatter steel, but they cannot dent the steel of American resolve."* In a reference to the eventual U.S. military response he declared, "*We will make no distinction between the terrorists who committed these acts and those who harbor them."* (*9/11 Attacks*. http://www.history.com/topics/9-11-attacks, retrieved on August 2012).

Shortly after the Twin Towers fell on September 11, 2001, the nation began to mourn, and around the country Americans began to commemorate the victims and demonstrate their patriotism. Some flew the American flag from their front porches and car antennas. Others pinned it to their lapels or wore it on t-shirts. Sports teams postponed games. Celebrities organized benefit concerts and performances. The 9/11 attacks pushed the international reaction. On September 12, the United Nations Security Council called on all nations to "redouble their efforts" to thwart and prosecute terrorists. Two weeks later, it passed another resolution that urged states to "suppress the financing of terrorism" and to aid in any anti-terrorism campaigns. Allies and adversaries alike urged caution, warning that an indiscriminate or disproportionate reaction could alienate Muslims around the world. In the end, almost 30 nations pledged military support to the United States, and many more offered other kinds of cooperation. Most agreed with George Bush that, after September 11, the fight against terrorism was "the world's fight." (*9/11 Attacks: U.S. Reaction & 9/11 Attacks: International Reaction,* Retrieved from http://www.history.com/topics/reaction-to-9-11, on August 2012).

People attended impromptu candlelight vigils and participated in moments of silence. But for some Americans, their grief manifested itself as anger and frustration, and they looked for someone to blame for the attacks (9/11 Attacks: U.S. Reaction & 9/11 Attacks: International Reaction, Retrieved from http://www.history.com/topics/reaction-to-9-11, on August 2012). Since September 11, 2001, suspicious views, sentiments and stereotypes have addressed and increased to the Moslem people. September 11 2001 attack has changed the global relations map, especially connected with relations of Islam and non Islam people.

 Sadly, some anger erupted into attacks on people of Arab and Muslim descent, with nearly 600 incidents in the first 10 days after the attacks. Five hundred furious people mobbed a Chicago-area mosque and refused to leave until they were forced out by police. A Pakistani grocer was murdered in Texas. A man on an anti-Arab rampage in Arizona fatally shot a gas station owner who was an Indian-born Sikh. (This type of confusion was common since many Sikhs wear turbans, have beards and are seen as looking, as one told The New York Times, "more like bin Laden than Muslims do."). FBI Director Robert Mueller said over and over again that *"Vigilante attacks and threats against Arab-Americans will not be tolerated,"* but harassment and violence at mosques and in Arab-American neighborhoods continued for months (9/11 Attacks: U.S. Reaction & 9/11 Attacks: International Reaction, Retrieved from http://www.history.com/topics/reaction-to-9-11, on August 2012). American people have shown their hate to the people who have Moslem's name or Moslem's attribute.

Time magazine's article wrote about "Is America Islamophobic?". *Time* mentioned that public survey shown that almost 60% of American has bad perspective on Moslem. Gallup survey mentions that 40 % of American admitted that they have 'a little bit prejudice' to the Moslem. Mostly it happened due to they don't know who Moslem are (62 percent).

The media Headline exposed news about Islam and violence. It constructed the wrong perception and negative stereotype of American about Islam. In 2005, *New York Times 's* columnist, Thomas Friedman, wrote that no Ulama (Moslem's leader) and Islamic organization condemn the terrorism. This article made the other misperception of Moslem. Professor Juan Cole from University of Michigan, and Professor Charles Kurzman from University of North Carolina noted that it was wrong statement, since there are lot of Moslem's leader and people condemn the terrorist and terrorism, and so does there are much "Islamic Statements Against Terrorism". As the minority group, Moslem faces big challenge in the integration process in America (Ahmed, 2011).

The media has to cover the incidents in such a way to benefit from the public's eagerness to obtain information about terrorist attacks. There is a mutually beneficial relationship between terrorism and today's media. Without a doubt, the 9/11 attacks on the World Trade Center in New York and on the Pentagon near Washington DC, were shocking global media events that dominated public attention and provoked reams of discourse (Kellner 2004 in Bilgen, July 22, 2012). Obviously, terrorists were aware of the fact that attacking the symbolic targets in the US would be sensational news around the globe. The response of the media in the US was often far from being objective, calm, and prudent. Instead, media organs oozed hatred and hysteria, calling for action against mainly Arabs and Muslims and crying for revenge, as terrorists would have planned. The major corporate media tended to support the patriotic discourse and the policies of the then president George W. Bush, who was leading the nation against the forces of "political and cosmological evil" (Lewis 2005 in Bilgen, July 22, 2012).

Nacos & Torres-Reyna (2002) quoted Shaheen (1996, 2001, Simon 1989), the preponderance of clichés to characterize and demonize Muslims and Arabs has been documented well. *"The reason why many Arab and Muslim Americans are discriminated [against]," wrote one Amazon.com customer-reviewer shortly after the events of 9-11, "is because many people probably think of the 'TV-Arab' image* (i.e., suicide bomber, fanatics, lazy, etc.)." Although Hollywood movies, television shows, and popular fiction have long dwelled on stereotypical portrayals of Arabs and Muslims, one would not necessarily expect similar typecasting, framing patterns and clichés in the news. However, popular culture and news reporting are not operating in a vacuum but seem to feed on each other. Reeva Simon found that Middle Easterners will continue to populate the casts of villains and conspirators in popular fiction (Nacos & Torres-Reyna. 2002).

