FROM NOVEL TO MOVIE: POLITICS OF DE-ISLAMIZATION AS SEEN IN *THE KITE RUNNER*
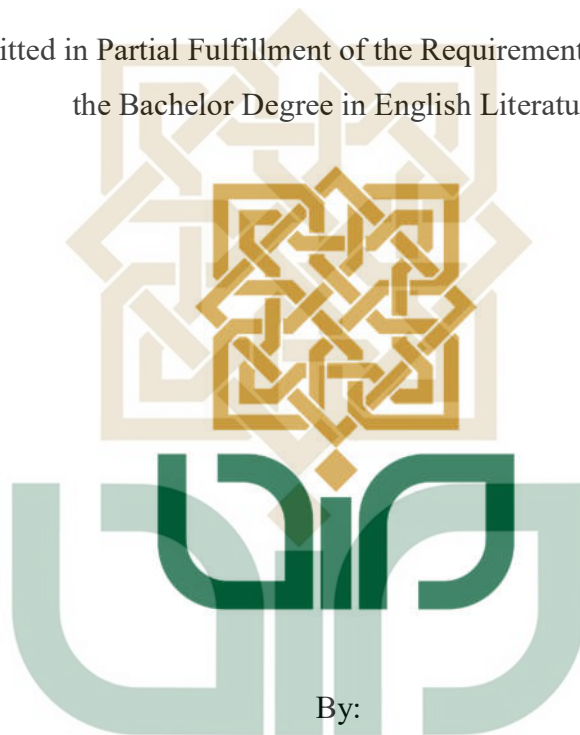
A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining
the Bachelor Degree in English Literature

By:

Haryo Yudanto
15150045

ENGLISH DEPARTMENT

FACULTY OF ADAB AND CULTURAL SCIENCES

STATE ISLAMIC UNIVERSITY OF SUNAN KALIJAGA

YOGYAKARTA

2019

A FINAL PROJECT STATEMENT

I certify that this graduating paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other writer's opinions or findings included in the graduating paper are quoted or cited in accordance with ethical standards.

Yogyakarta, 17 September 2019

The Writer,

Haryo Yudanto

Student No.: 15150045

i

NOTA DINAS

Hal: Skripsi

   a.n Haryo Yudanto

                                          Yth.

                                          Dekan Fakultas Adab dan Ilmu Budaya

                                          UIN Sunan Kalijaga

                                          Di Yogyakarta

Assalamualaikum Wr. Wb

   Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara:

Nama	:	Haryo Yudanto
NIM	:	15150045
Prodi	:	Sastra Inggris
Fakultas	:	Adab dan Ilmu Budaya
Judul	:	**FROM NOVEL TO MOVIE: POLITICS OF DE-ISLAMIZATION AS IN *THE KITE RUNNER***

   Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris. Atas perhatiannya, kami ucapkan terima kasih.

Wassalamualaikum Wr.Wb.

                                          Yogyakarta, 17 September 2019

                                          Pembimbing

                                          Danial Hidayatullah, S.S. M.Hum
                                          NIP. 19760405 200901 2 002

PENGESAHAN TUGAS AKHIR

Nomor : B-1684/Un.02/DA/PP.00.9/11/2019

Tugas Akhir dengan judul   : FROM NOVEL TO MOVIE: POLITICS OF DE- ISLAMIZATION AS SEEN IN THE KITE RUNNER
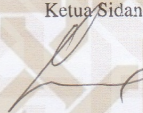
yang dipersiapkan dan disusun oleh:

Nama   : HARYO YUDANTO
Nomor Induk Mahasiswa   : 15150045
Telah diujikan pada   : Senin, 21 Oktober 2019
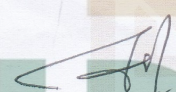Nilai ujian Tugas Akhir   : A/B

dinyatakan telah diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta

TIM UJIAN TUGAS AKHIR

Ketua Sidang

Danial Hidayatullah, SS., M.Hum
NIP. 19760405 200901 1 016

Penguji I

Dr. Witriani, S.S. M.Hum.
NIP. 19720801 200604 2 002

Penguji II

Febriyanti Dwiratna Lestari, SS., MA
NIP. 19810203 200901 2 007

Yogyakarta, 21 Oktober 2019
UIN Sunan Kalijaga
Fakultas Adab dan Ilmu Budaya
Dekan

Dr. H. Akhmad Patah, M.Ag.
NIP. 19610727 198803 1 002

1/1   14/11/2019

iii

MOTTO

My mom my everything

You'll never know until you've tried.

