

REPRESENTATION OF ISLAMIC MORAL VALUES IN “MY NAME IS KHAN” MOVIE : A THEMATIC ANALYSIS

THESIS

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Adalah benar - benar karya saya, kecuali kutipan dan referensi yang disebutkan sumbernya. Apabila kesalahan dan kekeliruan didalamnya, maka akan sepenuhnya menjadi tanggung jawab saya. Demikian surat pernyataan ini saya buat dengan sesungguhnya.

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Raihan Ibra Syawalna

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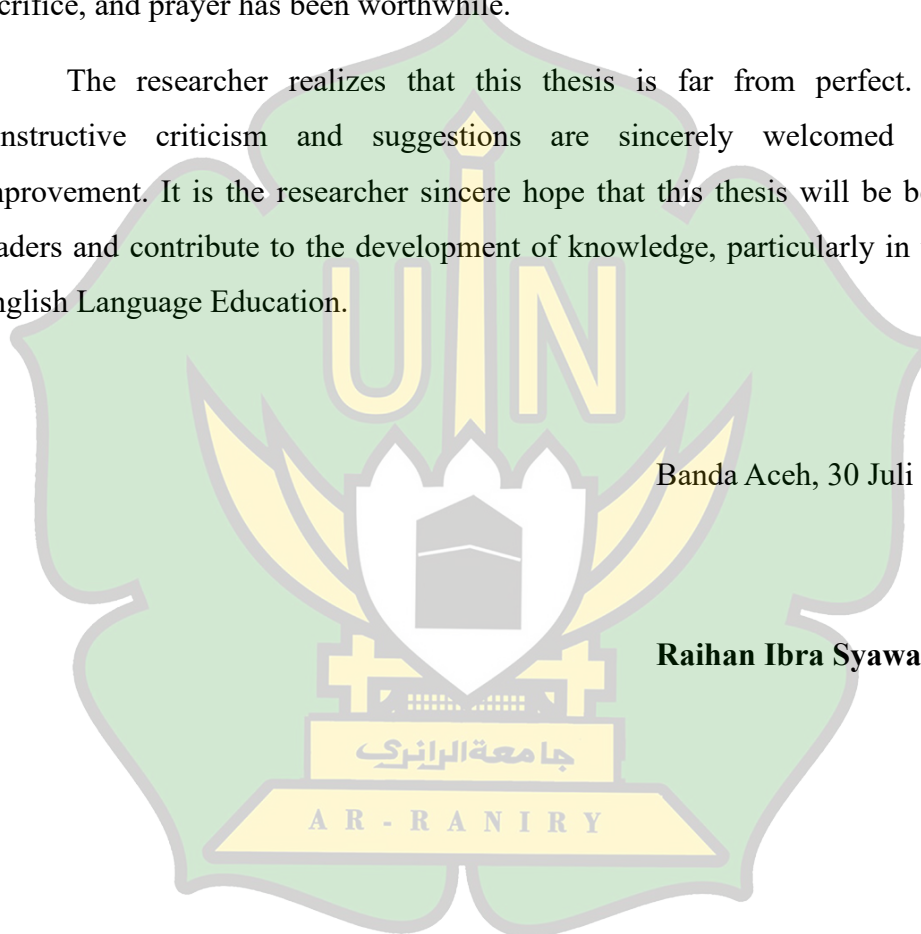
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ABSTRACT

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This study examines the representation of Islamic moral values in the film *My Name Is Khan* (2010) through a thematic analysis approach. As a cultural text, the film functions as a medium through which meaning is constructed and negotiated, making it an important object for exploring the relationship between media representation and religious ethics. This study aims to identify and analyze how Islamic moral values are represented in the film's narrative and characterization by employing Stuart Hall's Representation Theory, which views meaning as something produced and interpreted through language and culture, in conjunction with Al-Ghazali's framework of Islamic morality. Al-Ghazali's conceptualization, which is grounded in four principal pillars of moral virtue, was narrowed by the researcher into seven values as the focus of the analysis, selected from a total of nineteen occurrences identified in the data. This study employed a qualitative thematic analysis of the film's dialogues, scenes, and characters' actions to identify and categorize the representation of Islamic moral values. The analysis revealed seven dominant Islamic moral values with the following distribution: Compassion (31.6%), Patience (21.1%), Honesty (15.8%), Justice (15.8%), Sincerity (5.3%), Humility (5.3%), and Trustworthiness (5.3%), representing a total of nineteen identified occurrences.

Keywords : Islamic Moral Values, Representation, My Name Is Khan, Thematic Analysis

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CHAPTER I

INTRODUCTION

A. Background of Study

In the present digital era, character and moral education face increasingly complex challenges, particularly among younger generations who are constantly exposed to vast streams of information through social media and digital platforms. This phenomenon is reflected in the rising prevalence of deviant behavior, declining social empathy, and the gradual erosion of ethical awareness among students, indicating that academic achievement alone can no longer be regarded as a sufficient indicator of successful education. A recent study examining the moral and ethical crisis among Indonesian youth from the perspective of the teaching profession affirms that this degradation is not merely an individual issue but a structural challenge requiring collaborative intervention from educators, families, and society as a whole, underscoring those moral values must be actively reintroduced through accessible and relevant media rather than relying solely on formal religious instruction.

Amid this moral challenge, movie has emerged as one of the most influential media for conveying moral and religious messages to a wide and diverse audience, given its ability to combine visual storytelling, dialogue, and emotional engagement in ways that formal instruction often cannot replicate. As audiences immerse themselves in a film's narrative, they frequently internalize the values embodied by its characters, making cinema an increasingly relevant vehicle for moral education in a generation more accustomed to audio-visual content than to textual sermons or lectures. This condition positions movie not merely as entertainment but as an implicit

curriculum of values, capable of shaping viewers' perspectives on honesty, tolerance, and social responsibility through narrative rather than direct exhortation.

At the same time, the global discourse surrounding Muslim identity and Islamophobia remains a highly persistent and unresolved phenomenon, extending well beyond its origins in the aftermath of the September 11 attacks. A recent systematic literature review examining media representations of Islam and Muslims across two decades of global media coverage confirms that Muslims continue to be persistently portrayed as cultural outsiders and security threats, with recurring fear-based narratives that reinforce a binary opposition between Western societies and Muslim communities. This ongoing pattern demonstrates that the issues explored in films such as *My Name Is Khan* remain strikingly relevant to contemporary audiences, as the negative stereotyping the film seeks to challenge continues to circulate widely in present-day global media discourse rather than being confined to a specific historical moment (Khan et al., 2025).

Within the field of English language education specifically, movie has also gained increasing recognition as an effective pedagogical tool, not only for developing students' listening and vocabulary skills through authentic audio-visual input, but also for cultivating literary and cultural analysis competence through the examination of narrative, characterization, and thematic content. A recent study on the use of movie as an alternative medium for English language learning found that audio-visual narratives, when accompanied by subtitles, enhance not only students' linguistic comprehension but also their capacity to engage critically with the moral and cultural messages embedded within a story. This finding reinforces the relevance of treating a film such as *My Name Is Khan* as a legitimate object of academic inquiry within an

English education program, since it simultaneously functions as an authentic language text and a rich source of moral and cultural content suitable for thematic literary analysis.

Among the many movie addressing Muslim identity and moral character, *My Name Is Khan* stands out for its explicit portrayal of Islamic moral values embodied by its protagonist, Rizvan Khan, who consistently demonstrates honesty, patience, respect, and steadfastness despite enduring prejudice and discrimination following the 9/11 tragedy. These values are conveyed not through direct religious exposition but through the character's sustained actions and decisions across the narrative, making the movie a rich and pedagogically relevant text for examining how Islamic ethical principles can be represented and communicated through contemporary popular cinema, particularly for students of English education who are trained to analyze both linguistic and literary dimensions of a text.

Considering the persistence of moral crisis in the digital era, the continued relevance of Islamophobia as a global media phenomenon, and the growing pedagogical value of movie within English language education, this study seeks to examine how Islamic moral values are represented in *My Name Is Khan* through a systematic thematic analysis. This research is expected not only to contribute to the academic understanding of moral representation in cinema, but also to encourage English education students to engage critically with popular media as a resource for both language learning and character development, thereby bridging the gap between literary analysis and moral education in a manner relevant to the challenges of the present era.

B. Research Question

Based on the background above, the researcher focus on the following issues:

1. What Islamic moral values are represented in My Name Is Khan movie?
2. How are Islamic moral values represented in My Name Is Khan movie through thematic analysis?

C. Research Objectives

Based on the research question above, the objectives of this study are:

1. To identify the Islamic moral values represented in My Name Is Khan movie.
2. To analyze how Islamic moral values are represented in My Name Is Khan movie using thematic analysis.

D. Significance of Study

1. Theoretical Significance

This study is expected to contribute to the development of academic literature on media representation and Islamic moral values in contemporary cinema by applying thematic analysis to examine how Islamic moral values are represented in *My Name Is Khan*. Unlike previous studies that have predominantly employed semiotic or discourse analysis, this research offers a thematic perspective on how moral values are conveyed through characterization and narrative. It is also expected to enrich discussions in the fields of media studies, representation theory, literary analysis, and Islamic character education, particularly in understanding how cinema can challenge negative stereotypes and shape public perceptions of Muslim identity (Khan et al., 2025).

2. Practical Significance

This study is expected to be beneficial for students in English education, especially those who are interested in literature, movie analysis, and moral values. The researcher hopes that this study can be used as an additional reference for learning and future research. Moreover, this study is also expected to increase this study is expected to benefit students and prospective teachers in English Language Education by demonstrating that movie can serve not only as authentic language-learning materials but also as valuable resources for literary, cultural, and moral analysis. The findings may provide a practical framework for integrating character education into English language teaching through movie while encouraging students to develop critical thinking, cultural awareness, and moral understanding. In addition, this study is expected to serve as a useful reference for educators and future researchers interested in exploring media-based approaches to character education and the representation of Islamic moral values in literary and cinematic (Wardhany, 2022).