This way of media coverage after a traumatic event dramatically changed the public perceptions, discourse at government and public levels, and the way people perceive events and "other" people, specifically ethnic and religious minorities who can be perceived as a "threat" (Bilgen, July 22, 2012). Altheide (2009 in Bilgen, July 22, 2012) argues, the discourse of fear has been constructed through news and popular culture accounts and the main discourse of fear has clearly become terrorism in the post 9/11 era. In other words, "9/11 was used by the media and politicians to promote fear related agendas and ideologies.

Popular fiction and Hollywood motion pictures have perpetuated the stereotype of Muslims and Arabs as villains and terrorists for many years. According to some critics, the news in the United States, too, has long displayed anti-Muslim and anti-Arab bias. The Nacos and Torres 2002 research explored how the U.S. news media covered Muslim Americans over an 18-month period and whether this reporting reflected negative biases and stereotypes--especially after the terrorist attacks of September 11, 2001. Nacos & Torres-Reyna (2002), found that the events of 9-11, as horrific as they were affected the news about American Muslims in terms of volume, themes, stereotypical references, frames, and viewpoints in several positive ways. Nacos & Torres-Reyna (2002) noted that according to the "American Muslim Poll" that questioned Muslims in the United States in October and November 2001, more than two in three (68%) respondents said that the news media were not fair in their portrayal of Muslims and Islam (Better than three of four , 77%, thought that Hollywood was not fair in this respect (See Nacos & Torres-Reyna, 2002). Muslims and Arabs are essentially covered, discussed, apprehended either as suppliers of oil or as potential terrorists. Very little of the detail, the human density, the passion of Arab-Muslim life

has entered the awareness of even those people whose profession it is to report the Islamic world (Said 1981, 26, in Nacos & Torres-Reyna. 2002).

It is widely and clearly observed that the world has been changed after the 9/11 incident. If we look at the world politics, we get the impression that the entire world has been dragged in the war against terrorism. The responsibility of this incident was laid upon "Muslims" by the west. After that, Muslims are blamed as terrorists all over the world without any discrimination of gender or age. The wave of terrorism and the picture of Muslims as terrorist, invaded the world almost at the same time. Bollywood is also playing an ample role to fuel the fire with regard to portray Muslim image as terrorists. (Khan & Bokhari, 201, p.1,.3). Khan & Bokhari, 2011 (p.3) noted that regional movies are usually different from Bollywood (Hindi) movies, as the story and theme of these movies portray the culture of the region from which they originate, while most Bollywood movies now days are heavily influenced by the Western culture. Bollywood movies are watched by a majority of Indians movie goers. It has also international recognition especially in western countries such as UK, USA, Canada and Australia, where large South Asian communities are residing (Khan & Bokhari, 2011. p.3)

Based on this situation, we could conclude that mostly the media representation in US are representing bad image of Islam and Moslem. It now becomes the mainstream media representation. Hollywood as one of the biggest movie industry in world produce more film about terrorism which is describe in the relation with Islam, Moslem or Islamic attribute post 9/11 attack. Further more, among the film industries around the world, Bollywood is one of the famous and the strongest industry. The influence and strong impact of Bollywood has increased and almost reached at hegemonic level (Khan & Bokhari, 2011. p.2). Uniquely in 2010, there is big slapped in US film industry. Few Bollywood 's producers had launched a movie in US. Working together with few Hollywood or US media companies, it reached the America and world's audience attention. This movie brought new perspective of Moslem representation. It tried to counter the Western media discourse of Moslem's image.

My Name Is Khan is Bollywood movie which able entering the Hollywood industry and reached as the box office. It is in the blockbuster hit (http://www.mediareach.co.uk/mediareach-Projects/lovefilm/. Di akses pada tanggal 10 November 2011. Pukul 01.20 WIB). If the movies are truly a common experience, and globalization is a commercial fact, then the idea that Hollywood is the source for the vast majority of pictures seen by audiences may eventually change. *My Name is Khan* is a production from the already oversized Indian film industry, but it's being released worldwide on virtually the same day and date by a Hollywood distributor. The film, an awkward mixture of comedy and melodrama, has a universal message and, as a sign of future intentions, it's trying to reach a similarly broad audience. Some of the assumptions about Bollywood films do not apply to *My Name is Khan* – no-one, for example, breaks into song and dance. Khan's likable performance gives some sense of personal humanity to the character (Mathieson. Retrieved from http://www.sbs.com.au/films/movie/5697/My-Name-is-Khan, Retrieved 8/23/2012).

There's no doubt that he's verging on the saintly, but cinemas in India that were planning to show *My Name is Khan* were vandalized by Hindu extremists angered by cricket-related remarks made by the leading man (like his character, Shahrukh Khan is Muslim). It makes us understand why the movie is so pointed. *My Name is Khan* isn't as accomplished, but that doesn't mean we won't be seeing more Bollywood titles made for an international audience in our cinemas (Mathieson. Retrieved from http://www.sbs.com.au/films/movie/5697/My-Name-is-Khan, Retrieved 8/23/2012).