Everything will be fine in the end. If it is not fine, it's not the end.

I will never give up in what I want.

I do believe in ways somehow, Allah will always give more than good.

Call me *pendekar*

DEDICATION

I dedicate this graduating paper to;

My beloved family, especially my beloved mom

and

Everyone who has struggled to help me complete this research

ACKNOWLEDGEMENT

Assalamu'alaikum wr.wb

First of all, my greatest thankful appreciation is to Allah SWT who has been giving me His blessing so that I am able to finish my graduating paper. I would like to express my deeply appreciations for people who have supported me. They are;

1. Drs. Akhmad Patah, M.Ag, as the Dean of Faculty of Adab and Cultural Sciences, UIN Sunan Kalijaga.

2. Dr. Ubaidillah, S.S., M.Hum. as the Head of English Department.

3. Dr. Witriani, S.S., M.Hum. as my academic advisor.

4. Danial Hidayattullah, S.S., M.Hum. as beloved advisor of my graduating paper.

5. Dr. Ubaidillah, S.S., Ulyati Retno Sari, S.S., M.Hum., Febriyanti Dwiratna Lestari, S.S,MA., Fuad Arif Fudiyartanto, S.Pd., M.Hum., M.Ed., Dwi Margo Yuwono, S.Pd., M.Hum., Arif Budiman, S.S., M.A., Bambang Hariyanto, S.S., M.A., Aninda Aji Siwi, S.Pd., M.Pd., Harsiwi Fajar Sari, S.S., M.A., Nisa Syuhda, and Rosiana Rizqy Wijayanti, S.Hum., M.A. and all the lectures of English Literature Department. Thank you for your useful knowledge.

6. My beloved parents, Mr Timbul Nugroho and Mrs Jumari, as my parents who always give me a love and support.

7. My strugled trio *vejat* gank: Dimas and Udin

8. All my beloved friends

9. My brother: Agus and Bambang

10. All of my friends in English Literature chapter 15 especially B class.

11. Lastly, a big thanks to you, my lovely who is always in my heart. Yes, you are who read this research. You have to know it.

Finally, I do realize that nobody is perfect in this world. There are many lacks and mistakes in writing this graduating paper. Therefore, I really appreciate all readers who give me suggestions to improve this graduating paper.

Wassalamu'alaikum wr.wb.

Yogyakarta, September 17th, 2019

Haryo Yudanto
Student Number. 15150045

FROM NOVEL TO MOVIE: POLITICS OF DE-ISLAMIZATION

AS SEEN IN *THE KITE RUNNER*

By: Haryo Yudanto

ABSTRACT

In the present era, media is one of the determining factors for changing and influencing the human perspective. One of the media used is movie. In 2007 a movie called *The Kite Runner* was produced by DreamWorks and directed by Marc Foster. This movie was adapted based on *The Kite Runner* novel by Khaled Hosseini which was first released in 2002. The story written by Khaled Hosseini is very thick with Islam and culture in Afghanistan. However, after being adapted to the movie, it turned out many differences in characters, discourses, and settings that obviously reduce the thickness of Islam. That is the reason why the researcher makes this research. This research focuses on problems in comparing the novel and movie concerning discourses, characters, and settings that are shown to reduce Islamic thickness. This research uses adaptation theory by Linda Huctheon. This study uses qualitative method to analyze the research. After analyzing the data, there are many evidences that in this adaptation the producer and director make depictions of Islam which are different from Islam in the novel and Islam in the East is intended to be radical Islam like the Taliban. On the other hand, the main characters of this movie are portrayed as more westernized Islam. The researcher assumes that the producer and director have a role in politicizing the portrayal of Islam.