E. Terminologies

Here are the key terms to avoid misunderstanding in this study as follows :

a. Representation

In this study, the term representation is understood as the process of constructing meaning through which ideas, values, and cultural identities are communicated by means of language and visual elements. This perspective is based on Stuart Hall's theory of representation, which argues that representation is not merely a passive reflection of reality but an active process of producing meaning through language, symbols, and systems of signs within a cultural context. Accordingly,

meaning does not inherently exist in objects or events; rather, it is created through the ways they are described, portrayed, and visually represented (Hall, 2013). In media and film studies, the concept of representation is widely applied to examine how identities, social groups, and particular values are constructed and negotiated through cinematic narratives, including characters, dialogue, and other visual and narrative elements. Consequently, representation, identity, and the messages conveyed in a movie are closely interconnected in shaping the meanings that audiences derive from it. Based on this perspective, the present study employs the concept of representation as the theoretical foundation for analyzing how *My Name Is Khan* constructs and presents particular meanings of Muslim identity through its narrative and visual elements (Arvind, 2019).

b. Islamic Moral Values

Islamic moral values, commonly referred to as *akhlaq*, constitute a system of ethical principles derived from the Qur'an and the Sunnah that guides Muslims in their relationships with Allah, fellow human beings, and the surrounding environment. These values encompass the three fundamental dimensions of Islamic teachings: *aqidah* (faith) as the foundation of belief, *sharia* (Islamic law) as the framework for worship and social interactions, and *akhlaq* (moral conduct) as the manifestation of ethical behavior and virtuous character. Together, these dimensions form an integrated framework that shapes the moral life of a Muslim. Within media studies, movie is widely recognized as an effective medium for communicating moral values, either explicitly or implicitly through narrative, dialogue, symbolism, and visual representation. Beyond its function as entertainment, movie also serves an educational

purpose by influencing audiences' perspectives, attitudes, and behavior. Previous studies on Islamic-themed films have demonstrated that cinema can effectively convey moral teachings that are relevant to everyday life. Accordingly, values such as patience, honesty, social compassion, and steadfast faith in the face of discrimination, which are prominently portrayed in *My Name Is Khan*, can be interpreted as concrete representations of Islamic moral teachings presented through the narrative framework of popular cinema (Fitria & Rachman, 2024).

c. Thematic Analysis

Thematic analysis is a qualitative data analysis method used to identify, organize, and interpret recurring patterns of meaning, or themes, within a dataset, including audiovisual materials such as films. This method is widely recognized for its flexibility because it is not restricted to a single epistemological framework, allowing it to be applied across a broad range of research disciplines. Moreover, thematic analysis provides a clear and systematic procedure that enables researchers to analyze qualitative data in a rigorous and organized manner. The analytical process typically begins with data familiarization, followed by the generation of initial codes, the development of potential themes, the review and refinement of those themes, the definition and naming of each theme, and finally the preparation of a comprehensive analytical report. In the present study, thematic analysis serves as the primary analytical approach for examining the scenes, dialogues, and narrative structure of *My Name Is Khan* in order to identify recurring themes that represent Islamic moral values in a systematic, in-depth, and well-structured manner (Nyaaba et al., 2026).

F. Previous Studies

Research on the representation of moral values and diversity in cinematic works is not a new field of study in linguistics or media studies. In the study by Bahroni and Muna (2017) “The Values of Islamic Character Education in the movie My Name Is Khan”, published in the journal *At-Ta’dib*, Using Roland Barthes’s semiotic approach, the study revealed character education values namely *siddiq*, *Tabligh*, *Amanah*, and *Fathonah* as reflected through the dialogue, scenes, settings, and gestures of the characters in the movie. This study provides an initial foundation showing that the film “My Name Is Khan” does indeed contain Islamic values that can academically examined, although the approach used remains centered on a semiotic framework and has not yet ventured into the realm of thematic analysis, which places greater emphasis on systematic thematic patterns.

Another relevant study comes from the perspective of multicultural education, the study conducted by Bayu et al. (2025) “Values of Tolerance in the movie ‘My Name Is Khan’ : A Multicultural Education Perspective” using qualitative content analysis with a hermeneutic approach, the study identified several key values reflected in the movie, such as respect for diversity, rejection of violence, empathy among people of different faiths, and a commitment to truth and justice. These values are powerfully represented through the character of Rizvan Khan, a muslim with autism who spreads a message of peace, compassion, and humanity to everyone regardless of their religious or cultural background.

Meanwhile, a study conducted by Burhamzah et al. (2022) titled “A Sociological Analysis of Literature in the Movie Script on Interfaith Tolerance Entitled “My Name Is Khan” examines the representation of interfaith tolerance through a

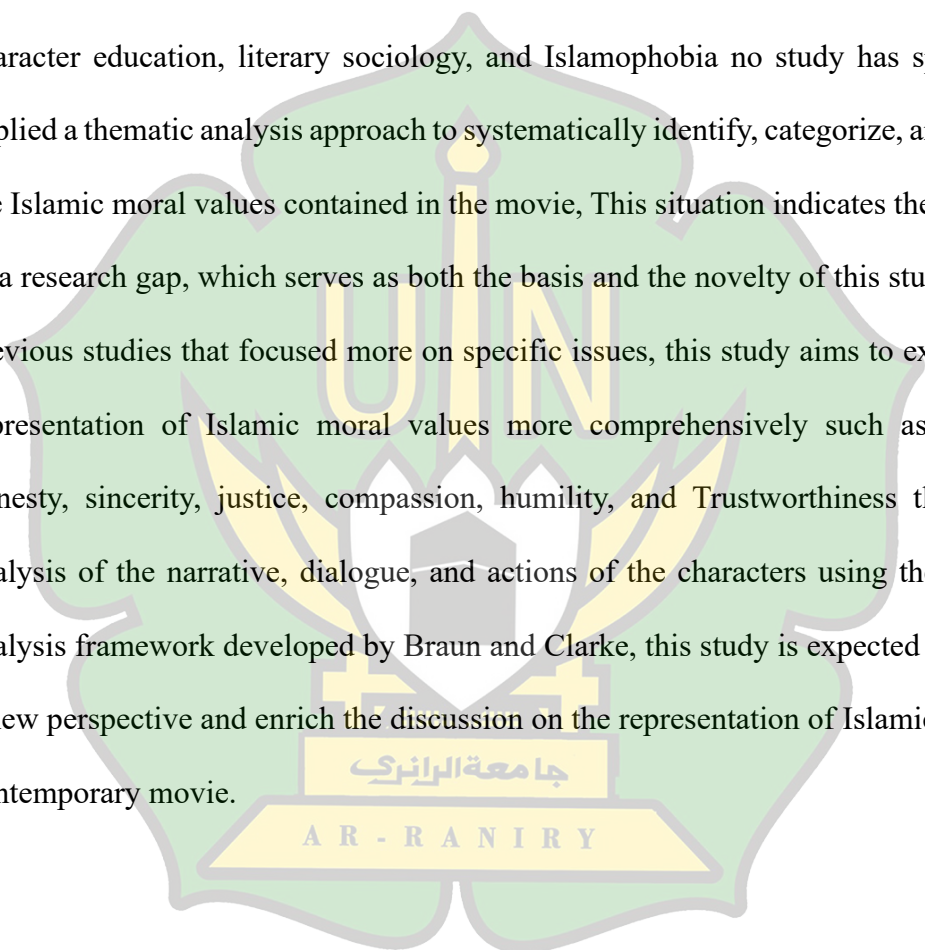
sociological approach to literature. The results of the study show that the character Rizvan consistently displays his Islamic identity, both through his religious practices and his behaviour and speech, amidst a society gripped by islamophobic sentiment. This attitude illustrates that Islamic values can be embodied through actions that reflect peace, sincerity, and respect for others.

The above research shows that “My Name Is Khan” has been widely studied as a medium that represents Islamic values and tolerance. However, the focus of these studies has largely revolved around the issues of islamophobia, interfaith tolerance, and multicultural education. There remains a lack of research that specifically identifies and categorizes Islamic moral values in the movie using a thematic analysis framework. Therefore, this study aims to fill this gap by conducting a more in-depth analysis of the themes of Islamic moral values contained in “My Name Is Khan” through a thematic analysis approach.

In addition to research focusing on “My Name Is Khan”, various studies have also examined the representation of Islamic values in other movies. One such study, which analyzed the movie “Duka Sedalam Cinta” Aflah and Ginting (2018) using John Fiske’s semiotic analysis, demonstrated that the representation of Islamic values in the movie can contribute to building a more peaceful and democratic society. Another study on the movie “Siksa Kubur” Rachman (2024) found that the movie represents Islamic values through visual and narrative elements related to morality, the afterlife, and the relationship between knowledge and power. Additionally, a study on the movie “Bilal: A New Breed of Hero” Fauzi and Rahmawati (2024) analyzed Islamic moral values from the perspective of Al-Ghazali’s ethnics. Overall, these studies show that research on Islamic values in movie is generally still dominated by

semiotic and discourse analysis approaches, while the use of thematic analysis as the primary approach to identify and categorize Islamic moral values remains relatively limited, thus opening opportunities for this study to offer a different perspective.