II. MOVIE'S DESCRIPTION

My Name Is Khan was launched at 12 February 2010 in Indonesia. Runtime: 165 min | 128 min (international version). Genres: Romance, Drama (http://www.sbs.com.au/films/movie/5697/My-Name-is-Khan, Retrieved August, 23, 2012).

It was producing by Indian's film industry and Indian's producer. Produced by Sumit Chawla, Hiroo Johar, Pravin Khairnar, Gauri Khan (As Bollywood producers and line producers) and Prashant Shah (Line producer, USA). It was directing by Karan Johar, Bollywood's director in contemporary Indian movie industry. The story and screenplay by Shibani Bathija. Almost all of crew are Indian and Bollywood film maker and professional. The Indian producer, Dharma Production, were joining with US media company: Fox Searchlight Pictures, Fox Star Studios, Imagenation Abu Dhabi FZ (as Imagenation Abu Dhabi), Red Chillies Entertainment, Redchillies.VFX,   Bollywood Hollywood Production line production, etc. The movie's plot is talking about a man, an ordinary man for extraordinary journey ... FOR LOVE. An Indian Muslim man with Asperger's syndrome (Autism) takes a challenge to speak to the President seriously, and embarks on a cross-country journey. This movie won 8 awards and 10 nominations. The main character, Rizvan Khan (nick name is Khan), played by Shah Rukh Khan, The Indian famous Moslem actor. His wife in this move, Mandira Khan, ruled by Kajol, famous Indian artist. Most of the other players are Indian too. The film rating by MPAA (USA) is Rated PG-13 for some violence, sexual content and language, with Parents Guide means view content advisory for parents (http://www.imdb.com/title/tt1188996/combined, retrieved August, 2012)

This movie portrayed the Moslem picture in United States of America. The 9/11 terrorism attached to WTC in New York, was inspiring this movie. The movie became the box office in USA. Khan wanted to declare that he is a Moslem and not terrorist (AD Cahyanti.   2010.   USU.   Retrieved   from *http://repository.usu.ac.id/bitstream/123456789/20363/5/Chapter%20I.pdf*.   Retrieved on 20-10-2011 pukul 01.00WIB)

Synopsis of this film:

Rizwan Khan, a Muslim from the Borivali section of Mumbai, suffers from Asperger syndrome (a form of high-functioning autism complicating socialisation). The adult Rizwan marries a Hindu single mother, Mandira, in San Francisco. After 9/11, Rizwan is detained by authorities at LAX who mistake his disability for "suspicious" behavior. Following his arrest, he meets Radha, a therapist who helps him deal with his situation and his affliction. Rizwan then begins a journey to meet US President Obama to clear his name . Rizwan Khan is a Muslim Indian who has been raised by his mother to look beyond the divides of religion and nationality. "There are good people that do good deeds, and bad people who do bad deeds," she tells him, but distinctions are not easy for the boy (*Slumdog Millionaire*'s Tanay Chheda), who suffers from Asperger's Syndrome. A form of autism, Asperger's leaves him scared of sharp noises, mechanically inclined, fond of routine and uncomfortable with physical contact. Any city, let alone Mumbai, is full of uncertainty. His youth is seen in flashback, but the majority of the storyline unfolds in America, where an adult Rizwan (Shahrukh Khan) goes to live in the late 1990s, joining his younger brother, an entrepreneur, in San Francisco. Selling beauty products to hair salons, he meets Mandira (Kajol), a fellow Indian expatriate who has been abandoned by her husband following an arranged marriage and has adapted to life as a single mother. (Mathieson. Retrieved from http://www.sbs.com.au/films/movie/5697/My-Name-is-Khan, Retrieved 8/23/2012)

Shahrukh Khan is a romantic idol in India, but here he pays attention to the technical details of his performance as well as playing for sly laughs. Lips pursed, his head moves in short, unexpected bursts, sitting at odd angles to his body. He's playing a man annoyed by the inaccuracies of language, because he cannot distinguish a casual saying from a statement of facts. That's made explicit in the film's second act, which takes *My Name is*

Khan into darker themes, which unfold after the events of 9/11. As a Muslim in America, the harmless Rizwan exposes his family to racism and harassment. When it affects his stepson, Sam, it is too much for Mandira, and they're parted, leaving the final act to be one of redemption, as Rizwan – in a broad nod to *Forrest Gump* – travels across America trying to meet the U.S. President (first George W. Bush, then Barack Obama) to explain that not all Muslims are terrorists. Karan Johar's film is a message picture. (Mathieson. Retrieved from http://www.sbs.com.au/films/movie/5697/My-Name-is-Khan, Retrieved 8/23/2012). This film has good response since it showed positive message to clarify the terrorist stigma of Islam in front of the non Moslem society. It teaches multiculturalism and tolerance between differences.

III. RESEARCH QUESTION

How is Moslem Representation In Hollywood Media Discourse, especially study about reception Studies about "My Name Is Khan" Movie ?

IV. METHODOLOGY

The study was done in qualitative research using in-depth interview method with audience of "My Name is Khan" movie. The informant were chosen by Purposive sampling method. There are six (6) informants. The characteristics of informant are:
- Audience of "My Name is Khan Movie
- Young Christians in Jakarta (13-25 years)
- Class : A, B
- Digital native
- Psychographics : Urban Culture
- Have experience and do not have experience living in America (USA)
- Male or female

This research also tried to made simple text analysis of quotation which is found in the "My Name is Khan Movie", using the secondary data.

V. LITERATURE REVIEW

a. Movie and Moslem Image

Film is moving image. Kress (2003) describes how the screen isreplacing the book as the dominant medium for communication. The centuries-long dominance of writing is giving way to a new dominance of the image, which in recent years has led to an increased interest in exploring principles of visual meaning-making, literacy and learning through visual means (e.g. Kress & van Leeuwen, 2006; Lindstrand, 2006; van Leeuwen & Jewitt, 2001). Today, the screen is usually not silent. Besides image we are also making sense, or trying to make sense, out of the intricate interplay with aural modes such as spoken language, sound effects and music (Wingstedt, Johnny., Sture Brändström and Jan Berg. *Narrative Music, Visuals and Meaning in Film* Retrieved from http://pure.ltu.se/portal/files/4930736/Narrativemusic_shortened_final.pdf, August 2012). Film, generally, has enormous impact on the societies. It gives new trends, ideas and traditions etc. Films not only make the opinion but also reshape the opinions. Films reshape

old trends, customs and traditions. If one idea prevails strongly in a society then it can be transmitted from one society to another (Khan & Bokhari, 2011, p.2)

The cinema, among other channels, is a powerful medium for the social construction of the image of Muslims. Films with Muslim characters and content are abundant sources of images and narratives that preserve the raw materials with which non-Muslims construct their perceptions of Muslims. Within the context of intercultural communication, once one cultural group watches cinema featuring "another" cultural group, that group becomes a social object, the meaning of which is constructed symbolically and interactively by the members of that cultural group. (Diaz, Paz H. *Prejudice and Pride in the Philippine Entertainment Media: Constructing the Muslim Image in Selected Films in the Philippines.* Asian Institute of Journalism and Communication (AIJC). *Retrieved from* http://www.muslimmindanao.ph/mass_media/PP%20in%20the%20Philippine%20Entertainm ent%20Media%20-%20Report.pdf, p.1).

Diaz explained about the Edward Said thought. Edward Said in his book (*Orientalism*, New York: Vintage, 1979) made explicit connections between images of the Muslim world an interpretations made in the West of these images. Stereotypes and negative imagery of Arabs and Muslims dominated literature from the Middle Ages. The imagery handed down to present-day Filipinos are so firmly entrenched that it may be difficult for the average person in the islands to distinguish these stereotypes from reality Numerous researchers have examined the representations of various cultural and co-cultural groups in film. For example, Shaheen (2000) examines the images of Arab Muslims depicted in over 800 feature films in the United States and demonstrates how the dominant media portrait of the Arab Muslim as "alien, violent strangers, intent upon battling non-believers throughout the world" (Shaheen, 2000, p. 22) has created harmful stereotypes. (Diaz, Paz H. *Prejudice and Pride in the Philippine Entertainment Media: Constructing the Muslim Image in Selected Films in the Philippines.* Asian Institute of Journalism and Communication (AIJC). *Retrieved from* http://www.muslimmindanao.ph/mass_media/PP%20in%20the%20Philippine%20Entertainm ent%20Media%20-%20Report.pdf , p.2)

Most the media have the same representation of Moslem. As a comparative of Moslem's image, we could learn from Diaz's research. Diaz's research about Philippine movie found few characteristic of Moslem image in movie : (Source : Diaz, Paz H. *Prejudice and Pride in the Philippine Entertainment Media: Constructing the Muslim Image in Selected Films in the Philippines.* *Retrieved from* http://www.muslimmindanao.ph/mass_media/PP%20in%20the%20Philippine%20Entertainm ent%20Media%20-%20Report.pdf) :

1. ***Physical features of Muslim Characters* :** Muslims were depicted as menacing, rugged, and threatening, Female Muslims and children wore veils and were beautiful, with fair complexion. (p.9)

2. ***Internal nature of Muslim Characters* :** In all the other films, there were two types of Muslims cast: one was as protagonists, who had the inner nature of "good" characters, as the winners or "good guys" in the film. They would be kind, patient, compassionate, and understanding. The other type would portray "negative" characters, and they would use violence to achieve their goals, would be brutish and arrogant, and would have foul and mean temperaments. As rebels, Muslims would have the internal characteristics of bravery, skill in fighting, and decision making as leaders of their groups. They would profess obedience to their sworn objective of claiming Mindanao as their lost patrimony. (p. 9)