According to the studies above, it can be understood that although “My Name Is Khan” has been extensively studied from various perspectives such as tolerance, character education, literary sociology, and Islamophobia no study has specifically applied a thematic analysis approach to systematically identify, categorize, and analyze the Islamic moral values contained in the movie. This situation indicates the existence of a research gap, which serves as both the basis and the novelty of this study. Unlike previous studies that focused more on specific issues, this study aims to examine the representation of Islamic moral values more comprehensively such as patience, honesty, sincerity, justice, compassion, humility, and Trustworthiness through an analysis of the narrative, dialogue, and actions of the characters using the thematic analysis framework developed by Braun and Clarke, this study is expected to provide a new perspective and enrich the discussion on the representation of Islamic values in contemporary movie.



CHAPTER II

LITERATURE REVIEW

A. Concept of Representation

Representation is a fundamental concept in media and cultural studies that explains the process through which meaning is constructed and communicated through symbols, language, and visual images. Etymologically, representation refers to the act of presenting or standing in for something beyond itself, including individuals, events, ideas, or other objects. Within the context of communication, representation functions as a process of conveying meaning through media, enabling audiences to interpret and understand aspects of reality. In its early development, the concept of representation was primarily understood as a direct relationship between a text and the reality it depicted. However, the emergence of contemporary cultural studies has significantly transformed this perspective by viewing representation as an active process of meaning making. Consequently, representation is no longer regarded as a passive reflection of reality but rather as a socially constructed process shaped by particular perspectives, values, and interests (Arahma, 2024).

The understanding of representation has been significantly influenced by the ideas of Stuart Hall. According to Hall, representation is the process through which meaning is constructed through language and shared among members of a particular culture. In other words, representation connects the concepts that exist in people's minds with objects, events, or imagined realities through the use of language. In this context, language is not limited to spoken or written words but also includes various systems of signs, such as images, body movements, music, and scenes in movies. Hall

further explains that the term represent has three main meanings: to stand in for something, to speak or act on behalf of something, and to re-present or depict something. In media analysis, these three meanings often overlap, allowing a movie or other media text to simultaneously represent reality, convey a particular perspective, and present events or values to its audience. Therefore, representation can be understood as the process through which media constructs and communicates meaning to society.

Over time, Stuart Hall's theory of representation has been enriched by the ideas of several other scholars. Hall incorporates Roland Barthes' concept of myth, which explains how the media constructs ideological meanings, Michel Foucault's ideas on the relationship between discourse and power, and Judith Butler's theory that identity is formed through repeated social practices. Drawing on these perspectives, Hall argues that representation is not merely a reflection of reality but a process of constructing meaning that is shaped by ideology, power, and social context. Therefore, Hall's theory of representation is widely applied in media analysis, including movie studies, because it explains how movie not only depict reality but also shape the way audiences understand particular events, values, and social phenomena (Difa & Setyawan, 2025).

In movie studies, representation is widely used to examine how various values, including cultural, social, and religious values, are conveyed through a film's narrative, dialogue, and visual elements. Through movies, audiences not only receive entertainment but also gain an understanding of the values and cultures presented. Ayuanda (2024) The same principle applies to religious values. Previous studies have shown that Islamic values can be represented in movies through obedience to Islamic

teachings as well as moral qualities such as compassion, social responsibility, mutual assistance, patience, and respect for others. Therefore, Stuart Hall's theory of representation provides a relevant theoretical framework for this study to analyze how Islamic moral values are constructed and represented in the film *My Name Is Khan* (Damayanti et al., 2026).

The concept of representation is closely related to power and ideology, especially when it is used to portray minority groups or those considered *the Other* in the media. Representation does not simply reflect reality; it also shapes the way people understand and perceive a particular group. As a result, media representations can reinforce stereotypes or create negative stigma. According to Stuart Hall, those who have greater control over media production also have greater power to determine which meanings are presented to audiences. Therefore, they are able to shape both their own image and the image of other groups based on the perspectives they choose to present (Nurchasanah & Basit, 2025).

The relationship between power and representation can be clearly seen in the way Islam and Muslims are portrayed in Western, particularly Hollywood, movies. Previous studies have found that Muslim characters are often presented through contrasting images, such as "good" Muslims versus "bad" Muslims or moderate Muslims versus extremist Muslims. These repeated portrayals have contributed to the widespread association of Muslims with terrorism. In addition, Islam is frequently represented in connection with issues such as extremism and the oppression of women. When these images are repeatedly presented, they can shape public perceptions and lead to Islamophobia and misunderstandings about Islam. This shows that representation is not a neutral process. Instead, the meanings conveyed through media

are influenced by the perspectives, values, and ideological interests of those who produce the media.

However, representation can also be used to challenge negative perceptions that have become widely accepted in society. Some Muslim media and filmmakers seek to present a more positive image of Islam by showing it as a religion that promotes peace, tolerance, and humanitarian values. They do this by creating movies and other media that portray the lives of Muslims in a more balanced way and give space to the voices of moderate Muslims. Through these efforts, movies can serve as a medium for challenging negative stereotypes and offering a new perspective on Islam and Muslim communities, particularly for Western audiences (Rahayu, 2015).

Based on the discussion above, it can be concluded that Stuart Hall's theory of representation provides a suitable framework for analyzing how movies construct and communicate meaning to audiences. In this study, the theory is applied to *My Name Is Khan* because the movie portrays a Muslim protagonist who experiences prejudice and discrimination following the events of 9/11. At the same time, the movie highlights various Islamic moral values to present a more positive understanding of Islam and to challenge the stereotypes that are often associated with Muslims in Western cinema. Therefore, this study employs Stuart Hall's theory of representation as its main analytical framework to examine how Islamic moral values are thematically represented in *My Name Is Khan* (Putra, 2021).

B. Islamic Moral Value

We must realize that our life in this world is merely temporary and will not last forever. Those who pursue only worldly pleasures as their life's goal will ultimately face loss. Therefore, we need to balance our worldly life by preparing for the Hereafter through a good attitude, gratitude, and deeds that benefit others. Agunginardi et al. (2019) This demonstrates that an excessive ambition for material success can cause individuals to lose sight of moral values and their responsibilities. Therefore, the ability to exercise self-control and possess moral awareness is crucial for understanding that worldly pleasures are merely temporary. One foundation that can foster such awareness is the application of Islamic moral values. In Islamic teachings, morality (*akhlaq*) is generally classified into two main categories: *akhlaq mahmudah* and *akhlaq madzmumah*. *Akhlaq mahmudah* refers to all forms of behavior that reflect goodness in a person's relationship with Allah, with other people, and with all living beings. In contrast, *akhlaq madzmumah* refers to behaviors that contradict Islamic teachings in one's relationship with Allah, other people, and other living creatures.

In his monumental work *Ihya' 'Ulum al-Din*, Imam Al-Ghazali conceptualizes moral character (*khuluq*) as a deeply rooted disposition of the soul from which actions arise naturally and spontaneously, without the need for prior deliberation. Accordingly, good character is understood not merely as a collection of virtuous deeds, but as a state of inner equilibrium. Within this framework, Al-Ghazali argues that all virtues originate from four fundamental virtues of the human soul. The first is wisdom (*al-hikmah*), which enables the intellect to distinguish truth from falsehood. The second is courage (*al-shajā'ah*), which governs the faculty of anger, preventing it from degenerating into either cowardice or recklessness. The third is temperance or self

restraint (*al-'iffah*), which regulates human desires, ensuring that they remain balanced without falling into excess or undue suppression. The fourth is justice (*al-'adl*), which represents the harmonious balance among these three faculties, allowing them to function in proper proportion. A comparative study of classical Islamic ethics affirms that these four cardinal virtues constitute the cornerstone of Al-Ghazali's ethical system. Through this framework, Al-Ghazali distinguishes his ethical theory from a simple catalogue of moral behaviors by emphasizing that every moral virtue is ultimately an expression of one of the soul's fundamental faculties operating in balance (Prasetya, 2018).

Based on these four cardinal virtues, al-Ghazali explains that a wide range of moral values can be developed and practiced in everyday life, both in one's relationship with Allah and with other people. These values include patience, honesty, compassion, trustworthiness, sincerity, humility, and many other virtues. Since al-Ghazali does not limit the number of moral values that may be derived from these four cardinal virtues, this study focuses on seven Islamic moral values : patience, honesty, compassion, trustworthiness, sincerity, justice, and humility. These seven values were selected because they are considered the most relevant to the objectives of this study. Furthermore, each of these values can be traced back to al-Ghazali's four cardinal virtues: wisdom (*al-hikmah*), courage (*al-shaja'ah*), self-restraint (*al-'iffah*), and justice (*al-'adl*) (Prasetya, 2018).

1. Patience

According to Al-Ghazali, patience (sabr) is the ability to control one's desires and remain steadfast when facing difficulties for the sake of Allah. He explains that patience is not simply accepting suffering without resistance, but rather an active process of self-control in which a person strengthens their faith while resisting sinful desires. In *Ihya' 'Ulum al-Din*, Al-Ghazali states that patience includes more than enduring hardships. It also involves being consistent in worship, avoiding sinful actions, and remaining strong when facing life's challenges. Therefore, patience is considered a complete moral virtue that influences both a person's relationship with Allah and their interactions with other people. Munir (2019) explains that Al-Ghazali compares patience to the head of the human body, arguing that just as the body cannot live without a head, faith cannot remain strong without patience.

Al-Ghazali also believes that patience plays an important role in social life. A patient person is more likely to behave fairly, wisely, and calmly when dealing with others, which helps create peaceful and harmonious relationships. This idea is especially relevant when analyzing a character who experiences long periods of discrimination and hardship. According to Al-Ghazali, true patience is not only shown by silently accepting suffering but also by continuing to act justly and calmly even when facing unfair treatment or provocation. Salleh et al. (2022) further explain that Al-Ghazali's concept of patience remains relevant today because it offers moral and spiritual guidance for Muslims in navigating long-term difficulties and modern challenges.