3. ***Beliefs, feelings and emotions, and mindsets shown by Muslim characters :*** Muslims were depicted as insisting on attaining what they set out to do because they carefully plan their every move. Muslim character was portrayed as physically strong, strong-willed, with high superiority complex and an unbreakable spirit. The feeling portrayed is that a Muslim can get what he wants by showing unwavering strength. They usually used gunfire and at the end was asking God for forgiveness for what he had done. Muslim women, as characterized by strong and determined to keep their self-respect. Courage is another force that underscores the dignity of Muslim women in a society that values the man and relegates the woman as mere house maker subservient to the man's wishes (p.11) The Muslims also discriminate against the Christian world. They have this tendency to feel that they are not part of the society in general and always feel they have to show their strength through fighting and war. They always insist on their right to self-determination and self-rule (autonomy), to struggle with his strong faith in God and in the brotherhood of humanity. One special mindset the Muslims have, was to maintain pride over their beliefs, and to preserve the land that was theirs in the first place. Love and gaining the love of woman were also seen as the motivation of the characters in mythical terms. (p.12)

4. ***Positive or negative emotional appeal of Muslim characters:*** The positive emotions evoked by Muslim characters included admiration to a large degree because of their singleness of purpose, whether in claiming their lady love, or in fighting for freedom and autonomy. The Muslim women were strong, self-confident, and caring. Both the men and women were dedicated to their fight for their homeland. Negative emotions evoked included dislike for the Muslims' use of force and tendency to kill even without provocation, as long as they felt intruded upon or betrayed by anyone. Muslim men were also depicted as resorting to vengeance whenever they felt wronged. They did not wait for investigations; they would simply go for the kill, whenever they had the chance, as revenge for whatever wrong doing, real or imagined that anyone would have inflicted on them. Negative emotions were evoked by the actions of a Muslim man who committed treason and was deceitful to his fellow Muslims in order to receive reward money (p.13)

5. ***Crime, delinquency, or violence performed by Muslim characters :*** Crimes, acts of delinquency, and outright violence performed by the Muslims were numerous. Abduction, murder, rape, kidnapping, torture of prisoners and burning homes and villages were, ritual killing was also among the forms of violence found in the films. (p.14)

6. ***Economic Status of Muslim characters :*** From costumes and settings in the films to judge the economic status of the Muslim characters. There were more underprivileged than rich characters, example work as a household helper (p.16)

b. Moslem Image in The Bollywood Muslim & Bollywood Movie

The discussion about Bollywood movie such as "My Name is Khan" must seen in the context of the development of the Indian Movie, especially Indian Moslem movie. Saima Beg in her article about *The Bollywood Muslim* (Beg, Saima. *The Bollywood Muslim*. Retrieved from http://www.viewpointonline.net/pdf/the-bollywood-muslim.pdf, on August 2012) explained that the Indian Moslem movie has specific character: (1) It message promotes justice and tolerance for other religions or towards other religions; (2) Share about the Islamic culture; (3). These movies have been the ideological mind makers of the

audience; (4) Also rich in the Islamicate culture showcasing images of 'mosque', 'minaret', 'crescent' or the 'courtesan' dancing in a Mughal court; (5) Using song or poetry as the praying way to serve God (Allah) and ask for the God's help. The use of the word 'Khuda' (God) in the lyrics of the song has emphasis on the divinity of God; (6) Describe their love to the holy prophet and the holy city of pilgrimage (Makkah and Madina by song). This brings the Indian Muslim back to his religious roots. This song and   a poetic form praising the Holy prophet (PBUH) usually practised by Muslims of India and Pakistan (Hindustanis). 'Hindustanis' both in India and Pakistan that he belongs to a rich language, which is made up of Arabic and Persian alphabets and is a recognizable idiom ; (7) Talking about their ideologies on love and life; (8) The Moslem personified with the romance, calm and composed personality while praying. The calmness and composure is a sign of 'Muslim' leaving all the worldly worries to the divine being, Allah (9) Cinematic language of 1960s showed the grandeur of Mughal court and most importantly, romance. It had 'combined poetry with nostalgia of history' (Rangoonwalla 1975: 148 in Beg, Saima. *The Bollywood Muslim*. Retrieved from   http://www.viewpointonline.net/pdf/the-bollywood-muslim.pdf, on August 2012, p.1-5).

Saima Beg wrote about *The Bollywood Muslim* (Beg, Saima. *The Bollywood Muslim*. Retrieved from   http://www.viewpointonline.net/pdf/the-bollywood-muslim.pdf, on August 2012, p.4)*,* explained the Muslims in order to avoid being secluded from Nehru's vision of a secular state had to show their own history of secularism. Mughal-e-Azam, depicting a recognizable Islamic culture by recreating the Mughal era. The Muslim culture or what some critics have specifically called 'Islamicate' culture in Hindi cinema. The Islamicate aesthetic is shown through three genres namely, 'Historical', 'Courtesan', 'Social' (Bhaskar and Allen 2009), which refer to 'social and cultural complex' associated to Muslims and Islam (Dwyer 2006: 97). These films showcasing images of 'mosque', 'minaret', 'crescent' or the 'courtesan' dancing in a Mughal court. The issue of temples being taken down to build mosques or a mosque being taken down to build a temple have been depicted in the film Bombay (1995dir, Mani Ratnam) which has shown a deep rooted matter from a historical point of view.