2. Honesty

According to Al-Ghazali, honesty (shidq) is one of the essential moral virtues (*akhlaq mahmudah*) that every Muslim should develop. In *Ihya' 'Ulum al-Din*, he places honesty alongside other noble qualities such as humility, courtesy, and steadfastness as important characteristics of a righteous person. For Al-Ghazali, honesty is not limited to telling the truth. It also requires consistency between a person's beliefs, words, and actions. This reflects his view that good moral character is a stable condition of the soul in which a person's inner intentions are in harmony with their outward behavior. Suryadarma and Haq (2015) explain that Al-Ghazali includes honesty among the noble virtues that form *akhlaq al-karimah*, together with patience, humility, and gentle speech. These virtues are considered important goals of Islamic moral education.

Beyond Within Al-Ghazali's framework of the four cardinal virtues, honesty is closely related to wisdom (al-hikmah). A wise person is able to understand the truth and express it honestly without exaggeration or deception for personal benefit. Therefore, honesty is not simply a moral rule but a reflection of a balanced intellectual and spiritual character. A person who possesses wisdom, according to Al-Ghazali, is naturally encouraged to be truthful in both speech and action. Prasetya (2018) further explains that this understanding distinguishes Al-Ghazali's ethical philosophy from other moral perspectives that regard honesty only as a social norm. Instead, Al-Ghazali views honesty as an expression of a well-balanced and properly guided soul.

3. Sincerity

Sincerity, or *ikhlas*, holds a particularly prominent place in al-Ghazali's moral and spiritual thought, defined as the purification of one's intentions so that every act of worship and good deed is directed solely toward attaining the pleasure of Allah, free from any admixture of worldly motives such as the pursuit of wealth, status, or the admiration of others. Al-Ghazali situates the discussion of sincerity within the section of *Ihya' Ulumuddin* concerning intention, truthfulness, and sincerity, underscoring his conviction that the value of any action is determined not by its outward form but by the purity of intention that underlies it. A study examining this concept explains that for al-Ghazali, sincerity requires a continuous internal effort to cleanse the heart from competing motives, since even a seemingly virtuous act loses its spiritual merit if performed with a divided or self-interested intention (Hidayah et al., 2023).

Al-Ghazali also emphasizes the close relationship between knowledge and action. He argues that knowledge becomes meaningful only when it is practiced through sincere actions. Likewise, good deeds that are not supported by sincere intentions may not be accepted by Allah, even if they appear righteous outwardly. Therefore, sincerity is not simply a personal feeling but a fundamental condition for the acceptance of all moral virtues. In Al-Ghazali's view, virtues such as patience, honesty, compassion, trustworthiness, justice, and humility achieve their true spiritual value only when they are practiced sincerely for the sake of Allah rather than for recognition or personal benefit. Hidayah et al. (2023) further state that Al-Ghazali's concept of sincerity remains relevant today because it provides an important ethical foundation for evaluating the authenticity of moral behavior in contemporary society.

4. Justice

According to Al-Ghazali, justice (al-‘adl) is one of the four cardinal virtues that forms the foundation of all other moral values. He explains that justice is achieved when the human soul reaches a state of balance in which wisdom (*al-hikmah*), courage (*al-shaja'ah*), and self-restraint (*al-'iffah*) work together in harmony. Therefore, Al-Ghazali does not define justice only as treating others fairly or following legal rules. Instead, he views justice as an inner balance of the soul that naturally leads a person to act fairly in everyday life. Prasetiya (2018) explains that this understanding distinguishes Al-Ghazali's concept of justice from other ethical perspectives because he considers justice to be the highest expression of a well-ordered soul rather than merely a legal or social principle.

Al-Ghazali also explains that justice should be reflected in a person's relationship with others. A just person treats everyone fairly without being influenced by personal interests, prejudice, or favoritism. In this sense, justice becomes the practical expression of a balanced soul in social life. Suryadarma and Haq (2015) state that justice is closely related to honesty and trustworthiness because a just person consistently speaks the truth and fulfills responsibilities without seeking personal benefit. Therefore, Al-Ghazali understands justice as both an internal moral quality and an outward social virtue. This perspective provides a useful framework for analyzing how a character's fair and responsible behavior represents Islamic moral values in accordance with Al-Ghazali's ethical thought.

5. Compassion

Compassion, or rahmah, is closely associated in al-Ghazali's thought with the cultivation of a soft and merciful heart, a quality he considers essential for maintaining harmonious relationships with fellow human beings and for reflecting the divine attribute of mercy that Islam consistently emphasizes throughout its teachings. Al-Ghazali situates compassion among the praiseworthy traits that emerge from a properly balanced soul, explaining that a person who has successfully moderated their anger and desire through the virtues of courage and self-restraint naturally becomes more inclined toward gentleness and empathy in their treatment of others. A study outlining al-Ghazali's broader classification of noble character traits identifies compassionate conduct, including kindness toward neighbors and assistance to those in need, as concrete expressions of the internal moral balance that his educational philosophy seeks to instill (Suryadarma & Haq, 2015).

Al-Ghazali further explains that compassion is not only a social virtue but also a spiritual one. He believes that the ability to show sincere mercy to others is not achieved solely through personal effort but also through Allah's guidance and grace. Therefore, compassion should not be understood merely as a habit of good behavior. Instead, it reflects a close relationship between the believer and Allah, in which continuous self-improvement allows moral virtues to grow while divine assistance helps perfect them.

6. Humility

According to Al-Ghazali, humility (tawadu') is one of the noble moral qualities that every Muslim should develop. In *Ihya' 'Ulum al-Din*, he explains that humility

helps a person control pride and avoid feeling superior to others. A humble person respects others regardless of their social background, position, or status. Al-Ghazali also describes humility as the opposite of arrogance, which he considers a harmful trait because it corrupts the heart and weakens a person's relationship with Allah. Suryadarma and Haq (2015) explain that Al-Ghazali includes humility among the main characteristics of *akhlaq al-karimah*, together with patience, honesty, and gentle speech. These values are regarded as important goals of Islamic moral education.

Al-Ghazali further explains that humility is developed through continuous practice and spiritual discipline. Like other moral virtues, humility does not appear instantly but grows through repeated efforts to control one's ego in situations that may encourage pride, such as receiving praise, achieving success, or holding a position of authority. Through this process, humble behavior gradually becomes a natural part of a person's character. However, Al-Ghazali emphasizes that this transformation depends not only on personal effort but also on Allah's guidance and grace.

7. Trustworthiness

According to Al-Ghazali, trustworthiness (Amanah) is one of the essential moral values that every Muslim should uphold. In *Ihya' 'Ulum al-Din*, he explains that amanah refers to the responsibility of fulfilling every trust given to a person, whether it relates to knowledge, wealth, authority, or the trust placed in them by others. Al-Ghazali emphasizes that trustworthiness is not only a social responsibility but also an act of worship because it reflects a person's obedience to Allah. Failing to fulfill a trust is therefore viewed as a weakness in one's faith rather than merely a failure to meet social expectations. Suryadarma and Haq (2015) explain that Al-Ghazali considers

amanah one of the fundamental moral principles in Islamic education and places it alongside honesty and justice as important characteristics of noble character.

Within Al-Ghazali's framework of the four cardinal virtues, trustworthiness is closely related to both wisdom (al-hikmah) and Justice (al-'adl). A trustworthy person needs wisdom to understand the responsibilities entrusted to them and justice to carry out those responsibilities fairly and correctly. Therefore, amanah is not only a personal virtue but also a social one, as it is reflected in the way individuals fulfill their responsibilities toward their families, their work, and society. Prasetya (2018) explains that Al-Ghazali views trustworthiness as an important foundation for maintaining social harmony because a well-ordered society depends on individuals who carry out their responsibilities faithfully and fairly.

C. Thematic Analysis

Thematic analysis is one of the most widely used qualitative data analysis methods due to its high degree of flexibility and its independence from any single epistemological perspective. This flexibility enables the method to be applied across a wide range of research approaches and academic disciplines. Unlike methods that focus primarily on counting the frequency of words or categories, thematic analysis aims to identify, organize, and interpret recurring patterns of meaning throughout an entire dataset. Through this process, researchers are able not only to understand the explicit meanings expressed in the data but also to uncover underlying meanings and connect different parts of the data into coherent themes. Consequently, thematic analysis is commonly employed in studies involving rich and unstructured data, such

as interview transcripts, narrative documents, and audio-visual materials, including movie (Braun & Clarke, 2006).

Although thematic analysis is often associated with content analysis, the two approaches differ in both their characteristics and analytical purposes. Content analysis generally emphasizes the coding process to generate categories that can subsequently be quantified or described based on their frequency of occurrence. In contrast, thematic analysis is primarily interpretive, focusing on identifying and understanding underlying patterns of meaning rather than relying on numerical counts of categories. This distinction makes thematic analysis particularly appropriate for studies investigating moral values or ideological concepts embedded in narrative texts. Moral values are rarely presented explicitly or consistently throughout a narrative; instead, they are gradually constructed through character development, dialogue, and interconnected events across the storyline (Vaismoradi et al., 2013).

In practice, thematic analysis follows the six-phase framework proposed by Braun and Clarke (2006). The first phase involves familiarizing oneself with the data by repeatedly reading, viewing, or reviewing the dataset to gain a comprehensive understanding of its content. The second phase is generating initial codes by systematically identifying data segments that are relevant to the research objectives. These codes are then grouped into broader categories to develop preliminary themes during the third phase, known as searching for themes. The fourth phase involves reviewing the candidate themes by comparing them with both the coded extracts and the entire dataset to ensure that each theme is coherent and sufficiently supported by the evidence. Subsequently, each theme is clearly defined and named in the fifth phase so that its scope and meaning are explicitly articulated and aligned with the research

objectives. The final phase consists of producing the research report by presenting the findings systematically and integrating the analysis with relevant theories and previous studies. Although these six phases are presented sequentially, the process of thematic analysis is inherently recursive, allowing researchers to move back and forth between phases whenever necessary to refine the analysis and ensure the accuracy of the findings.

In addition to following a systematic analytical procedure, researchers must also ensure the trustworthiness of their findings. According to Nowell et al. (2017) the quality of thematic analysis can be enhanced by addressing four essential criteria: credibility, transferability, dependability, and confirmability. These criteria can be achieved by documenting the analytical process thoroughly, maintaining a clear record of coding decisions, revisiting the dataset throughout the analysis, and ensuring that the identified themes are grounded in the data rather than influenced by the researcher's personal assumptions or biases. Such practices are particularly important in studies involving the interpretation of cultural texts, such as films, where the analysis relies heavily on the researcher's interpretation.

In the present study, thematic analysis was selected because it is considered the most appropriate method for identifying the representation of Islamic moral values in the film *My Name Is Khan*. As an audio-visual medium, film conveys meaning not only through spoken dialogue but also through characters' expressions, actions, conflicts, narrative development, and various visual elements. Therefore, thematic analysis enables the researcher to connect related scenes and interpret them as coherent representations of particular moral values. Furthermore, this approach allows the researcher to examine how Islamic moral values, such as honesty, trustworthiness,

patience, compassion, and other Islamic ethical principles, are consistently represented throughout the narrative. As a result, the analysis extends beyond merely describing the presence of these values and provides a deeper understanding of how they are constructed and represented within the overall storyline of the movie (Braun & Clarke, 2006).

D. My Name Is Khan Movie

My Name Is Khan is a 2010 Bollywood drama directed by Karan Johar. The movie tells the story of Rizvan Khan, an Indian Muslim living with Asperger's syndrome who later moves to the United States. There, he marries Mandira, a Hindu single mother. Their lives change dramatically after the September 11, 2001 (9/11) terrorist attacks. Following the tragedy, Rizvan and his family become the targets of suspicion, hatred, and discrimination solely because of their Muslim identity. This situation motivates Rizvan to undertake a journey across the United States to meet the President and deliver a simple yet powerful message: his name is Khan, and he is not a terrorist. Beyond its compelling storyline, *My Name Is Khan* conveys a strong moral message intended to challenge the widespread misconceptions about Islam that emerged in Western media after the 9/11 attacks. Through the character of Rizwan Khan, the movie presents a more humane and positive portrayal of a Muslim, allowing audiences to develop a broader understanding of Muslim identity (Putri, 2015).

The narrative of *My Name Is Khan* is closely connected to the social and political conditions in the United States following the 9/11 attacks. During this period, Muslims experienced increasing public suspicion, racial profiling, and various forms of discrimination in their daily lives. Muslimah et al. (2024) found that prejudice and

physical violence were the two main factors contributing to the discriminatory treatment experienced by Rizvan and his family. The study further revealed that the consequences of such discrimination extended beyond social exclusion to affect the characters' economic and psychological well-being. These findings suggest that *My Name Is Khan* does not merely depict isolated acts of discrimination; rather, it illustrates how systemic Islamophobia influences many aspects of the everyday lives of a Muslim family living in Western society.

In addition to addressing the issue of Islamophobia, *My Name Is Khan* has also been examined from the perspective of the sociology of literature, which explores the relationship between social conditions and the values reflected in literary or cinematic characters. Burhamzah et al. (2022) identified four interrelated social aspects portrayed throughout the movie: religious tolerance, motherhood, moral and religious values, and public understanding of Asperger's syndrome. These findings indicate that the movie is not limited to portraying discrimination against Muslims but also explores a variety of interconnected social issues. Consequently, the moral and religious values represented in the movie are not merely portrayed as responses to discrimination but are consistently reflected in the protagonist's attitudes and actions as he encounters different situations throughout the story.

Based on these characteristics, *My Name Is Khan* is considered an appropriate object for a thematic analysis of the representation of Islamic moral values. The movie not only portrays the discrimination experienced by its Muslim protagonist but also consistently depicts Rizwan's honesty, steadfastness, patience, and commitment to truth. These qualities serve as a deliberate counter-narrative to the negative stereotypes associated with Islam. Therefore, the combination of a critical portrayal of

Islamophobia and the representation of a morally upright Muslim character provides a strong foundation for examining how Islamic moral values are represented through the protagonist's dialogue, actions, and character development throughout the movie (Burhamzah et al., 2022).



CHAPTER III

METHODOLOGY

A. Research Design

This study employs a qualitative descriptive research design because it enables the researcher to provide an in-depth description of a phenomenon based on the collected data without reducing it to abstract theoretical concepts. Rather than testing hypotheses or examining causal relationships, qualitative descriptive research focuses on understanding and describing how a phenomenon is represented within the research object. Therefore, this approach is considered the most appropriate for addressing the research questions of this study, namely identifying the Islamic moral values represented in *My Name Is Khan* and explaining how those values are portrayed through thematic analysis. By adopting this design, the researcher is able to systematically describe recurring patterns of moral representation as they naturally emerge through the movie narrative, dialogues, and characters' actions, without imposing predetermined theoretical or causal explanations on the data (Sandelowski, 2000).

This study employs thematic analysis as the method of data analysis by following the six-phase framework proposed by Braun and Clarke (2006). Thematic analysis is particularly suitable for identifying patterns of meaning that are not explicitly stated but are gradually constructed through character development, dialogues, and the sequence of events throughout the story. In *My Name Is Khan*, Islamic moral values are not conveyed through direct explanation; instead, they are reflected in Rizvan Khan's character and his interactions with other characters.

Therefore, thematic analysis provides the most appropriate analytical approach for examining how the seven Islamic moral values patience, honesty, sincerity, justice compassion, humility, and trustworthiness are represented throughout the film's narrative and audio-visual elements.

B. Technique of Data Collection

The data in this study were collected using the documentation technique because the research focused on an existing audio-visual document, namely the movie *My Name Is Khan*, along with its official English subtitle transcript. Unlike interviews or observations that require direct interaction with participants, documentation allows the researcher to examine the movie as the primary source of data. This technique was considered appropriate since the study aimed to analyze how Islamic moral values are represented in the movie rather than collecting data from individuals.

The data collection process began by watching the entire movie several times to gain a comprehensive understanding of the storyline, characters, and overall context. After becoming familiar with the narrative, the researcher rewatched the movie more carefully to identify scenes, dialogues, and character actions that reflected the seven Islamic moral values discussed in Chapter II. Watching the movie repeatedly enabled the researcher to examine each scene more thoroughly and reduce the possibility of overlooking important data.

Once the relevant scenes had been identified, the researcher transcribed the selected dialogues and recorded brief descriptions of the scenes in a structured data sheet. To ensure the accuracy of the dialogue, each transcription was checked against the official English subtitle transcript. Every selected scene was then documented with

supporting information, including the timestamp, the characters involved, the context of the scene, and the Islamic moral value it represented. These documented data became the primary dataset for the thematic analysis conducted in the next stage of the research.

C. Technique of Data Analysis

The data collected in this study were analyzed using the six-phase thematic analysis framework proposed by Braun and Clarke (2006), as discussed in Chapter II. The analysis began with the researcher becoming familiar with the entire data by repeatedly watching *My Name Is Khan* and reviewing its official subtitle transcript. This stage was intended to develop a comprehensive understanding of the film's storyline, dialogues, and the context of each scene before the coding process began. After gaining sufficient familiarity with the data, the researcher generated initial codes by identifying scenes and dialogues that reflected Islamic moral values.

The initial codes were then organized into potential themes based on the seven predetermined categories of Islamic moral values used in this study: patience, honesty, sincerity, justice, compassion, humility, and trustworthiness. Each theme was subsequently reviewed by comparing it with both the coded data and the complete dataset to ensure that it accurately represented the movies content and was supported by sufficient evidence (Braun & Clarke, 2006).

In the final stage, each theme was clearly defined and named according to the way the moral value was represented through Rizvan Khan's character and his interactions with other characters in the movie. The identified themes were then integrated into a comprehensive analytical discussion that addressed the research

questions concerning the representation of Islamic moral values in *My Name Is Khan*. Although the six phases of thematic analysis are presented in a sequential order, the analysis was conducted as an iterative process. Throughout the study, the researcher moved back and forth between coding, theme development, and data verification whenever necessary. This iterative approach ensured that the final themes were grounded in the film's dialogues, scenes, and narrative rather than being influenced by the researcher's initial assumptions (Braun & Clarke, 2006).



CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings and discussion on the representation of Islamic moral values in the movie “My Name Is Khan”, directed by Karan Johar. This study employs thematic analysis to identify, analyze, and report recurring themes found in the movie dialogues. The analysis is based on the framework of Islamic moral values proposed by Imam Al-Ghazali, as discussed in Chapter II.

A. Research Findings

Based on the results of the thematic analysis, the researcher identified 19 dialogues that were classified into seven categories of Islamic moral values. The analysis began with repeatedly watching the movie to gain a comprehensive understanding of the storyline, characters, and the social context portrayed in the movie. Next, the researcher transcribed the dialogues that potentially represented Islamic moral values. The data were then coded and categorized into relevant themes through a systematic coding process. From this analysis, the researcher identified 19 dialogues that consistently represented seven Islamic moral values: patience, honesty, sincerity, justice, compassion, humility, and trustworthiness.