The character of Moslem-example, named Akbar, was the tolerant Mughal who celebrated Hinduism and Islam. Akbar had also formulated the 'din-i-ilahi', or 'divine religion' –which was a combination of Zoroastrianism, Islam and Hinduism (Turner 2000: 67). Akbar's secularism shown in the film can be a reaffirmation to Nehru's vision of a secular India. However, the new stars of today's Hindi cinema have been dominated by Muslims as well. Mega stars like Shahrukh Khan, Salman Khan and Amir Khan are a few to be named here (Beg, Saima. *The Bollywood Muslim*. Retrieved from http://www.viewpointonline.net/pdf/the-bollywood-muslim.pdf, on August 2012, p.4). We could see that since the beginning, these facts have shown the Indian movie's perspective blend variety of religion in the context of tolerance of religion (Syncretism).

Saima Beg in *The Bollywood Muslim* wrote that there have been numerous films about Muslims, their cultural and social settings but none have   been made directly on Islam. In the 1970s, films like Coolie (1983 dir, Manmohan Desai) starring the mega star Amitabh Bachchan who plays a Muslim and 'represents the rise and integration of the Common Muslim' in the working masses rebelling for a better future' (Dwyer 2006: 127). In the 1990s and 2000, the Hindi cinema has shown Muslims as gangsters and terrorists.   The gangs are shown to be a mix of Hindus and Muslims. The stereotype Muslim can be seen in Fiza (2000) and Kurbaan (2009). These two movies have shown Muslims as terrorists giving message that a 'Muslim' is a radical fundamentalist who bombs innocent people for the universal goals of Islam.   Faana(2006)has the same theme surrounding Muslim terrorism. The portrayal of Muslims is passing through a new age of terrorism. There are disputes among the Muslim communities about their image projected through media and especially cinema. Some Muslims condemn the Hindi film industry and argue that the cinema doesn't voice their community or speak for the Indian Muslim. They argue that the film industry doesn't depict their image accurately on matters of divorce or history (implied by Dwyer ibid). This can be discussed by highlight post 9/11 media coverage. The Muslim

portrayal in Hindi cinema has completely changed from Mughal-e-Azam (1960) till date. The words such as ''Islamic holy war', 'Islamic Community', 'Muslim sect'' appeared to surface in print media like the Times, Newsweek etc (Zelizer& Allan 2002:102). The above mentioned terminology has given birth to the image of Muslims as 'the others'. Hindi cinema like all other media platforms has the responsibility for the image projection of 'Muslims' to its audience. These portrayals shouldn't be based on the idea of 'the others' but should encompass a wider range of issues related to the Muslim life or the 'Muslim Social'. Muslim portrayal in Hindi cinema can focus on other issues beyond religious identity and the cultural norms related to Islam. (Beg, Saima. *The Bollywood Muslim*. Retrieved from http://www.viewpointonline.net/pdf/the-bollywood-muslim.pdf, on August 2012, p. 9)

Since 90s the political agenda and policies of Indian government has affected the approach of Bollywood and a symbolic relationship between Muslims and terrorism has been established.In such movies, the villain is shown mouthing slogans against India, fighting for the cause of Kashmir and Islam, all the henchmen are gun totting bearded guys, wearing *Shalwar-Kamiz* with a scarf over the shoulders, with blood shot eyes bursting at the seams with irrational anger. In contrast, the 'boss' is dressed in typical priest clothing, a skullcap and a rosary in hand. He would first mouth some Arabic words and then demonstrates his senseless itch to destroy India. In a constant commitment to *Jihad,* he would soberly deliver the punch line; "*Jihad Zaroori hay*". For the sake of financial and economic interests. Bollywood movies started creating imaginary Muslim terrorist images to the frightening level, and the audience unwittingly is forced to share the overloaded perspective of the filmmaker. If Bollywood movies are to be believed, then all Muslims are anti-national and their faith is an extremist ideology, which is a wrong perception. (Khan & Bokhari, 2011. p.2)

After 9/11, the Moslem image have changed in Bollywood movie. Khan and Bokhari (2011) researched found that from the very beginning and particularly since 9/11 incident, the Indian film industry very often portrays the Muslim with stereotype image (which is negative). After the 9/11 incident, Muslims are being looked as suspicious people and portrayed as terrorists. Indian film industry adds fuel to the fire by making a lot of movies on Muslims and presenting them as terrorists and negative ones. This research is being carried out to scientifically explore that how and to what extent Indian cinema is distorting and changing the Muslim image. The results indicate that Indian cinema is distorting the Muslim image and an anti-Muslim propaganda has been carried out not only in India but also at international level. After the 9/11, Indian film industry took a benefit of this situation and they started to present Muslims as terrorists in their films. Movies were made on the subject of terrorism and only Muslims were shown as terrorists who were fostering terrorism not only in India but in the whole world. Indian film industry has also been showing the Kashmir freedom fighters as militants and terrorists. There was a great deal of work done by Indian cinema on Muslims in general and Pakistan in particular showing them as terrorists who were involved in all sort of terrorists acts whether it is in India, Kashmir or elsewhere. Pakistan being a leading Muslim country and arch rival of India is portrayed as the shelter provider to all the terrorists. Bollywood has played a notable role in making this image more stronger along with the western media especially after 9/11 incident. It is assumed that if any one wants to see the real face of India cinema, one has to randomly pick up few flicks of a decade and see the changes taking place in Indian cinema over a period of time. The portrayal of Muslim characters in the Bollywood movies has witnessed an unpleasant change over the time scale. The gradual but systematic portrayal of Muslim characters in the Bollywood (Khan & Bokhari, 2011. p.1-2)