Furthermore, each identified theme was analyzed by considering both the verbal and visual elements presented in the movie, including the characters' dialogues, actions, facial expressions, and the narrative context surrounding each scene. This approach enabled the researcher to interpret how Islamic moral values are represented through the characters' interactions and experiences, rather than relying solely on

isolated dialogues. By examining these elements within their narrative context, this study provides a deeper understanding of how the movie constructs and conveys the representation of Islamic moral values, while also demonstrating how these values contribute to the portrayal of the characters' moral development and overall journey throughout the movie.

1. Theme : Patience

Dialog 1

Code : Remaining calm after mistreatment

Time : 2:03:52

R : “ I think they are angry, because i’m not able to answer their question about the Al-Qaeda”

Description : After being released from detention, Rizvan calmly explains that he believes the officers were angry because he could not answer their questions about Al-Qaeda. He speaks without resentment despite the harsh treatment he experience.

This dialogue is categorized as representing the Islamic moral value of patience because Rizvan does not react to the officers’ harsh treatment with anger or hostility. Instead, he remains composed and tries to understand the situation by assuming that the officers’ frustration resulted from his inability to answer their questions. His response reflects emotional control and acceptance when experiencing an unfair situation, which aligns with Al-Ghazali’s concept of patience as a virtuous quality that enables individuals to endure hardships through self-discipline, restraint, and inner strength.

Dialog 2

Code : Remaining calm despite mockery

Responding politely to mockery

Time : 0:07:07

P : “Well, tell the president something from me to then”

R : “Okey.. Okey”

Description : The police officer smiles and laughs sarcastically after making the remark. Rizvan remains calm, maintains a neutral facial expression, and sincerely agrees to the officer's request without showing anger or resentment.

This dialogue is categorized as representing the Islamic moral value of patience because Rizvan remains calm despite being mocked by the police officer. Rather than reacting with anger or responding to the sarcastic remark, he accepts the officer's words peacefully and replies politely. According to Al-Ghazali, patience (sabr) involves restraining one's emotions and avoiding negative reactions when confronted with unpleasant situations. Rizvan's ability to remain composed and refrain from resentment reflects this moral virtue, demonstrating self-restraint and emotional stability in the face of humiliation.

Dialog 3

Code : Enduring Violence without retaliation

Remaining silent after being stabbed

Time : 2:28:36

ST : “You got Dr.Rahman arrested!

You are an infidel! This is your punishment, Khan!

R : (Frozen into silence)

Description : Rizvan is stabbed by an attacker during a public gathering. Despite his injury, he does not retaliate or respond with violence.

This dialogue takes place during a public gathering when Rizvan is suddenly stabbed by an attacker who blames him for Dr. Rahman's arrest. Although the attacker insults him and justifies the violence by calling it his punishment, Rizvan remains silent and does not retaliate despite his injury. Through Rizvan's silence, nonviolent response, and composed behavior, the movie represents the Islamic moral value of patience by constructing the meaning that true strength lies in self-control rather than revenge. According to Al-Ghazali, patience (*sabr*) is reflected in a person's ability to restrain anger and remain steadfast when facing hardship and injustice. Rizvan's response embodies this virtue because he endures suffering without responding with hatred or violence.

Dialog 4

Code : Expressing fear while remaining composed

Admitting fear calmly

Time : 2:01:45

R : “ I am unable to say anything now! “I’m very scared”

Description : After being arrested, Rizvan admits that he is frightened. Despite his fear, he remains cooperative, does not resist the officers, and continues responding calmly during the interrogation.

This dialogue takes place after Rizvan is arrested and interrogated on suspicion of involvement in terrorism. Through his statement, *“I am unable to say anything now. I'm very scared,”* the movie represents the Islamic moral value of patience through Rizvan's calm speech, cooperative attitude, and composed facial expressions throughout the interrogation. These verbal and visual elements construct the meaning that patience does not mean the absence of fear, but rather the ability to maintain self-control and uphold good conduct even when facing injustice. According to Al-Ghazali, patience (*sabr*) is demonstrated through the ability to control one's emotions and remain steadfast in times of hardship. Rizvan's response reflects this moral value because he does not allow his fear to provoke anger or aggressive behavior, but instead remains calm and cooperative despite the difficult circumstances.

2. Theme : Honesty

Dialog 1

Code : Speaking truthfully about his identity

Being honest about his condition

Time : 0:16:51

R : “My Name Is Khan”

“I may look a little strange to you but that's because I have Asperger's Syndrome”

Description : Rizvan stands calmly in front of a customer at Mandira's beauty salon. He introduces himself confidently and explains that he has Asperger's syndrome without showing embarrassment or attempting to hide his condition. The customer listens while Rizvan speaks sincerely.

This dialogue occurs when Rizvan introduces himself to another person for the first time. By saying, *“My name is Khan”* and *“I may look a little strange to you, but that's because I have Asperger's Syndrome,”* he openly and truthfully explains both his identity and his condition without attempting to hide or alter the facts. Through Rizvan's honest words and straightforward manner, the movie represents the Islamic moral value of honesty by constructing the meaning that truthfulness requires openness and sincerity, even when revealing personal vulnerabilities. According to Al-Ghazali, honesty (*sidq*) is reflected in the consistency between one's words and reality. Rizvan's statement embodies this virtue because he speaks truthfully about himself, reinforcing the film's portrayal of honesty as an essential Islamic moral value.

Dialog 2

Code : Speaking honestly despite negative consequences

Time : 0:32:58

R : *“All of our product will expire, you only need four”*

Description : Rizvan explains to Mandira that purchasing too many beauty products is unnecessary because most of them will eventually expire before being used. He speaks calmly and honestly without considering the commercial consequences.

This dialogue occurs when Rizvan is selling beauty products to a customer. Instead of encouraging the customer to buy more products for his own benefit, he honestly says, *“All of our product will expire, you only need four,”* even though his honesty may reduce the sale. Through Rizvan's truthful statement and ethical behavior, the movie represents the Islamic moral value of honesty by constructing the meaning that truthfulness should be upheld despite personal or financial consequences.

Dialog 3

Code : Declaring his true identity

Honestly introducing himself

Time : 0:53:54

R : “My Name Is Khan and I’m not a terrorist”

Description : Rizvan introduces himself to the motel staff with a calm and sincere expression. Despite being viewed with suspicion because of his Muslim identity, he clearly states his name and firmly denies being a terrorist.

This dialogue occurs when Rizvan introduces himself to the motel staff after being viewed with suspicion because of his Muslim identity. By saying, “My name is Khan and I'm not a terrorist,” he truthfully states both his identity and the fact that he has no connection to terrorism. Through Rizvan's calm speech, sincere expression, and firm declaration, the movie represents the Islamic moral value of honesty by constructing the meaning that truthfulness should be maintained even when facing prejudice and discrimination.

3. Theme : Sincerity

Dialog 1

Code : Workship based on sincere faith

Focusing on faith rather than circumstances

Time : 1:40:09

R : “ Prayer should never depend upon the place or the people, it should depend only on your belief”

Description : Rizvan explain that the practice of prayer is based on personal faith rather than the influence of other people.

This dialogue occurs when Rizvan explains his understanding of prayer and its true purpose. By saying, “Prayer should never depend upon the place or the people, it should depend only on your belief,” he emphasizes that worship should be based solely on sincere faith in God rather than external circumstances or the presence of others. Through Rizvan's words and firm conviction, the film represents the Islamic moral value of sincerity by constructing the meaning that genuine worship originates from a pure intention and wholehearted belief.

4. Theme : Justice

Dialog 1

Code : Judging People by their actions

Evaluating people by their deeds

Time : 0:13:24

RM : “ There are only two kinds of people in the world, good people who do good deeds and bad people who do bad deeds”

Description : Mrs. Khan calmly explains a moral lesson to young Rizvan while maintaining eye contact, and Rizvan listens attentively

This dialogue occurs when Rizvan's mother teaches him an important moral lesson about how people should be judged. By saying, “*There are only two kinds of people in the world, good people who do good deeds and bad people who do bad deeds,*” she emphasizes that individuals should be evaluated based on their actions rather than their religion, race, or social background. Through this dialogue, the movie

represents the Islamic moral value of justice by constructing the meaning that fairness requires judging people objectively according to their deeds.

Dialog 2

Code : Rejecting injustice and hatred

Encouraging peaceful values

Time : 1:55:15

R : “My Mom also said, Rizvan this story shows that the path of Allah is that of love, not of hatred and war”

Description : During at the mosque, a message promoting hatred and violence, Rizvan openly disagrees and challenges the messagen, insisting that such teaching are wrong.

This dialogue occurs when Rizvan recalls his mother's teaching while confronting ideas that justify hatred and violence in the name of religion. By saying, *“My Mom also said, Rizvan, this story shows that the path of Allah is that of love, not of hatred and war,”* he emphasizes that Islam promotes love, peace, and justice rather than hostility. Through Rizvan's words and firm conviction, the film represents the Islamic moral value of justice by constructing the meaning that true justice rejects hatred and treats others with fairness regardless of differences.

Dialog 3

Code : Reporting Potential Terrorism

Taking action against terrorism

Time : 1:56:48

H : “Hello, Where are you?

R : “FBI, Do you have a number for the FBI?”

Description : Rizvan ask for the FBI phone number because he wants to report information related to a possible terrorist act.

This dialogue occurs after Rizvan becomes aware of a potential terrorist act involving Dr. Faisal. Instead of remaining silent, he asks for the FBI's contact number to report the threat and help prevent possible harm. Through Rizvan's decision and dialogue, the film represents the Islamic moral value of responsibility by constructing the meaning that every individual has a duty to protect others and act for the common good.

5. Theme : Compassion

Dialog 1

Code : Responding to other's suffering

Time : 2:16:14

R : “I have come to Wilhemina, Georgia.”

“Mama Jenny and Funny hair Joel are in trouble, and I don't think mama Jenny can swim.”

Description : After learning about the disaster in Georgia, Rizvan express concern for mama Jenny and Joel, he immediately decides to travel there to help them.

This dialogue occurs when Rizvan arrives in Wilhemina, Georgia, after learning that Mama Jenny and Joel are in danger because of the flood. By informing

others about their situation and expressing concern for their safety, he shows genuine care and a willingness to help those in need. Through Rizvan's words and compassionate actions, the film represents the Islamic moral value of compassion by constructing the meaning that caring for others should be expressed through sincere concern and immediate assistance.

Dialog 2

Code : Helping disaster victims

Time : 2:15:08

R : The scene shows Rizvan helping someone without saying anything.

Description : Rizvan work alongside local resident to remove floodwater in Georgia.

This scene takes place after the flood, when Rizvan voluntarily helps disaster victims without saying anything or expecting recognition. Although there is no dialogue, his actions demonstrate genuine concern for those who are suffering and a sincere willingness to assist them. Through Rizvan's silent actions and selfless service, the film represents the Islamic moral value of compassion by constructing the meaning that mercy is expressed through concrete acts of helping others in times of need.

Dialog 3

Code : Reconizing family through love and care

Time : 1:13:49

R : “My mother was right a family is not only made by blood”

Description : Rizvan has dinner with mandira and her friends in a warm and welcoming atmosphere, he expresses his realization that family relationship can also be formed through love, care and acceptance.

This dialogue occurs when Rizvan reflects on his mother's teaching about the true meaning of family. By saying, *"My mother was right, a family is not only made by blood,"* he expresses that love, care, and mutual support are more important than biological relationships. Through Rizvan's words and heartfelt reflection, the film represents the Islamic moral value of compassion by constructing the meaning that genuine family is formed through mercy, kindness, and sincere affection.

Dialog 4

Code : Helping a stranger in need

Time : 1:36:05

Rizvan notices a stranded driver whose car has broken down.

Description : Rizvan notice a stranded driver whose car has broken down. He approaches the person and helps repair the vehicle without being asked or expecting anything in return.

This scene occurs when Rizvan notices a stranded driver whose car has broken down and voluntarily offers assistance without being asked or expecting anything in return. Although there is no dialogue, his actions clearly demonstrate concern for a stranger in need. Through Rizvan's selfless actions, the film represents the Islamic moral value of compassion by constructing the meaning that mercy is expressed through helping others regardless of personal relationships or differences.

Dialog 5

Code : Offering food to someone in need

Time : 1:39:02

P : “Excuse me, would you like to have some?”

R : (Accepts the gesture polite)

Description : Passanger notice Rizvan during the bus journey and kindly offers him food. Rizvan accepted the gesture, politely.

This dialogue occurs when a person kindly offers food to Rizvan during his journey. Rizvan politely accepts the gesture, reflecting a moment of mutual care and kindness between strangers. Through this interaction, the film represents the Islamic moral value of compassion by constructing the meaning that mercy is expressed through simple acts of generosity and concern for others.

Dialog 6

Code : Helping Flood Victims

Time : 0:16:51

Mr. W : “Rizvan, don’t come here, There’s to much water”

R : (Silent and helped)

Description : Rizvan is seen operating a water pump to remove floodwater from a neighborhood affected by flooding. He works alongside other volunteers to help residents without distinguishing their religioun or background.

This scene takes place during the flood when Mr. Wadia warns Rizvan not to come because the water is too dangerous. Despite the risk and without saying anything, Rizvan continues helping the flood victims, placing their safety above his own. Through Rizvan's silent actions and willingness to assist others, the film represents the Islamic moral value of compassion by constructing the meaning that mercy is demonstrated through selfless service in times of hardship.

6. Theme : Humility

Scene 1

Code : Using skills to help other

Time : 0:17:29

Young Rizvan helps a woman repair her television using his technical knowledge.

Description : Although Rizvan possesses exceptional technical skills, he does not use them to elevate himself above others. Instead, he willingly helps a woman repair her television without seeking recognition or reward. This behavior reflects humility (tawadu'), as described by Al-Ghazali, which emphasizes avoiding arrogance and using one's abilities to benefit others with sincerity and respect.

This scene takes place during Rizvan's childhood when he uses his technical knowledge to help a woman repair her television. Although he possesses exceptional skills, he willingly helps without seeking recognition or showing superiority over others. Through Rizvan's humble actions and sincere willingness to serve, the film represents the Islamic moral value of humility by constructing the meaning that knowledge and ability should be used to benefit others rather than to gain praise or status.

7. Theme : Trustworthines

Dialog 1

Code : Accepting an entrusted responsibility

Time : 0:26:02

Z : “These are all our products and these are the details, you will given the names and addresses of all the salons”

Description : Zakir entrust Rizvan with the responsibility and promoting and selling beauty products to beauty salon.

This dialogue occurs when Zakir entrusts Rizvan with the responsibility of distributing beauty products and provides him with the necessary information to carry out the task. Rizvan accepts the responsibility and prepares to fulfill it sincerely. Through this interaction, the film represents the Islamic moral value of responsibility by constructing the meaning that trust should be accepted and carried out with commitment and integrity.

Summary of Findings

The table below presents a summary of the findings obtained from the thematic analysis of *My Name Is Khan*. It includes the timestamp, initial code, and theme identified from each selected scene or dialogue, providing an overview of how Islamic moral values are represented throughout the film.

Table 4.1 Summary of Islamic Moral Value in “My Name Is Khan” Movies

No	Timestamp	Initial Code	Theme
1	2:03:52	Remaining calm after mistreatment	Patience
2	0:07:07	Remaining calm despite mockery, Responding politely to mockery	
3	2:28:36	Enduring Violence without retaliation, Remaining silent after being stabbed	
4	2:01:45	Expressing fear while remaining composed, Admitting fear calmly	
5	0:16:51	Speaking truthfully about his identity, Being honest about his condition	Honesty
6	0:32:58	Speaking honestly despite negative consequences	
7	0:53:54	Declaring his true identity, Honestly introducing himself	
8	1:40:09	Workship based on sincere faith, Focusing on faith rather than circumstances	Sincerity

9	0:13:24	Judging People by their actions, Evaluating people by their deeds	Justice
10	1:55:15	Rejecting injustice and hatred, Encouraging peaceful values	
11	1:56:48	Reporting Potential Terrorism, Taking action against terrorism	
12	2:16:14	Responding to other's suffering	Compassion
13	2:15:08	Helping disaster victims	
14	1:13:49	Reconizing family through love and care	
15	1:36:05	Helping a stranger in need	
16	1:39:02	Offering food to someone in need	
17	0:16:51	Helping Flood Victims	Humility
18	0:17:29	Using skills to help other	
19	0:26:02	Accepting an entrusted responsibility	Trustworthines

Tabel 4.2 Frequency of Each Islamic Moral Value

No	Islamic Moral Value	Frequency	Percentage
1	Patience	4	21,1%
2	Honesty	3	15,8%
3	Sincerity	1	5,3%
4	Justice	3	15,8%
5	Compassion	6	31,6%
6	Humility	1	5,3%
7	Trustworthiness	1	5,3%
	Total	19	100%

B. Discussion

The findings of this study demonstrate that *My Name Is Khan* represents seven Islamic moral values derived from Imam Al-Ghazali's concept of moral virtues, namely patience, honesty, sincerity, justice, compassion, humility, and trustworthiness. These values are derived from Al-Ghazali's four cardinal virtues, which serve as the foundation of his ethical thought. Throughout the film, these moral values are represented through the main character's dialogues, actions, facial expressions, and interactions with other characters. Among the identified values, compassion emerged most frequently, followed by patience and honesty, indicating that the film places greater emphasis on kindness, empathy, peaceful behavior, and truthful conduct as essential characteristics of a good Muslim. These findings suggest that the movie portrays Islamic moral values not only through explicit dialogue but also through the protagonist's everyday actions and responses to various life situations.

From Stuart Hall's perspective of representation, meaning is constructed through language, signs, and cultural practices rather than merely reflecting reality. In *My Name Is Khan*, the representation of Islamic moral values is constructed through both verbal and visual elements, including the characters' dialogues, behavior, facial expressions, and narrative events. Rizvan Khan is portrayed as a Muslim whose actions consistently reflect positive moral qualities despite experiencing prejudice, discrimination, and violence after the September 11 attacks. Through this representation, the movie challenges negative stereotypes associated with Muslims and constructs an alternative understanding of Islam as a religion that promotes peace, compassion, honesty, justice, sincerity, humility, and responsibility toward others.

Furthermore, the findings are consistent with Imam Al-Ghazali's view that moral excellence is demonstrated through virtuous character (*akhlaq al-mahmudah*) expressed in daily behavior. The Islamic moral values identified in this study are reflected not only in what Rizvan says but also in how he behaves when facing hardship, interacting with other people, and making moral decisions. His patience in enduring injustice, honesty in declaring his identity, sincerity in worship, justice in treating others fairly, compassion toward those in need, humility in using his abilities to help others, and trustworthiness in fulfilling responsibilities all illustrate the practical application of Al-Ghazali's moral teachings. Therefore, the representation of these values throughout the film supports the view that Islamic morality is manifested through consistent attitudes and actions rather than through words alone.