c. Reception Studies on Film

Reception theory is grounded in history, rather than philosophy, and as a result it is primarily concerned with uncovering how actual spectators interact with films. Much of classical film theory was influenced by the work of French theorists who, beginning in the late 1960s, argued the importance of ideology in various systems of representation. According to Marxist theorist Louis Althusser, the capitalist system operates through the use of so-called repressive state apparatuses (RSAs) such as the police, government, and military, and also through ideological state apparatuses (ISAs), which include schools, the family, religion, and media systems. RSAs are public institutions and function primarily through repression and violence. ISAs, on the other hand, function through ideology and work by enticing individuals to accept subject positions which benefit the dominant classes and perpetuate capitalism. According to this theory, the mass media, as an ISA, transmits the dominant ideology to passive spectators who internalize this ideology and become cooperative members of the capitalist system. Althusser's theory of the media as an ideological state apparatus was embraced by classical film theorists, who examine the ways that the cinema influences spectators by analyzing the cinematic texts. These theorists assume that audiences will passively receive a film's ideological messages. Social identities and individual subject positions are not considered, nor are the conditions of exhibition or the social or historical moment. A major criticism of classical theories, then, is that the spectator is ahistorical and idealized, and plays no role in the creation of a film's meaning. Reception theory rejects this classical construction of the spectator, and instead focuses on viewers in the material world, and how they have actually read and understood media texts (Wagner, Kristen Anderson*. RECEPTION STUDIES AND CLASSICAL FILM THEORY.* Retrieved from http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Reception-Theory-RECEPTION-STUDIES-AND-CLASSICALFILM-THEORY.html, on August 2012)

Wagner wrote that an alternate theoretical viewpoint is reader activated, which examines the features of readers and how those features affect the reading experience. While reader activated theories account for varying interpretations among readers, however, they still tend to make generalizations about individual interactions with texts and not to contextualize the reading experience. Janet Staiger proposes a third approach, a context-activated model which looks at the historical circumstances surrounding reception to place the reader/spectator in context. Context-activated theories examine everything from the individual's subject position to the text's mode of production and the circumstances of exhibition. The sum of these events gives meaning to the viewing or reading experience (*Interpreting Films* , pp. 45–48 quoted by Wagner, Kristen Anderson*. RECEPTION STUDIES AND CLASSICAL FILM THEORY.* Retrieved from http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Reception-Theory-RECEPTION-STUDIES-AND-CLASSICALFILM-THEORY.html, on August 2012)

Wagner drawing Althusser's concept of ideological state apparatuses, and using context-activated theories, meanwhile British cultural studies analyzes the ways that spectators interact with texts in specific contexts to create meanings. Originating in Marxist philosophy, British cultural studies sees the media as an influential communication tool controlled by those in power; the groups who control the media control the message, thereby maintaining their dominance. Where British cultural studies differs from classical film theory is in its conception of the spectator. Because the messages conveyed by the media are complex and varied, so are the interpretations available to viewers. The audience, then, is not uniform as in classical film theory, but rather heterogeneous and capable of interpreting a text's messages in a multitude of ways based on contextual factors. British cultural studies suggests three frameworks for reading texts, based on the work of theorist Stuart Hall: a dominant, or preferred reading accepts completely the ideology of the text, while an oppositional reading absolutely opposes the ideology involved; a third type, negotiated

reading, both accepts and opposes parts of a text's ideology in order to suit the specific needs of the individual (pp. 136–137). The spectator's interaction with the text is complex, and that, unlike the passive, idealized spectator found in classical film theory, viewers can and do question and oppose the ideology presented to them by media institutions (Wagner, Kristen Anderson. *RECEPTION STUDIES AND CLASSICAL FILM THEORY.* Retrieved from http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Reception-Theory-RECEPTION-STUDIES-AND-CLASSICALFILM-THEORY.html, on August 2012)