Overall, the findings indicate that *My Name Is Khan* functions not only as a cinematic narrative but also as a medium for communicating Islamic moral values. Through Rizwan Khan's character, the film encourages audiences to understand Islam from the perspective of ethical conduct, humanity, and compassion. Consequently, the film contributes to promoting a more balanced and positive representation of Islam by emphasizing universal moral values that are relevant across different cultural and religious contexts.



CHAPTER V

CONCLUSION AND RECOMMENDATION

A. Conclusion

Based on the results of the thematic analysis conducted in this study, it can be concluded that *My Name Is Khan* represents Islamic moral values extensively through its dialogues. From the 19 identified dialogues, seven categories of Islamic moral values derived from Imam Al-Ghazali's concept of moral virtues were identified: compassion, patience, honesty, justice, sincerity, humility, and trustworthiness. Among these values, compassion emerged as the most dominant, accounting for 31.6% of the identified dialogues, followed by patience at 21.1%. Honesty and justice each represented 15.8% of the findings, while sincerity, humility, and trustworthiness each accounted for 5.3% of the total data.

These findings indicate that compassion and patience are the most emphasized moral values throughout the film's narrative, reflecting the protagonist's struggle to face prejudice, discrimination, and various life challenges while consistently maintaining empathy, kindness, and patience toward others. This representation aligns with the central message of the film, which portrays Islam not through the lens of extremism or conflict, but through the practice of moral integrity, compassion, and perseverance in everyday life. Furthermore, the relatively balanced representation of honesty and justice demonstrates that the film also emphasizes truthfulness and fairness as fundamental qualities that shape the protagonist's moral character and interactions with others.

Although sincerity, humility, and trustworthiness appeared less frequently, their presence demonstrates that the film presents Islamic moral teachings in a holistic manner rather than focusing solely on a single moral dimension. These values complement one another in portraying the protagonist as a morally consistent individual whose character is shaped by various Islamic ethical principles. Consequently, the representation of Islamic moral values in the film extends beyond the most prominent themes and encompasses a broader range of virtues that contribute to the protagonist's overall moral development.

Overall, this study confirms that *My Name Is Khan* serves as a meaningful medium for representing and communicating Islamic moral values to a global audience through its narrative, dialogues, and visual elements. By portraying these values through the experiences and interactions of the protagonist, the film constructs a positive representation of Islam based on compassion, justice, honesty, sincerity, humility, trustworthiness, and patience, particularly in the context of social discrimination, cultural misunderstanding, and personal struggle. These findings contribute to a broader understanding of how popular media, especially films, can function as an effective medium for representing and promoting religious and moral values, while also providing valuable insights for future research on the relationship between media, religion, ethics, and cultural representation.

B. Recommendation

Based on the findings and conclusions of this study, the researcher proposes the following recommendations:

1. For Future Research

This study focused solely on *My Name Is Khan* by employing thematic analysis to identify the representation of Islamic moral values in the film's dialogues. Future researchers are encouraged to broaden the scope of the study by examining other films with similar themes to enable comparisons of how Islamic moral values are represented across different audiovisual works.

2. For Students of English Language and Literature Study Program

This study is expected to serve as a useful reference for students who are interested in examining the representation of moral or religious values in literary works and audiovisual media. The findings may also provide guidance for students in understanding how film dialogues can be analyzed through thematic analysis to reveal the moral messages embedded within them.

3. For English Language Teachers

My Name Is Khan and the findings of this study may be utilized as alternative teaching materials in English language classrooms, particularly for integrating character education and moral values into language learning. Dialogues representing compassion, patience, honesty, justice, sincerity, humility, and trustworthiness can serve as meaningful learning resources that not only enhance students' English language skills but also foster positive moral values and character development.

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CURRICULUM VITAE

PERSONAL INFORMATION

Name : Raihan Ibra Syawalna

Gender : Female

Place/Date of Birth : Banda Aceh, 13-12-2002

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Educational Background

Elementary School (Year) : SDN 4 Banda Aceh

Junior High School (Year) : MTsN 2 Banda Aceh

Senior High School (Year) : SMK Negeri 3 Banda Aceh

Parental Information

Father's Name : Ibrahim

Mother's Name : Nuhjatulsimah

APPENDICES

Appendix 1 : Transcript of My Name Is Khan

R : Rizvan

P : Police Officer

Mr. W : Mr. Wadia

RM : Rizvan Mother

ST : Strangers

H : Haseena

PB : Passanger Bus

Time	Character	Dialog	Theme
2:03:52	R	“ I think they are angry, because i’m not able to answer their question about the Al-Qaeda”	Patience
0:07:07	P	“Well, tell the president something from me to then”	
	R	“Okey.. Okey”	
2:28:36	ST	“You got Dr.Rahman arrested! You are an infidel! This is your punishment, Khan!”	
	R	(Frozen into silence)	
2:01:45	R	“ I am unable to say anything now!	

		"I'm very scared"	
0:16:51	R	"My Name Is Khan" "I may look a little strange to you but that's because I have Asperger's Syndrome"	Honesty
0:32:58	R	"All of our product will expire, you only need four"	
0:53:54	R	"My Name Is Khan and I'm not a terrorist"	
1:40:09	R	"Prayer should never depend upon the place or the people, it should depend only on your belief"	Sincerity
0:13:24	RM	"There are only two kinds of people in the world, good people who do good deeds and bad people who do bad deeds"	Justice
1:55:15	R	"My Mom also said, Rizvan this story shows that the path of Allah is that of love, not of hatred and war"	
1:56:48	H R	"Hello, Where are you?" "FBI, Do you have a number for the FBI?"	
2:16:14	R	"I have come to Wilhemina, Georgia." "	Compassion

		“Mama Jenny and Funny hair Joel are in trouble, and I don’t think mama Jenny can swim.”	
2:15:08	R	(The scene shows Rizvan helping someone without saying anything)	
1:13:49	R	“My mother was right a family is not only made by blood”	
1:36:05	R	Rizvan notices a stranded driver whose car has broken down.	
1:39:02	P R	“Excuse me, would you like to have some? (Accepts the gesture polite)	
0:16:51	Mr. W R	“Rizvan, don’t come here, There’s too much water” (Silent and helped)	
0:17:29	Scene	Young Rizvan helps a woman repair her television using his technical knowledge	Humility
0:26:02	Z	“These are all our products and these are the details, you will given the names and addresses of all the salons”	Trustworthines

Appendix 2 : Thesis Approval Letter



KEPUTUSAN DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH
NOMOR: 1708 TAHUN 2025

TENTANG:
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA
DENGAN RAHMAT TUHAN YANG MAHA ESA

DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH

Menimbang :

- a. bahwa untuk kelancaran bimbingan skripsi mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh maka dipandang perlu menunjuk pembimbing skripsi;
- b. bahwa yang namanya tersebut dalam Surat Keputusan ini dianggap cakap dan mampu untuk diangkat dalam jabatan sebagai pembimbing skripsi mahasiswa;
- c. bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b, perlu menetapkan Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh.

Mengingat :

- 1. Undang-Undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
- 2. Undang-Undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
- 3. Undang-Undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
- 4. Peraturan Presiden Nomor 74 Tahun 2012, tentang perubahan atas peraturan pemerintah RI Nomor 23 Tahun 2005 tentang pengelolaan keuangan Badan Layanan Umum;
- 5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
- 6. Peraturan Presiden Nomor 64 Tahun 2013, tentang perubahan Institut Agama Islam Negeri Ar-Raniry Banda Aceh Menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;
- 7. Peraturan Menteri Agama RI Nomor 44 Tahun 2022, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
- 8. Peraturan Menteri Agama Nomor 14 Tahun 2022, tentang Statuta UIN Ar-Raniry Banda Aceh;
- 9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Depag RI;
- 10. Keputusan Menteri Keuangan Nomor 293/KmK/05/2011, tentang penetapan UIN Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang menerapkan Pengelolaan Badan Layanan Umum;
- 11. Surat Keputusan Rektor UIN Ar-Raniry Banda Aceh Nomor 01 Tahun 2015, Tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.

MEMUTUSKAN

Menetapkan :

KESATU :

Menunjuk Saudara :

Rita Hermida, S.Pd. I., M.Pd.

Untuk membimbing Skripsi

Nama : **Raihan Ibra Syawalna**
NIM : **220203156**
Program Studi : **Pendidikan Bahasa Inggris**
Judul Skripsi : **Representation of Islamic Moral Values in "My Name Is Khan" Movie : A Thematic Analysis**

KEDUA :

Kepada pembimbing yang tercantum namanya diatas diberikan honorarium sesuai dengan peraturan perundang-undangan yang berlaku.

KETIGA :

Pembiayaan akibat keputusan ini dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor SP DIPA-025 04 2.423925/2025 Tanggal 02 Desember 2024 Tahun Anggaran 2025.

KEEMPAT :

Keputusan ini berlaku selama enam bulan sejak tanggal ditetapkan;

KELIMA :

Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan bahwa segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya, apabila kemudian hari ternyata terdapat kekeliruan dalam Surat Keputusan ini.

Ditetapkan di : Banda Aceh
Pada tanggal : 22 Desember 2025
Dekan


Asanul Muluk

Tembusan

- 1. Salinan Kementerian Agama RI di Jakarta;
- 2. Dinyalir Pendidikan Islam Kementerian Agama RI di Jakarta;
- 3. Direktur Perguruan Tinggi Kementerian Agama RI di Jakarta;
- 4. Kantor Pelaksanaan Perencanaan Negeri (KPPN) di Banda Aceh;
- 5. Rektor UIN Ar-Raniry Banda Aceh di Banda Aceh;
- 6. Kepala Bagian Keuangan dan Managemen UIN Ar-Raniry Banda Aceh di Banda Aceh;
- 7. Yang bersangkutan;
- 8. Arsip.