Clarke (1980, p. 128-138) explained Hall's thought. Hall ends by identifying three "hypothetical positions from which decodings of a televisual discourse may be constructed". *The first hypothetical position,* is that of the "*dominant-hegemonic* position" : when the viewer takes the connoted meaning from, say, a movie message full and straight, and decodes the message in terms of the reference code in which it has been encoded, we might say that the viewer is *operating inside the dominant code*. This is the ideal-typical case of 'perfectly transparent communication' - or as close as we are likely to come to it 'for all practical purposes'. Majority audiences probably understand quite adequately what has been dominantly defined and professionally signified. The dominant definitions, however, are hegemonic precisely because they represent definitions of situations and events which are 'in dominance' (global). Dominant definitions connect events, implicitly or explicitly, to grand totalizations, to the great syntagmatic views-of-the-world: they take 'large views' of issues: The definition of a hegemonic viewpoint is (a) that it defines within its terms the mental horizon, the universe, of possible meanings, of a whole sector of relations in a society or culture; and (b) that it carries with it the stamp of legitimacy - it appears coterminous with what is 'natural', 'inevitable', 'taken for granted' about the social order. *The second position,* is what Hall terms the "*negotiated code* or position" . Decoding within the *negotiated version* contains a mixture of adaptive and oppositional elements: it acknowledges the legitimacy of the hegemonic definitions to make the grand significations (abstract), while, at a more restricted, situational (situated) level, it makes its own ground rules – it operates with exceptions to the rule. It accords the privileged position to the dominant definitions of events while reserving the right to make a more negotiated application to 'local conditions', to its own more *corporate* positions. This negotiated version of the dominant ideology is thus shot through with contradictions, though these are only on certain occasions brought to full visibility. Negotiated codes operate through what we might call particular or situated logics: and these logics are sustained by their differential and unequal relation to the discourses and logics of power.*The third position* is possible for a viewer "perfectly to understand both the literal and the connotative inflection given by a discourse but to decode the message in a *globally* contrary way" (137-138): he/she detotalizes the message in the preferred code in order to retotalize the message within some alternative framework of reference. This is the case of the viewer who listens to a debate on the need to limit wages but 'reads' every mention of the 'national interest' as 'class interest'. He/she is operating with what we must call an *oppositional code*. One of the most significant political moments (they also coincide with crisis points within the broadcasting organizations themselves, for obvious reasons) is the point when events which are normally signified and decoded in a negotiated way begin to be given an oppositional reading. Here the 'politics of signification'- the struggle in discourse - is joined (Clarke,   1980, p. 128-138)

The framework of dominant, negotiated, and oppositional readings is not without problems, however. Because viewers can hold multiple positions towards a film text at once, most every reading becomes negotiated; in fact, the tripartite framework has since been replaced by a continuum ranging from dominant to oppositional. Furthermore, British cultural studies assume that oppositional readings are automatically progressive, and that dominant readings are regressive. However, if the ideology embedded in the text is itself progressive to begin with, then a dominant reading may be the preferred reading (Wagner, Kristen Anderson. *RECEPTION STUDIES AND CLASSICAL FILM THEORY.* Retrieved from

VI. FINDINGS AND CONCLUSION

This movie is about : An ordinary man, An extraordinary journey ... FOR LOVE. Love for human being, based on humanity, integrity, universalism. This film has good response since it showed positive message to clarify the terrorist stigma of Islam in front of the non Moslem society. It teaches multiculturalism and tolerance between differences.

The informant perspective on Islam and Moslem : Islam is good religion, bonding it's follower by tied law and regulation. Islam is "the sky religion" from God, same as Christiany and Jewish. Moslem is nice person. The informant don't scare with Moslem. They life together with them in daily life. But all of them are afraid and hate with the 'extrimist' person from extremist group of Moslem. They thought that these kind of people are intolerance and developed hate values about the other group of them. The informan seen these people made the wrong interpretation to Qur'an in practice.

The Moslem Good Image : The informants told that Moslem have close family relationship, these made the unique thing of Moslem; Helpful and caring; Brave; Friendship. The Moslem's weaknesses are :
- o Many Moslem are arrogant.
- o They are too pride, and always want to win
- o Too aggressive
- o Easy to provoke
- o Pushed others whom have different stand point or perspective with them

Comparison table

	Informan who have been in US	Informan who have not been in US
Islam in USA	Have their freedom, no special, no discrimination. The discrimination is only few time after 9/11. But now it is fine, free to pray and do their religion. The little bit discrimination happened especially to person with specific style or performance (Moslem's attribute). These specific person with specific clothes and artifacts are avoiding by American.	American must be democratic and rational society. The American must be tolerance and respect the others, including with Moslem. Informant thought Moslem in USA are fine and could live and pray such the other citizens. Only person with Arabic face or background usually have specific treatment and attention
Moslem life Reality in My Name is Khan Movie	Not really similar : Few are similar, but the not every person discriminate with others such what happened with Khan	Informant don't trust that Khan character was there in the real life in America. They believe more that Khan character is only imaginative character.
Moslem Image in Media's Portrays	Indonesian media represent Moslen with very good image, tolerance; Bad image in foreign (=western media)	Indonesian media represent Moslen with very good image; Bad image in foreign (=western media). Western media portrays

	Informan who have been in US	Informan who have not been in US
		Moslem as the bad guys, rough, no mercy
Informant Reception on Moslem image in "My Name Is Khan" Movie	This movie frame Moslem (personified by Khan) is very good person and positive character. This movie frame about Moslem is different with others Hollywood movie. The others Hollywood movie constructs Moslem as the terrorist	Mosleeem's image in My Name is Khan is good and positive. This movie represent Islam as good religion and Moslem as the helpful, love and mercy, full of altruism
Reception of Moslem's image	Dominant*	Dominant*

*Both kinds of the informants interpret the text or sign in movie such as what the producer's mean. All of them thought that Moslem are not the terrorist. Only the 'misway' person whom made wrong interpretation of Qur'an becoming the bad Moslem (terrorist)

CONCLUSION
- The findings indicated   the tendency that the experience, both living or not in abroad (USA), do not play significant role in constructing or influencing the reception of audience of Moslem Image.
- The construction of Moslem's image is constructed most by the media and the informant own experience when they were interacting with Moslem people in their own country (Indonesia).
- The informants believe that Moslem is not terrorist.

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