Keywords: *Islam, Afghanistan, Adaptation, Novel, Movie, The Kite Runner*

FROM NOVEL TO MOVIE: POLITICS OF DE-ISLAMIZATION

AS SEEN IN *THE KITE RUNNER*

By: Haryo Yudanto

ABSTRAK

Pada era sekarang, media menjadi salah satu faktor penentu untuk mengubah dan mempengaruhi sudut pandang manusia. Salah satu media yang digunakan adalah film. Pada tahun 2007, sebuah film berjudul *The Kite Runner* diproduksi oleh DreamWorks dan disutradarai oleh Marc Foster. Film ini diadaptasi berdasarkan novel *The Kite Runner* oleh Khalid Hoesseini yang dirilis pertama kali pada tahun 2002. Kisah yang ditulis Khalid Hoeseini ini sangat kental dengan Islam dan budaya di Afghanistan. Namun setelah diadaptasi menjadi sebuah film, ternyata terdapat banyak sekali perbedaan-perbedaan dalam karakter, wacana, dan setting yang sangat jelas mengurangi kekentalan Islam. Itulah alasan yang peneliti membuat penelitian ini. Penelitian ini memfokuskan pada masalah dalam perbandingan antara novel dan film yang menyangkut wacana, karakter, dan setting yang terlihat mengurangi kekentalan Islam. Penelitian ini menggunakan teori adaptasi dari Linda Huctheon. Penelitian ini menggunakan metode kualitatif untuk memperdalam penelitian. Setelah data dianalisis, banyak ditemukan bukti bahwa dalam adaptasi ini produser dan sutradara membuat penggambaran Islam yang berbeda dengan Islam yang ada pada novel dan Islam yang ada di Timur lebih kepada Islam radikal seperti Taliban. Di lain sisi, karater-karakter utama film ini menggambarakan Islam yang lebih kebarat-baratan. Peneliti mengasumsikan bahwa produser dan sutradara mempunyai peran dalam mempolitisasi penggambaran Islam.

Kata kunci: *Islam, Afghanistan, Adaptasi, Novel, Film, The Kite Runner*

TABLE OF CONTENTS

LIST OF FIGURES

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

CHAPTER I

INTRODUCTION

1.1   Background of study

Humans are created differently in physical, character, and thinking. Every person is not exactly the same resemblances. Here, diversity is started and creates different expressions depending on each character. Humans have their own way of expression. One of space expressions is literature. The forms of literature are poetry, prose fiction, and drama (Abrams, 2009: 177-178). Poets, creating the literary works, express and categorize the natural differences in this life in different genres and literary works. By the time, literature is not only poem, novel, and drama but also movie. Literature is one of spaces that can convey imaginations into writings. Literature is very popular proved by a lot of popular poems, novels, and movies.

Since the first time movie existed, it gradually evolves until the current era when they become very popular culture (Turner, 1999: 2). It is shown from the public enthusiasm to watch new movies in cinemas. There are many popular movie such as *Avengers: Endgame (2019), Avatar (2009), Titanic (1997), The Lion King (2019), Beauty and the Beast (2017), Black Panther (2018)* and *Bohemian Rhapsody (2018) (*https://www.filmsite.org/boxoffice.html). Movie has many genres such as romance, comedy, drama, action, horror, science fiction, and war. Movie also has many factors such as audio, picture, and story that makes the audiences easily enjoy the entertainment. Besides, entertaining movie also becomes

a media that convey a perception. In this era, media have a big effect to influence people perception.

Meanwhile, several movies are adapted from novel such as *Harry Potter Series (2001-2011)*, *The Twilight Saga Series (2008-2012)*, *The Lord of The Rings Series (2001-2003)*, and *The Kite Runner (2007)*. Every movie must have literary elements like plot, setting, and character. One of the way to create movies is through adaptation. Nowadays, adaptations are found everywhere such as on television, music, drama, movie and novel. According to Hutcheon (2013:2), adaptations are not new in this era and Shakespeare transferred his culture's stories from page to stage and made them available to whole audience.

One of the problems in the adaptation of literature to film is the fidelity of literary models such as character, setting, and plot. The process of adaptation will definitely have many changes because it changes the form of text into screen and audio. Yet, the development of critical film adaptation studies gives various responds to those issues. Nowadays, a movie adaptation is considered an interpretation. The transformation from the original literary works is not bad. In fact, it keeps the work of art relevant as well as useful for its new social and aesthetic contexts. Derrida says that adaptation must have additions and modifications so that the interpretation will never stop changing and growing.

In the adaptation there is adaptation's politics. Politics is efforts of individual or group using various tools, powers, authorities and ways to achieve the goal (Kartono, 1989: 5). It is relevant to Hutcheon's book which the adapters must have personal reasons to interpret and decide adaptation and they also take a

position on it (Hutcheon. 2013: 92). Moeller and Lellis said that adaptation's politics can be seen as comments on the original or more like literary criticism (2002:7). Furthermore, Moeller and Lellis also said that adaptation is a part of the discourse about the original.

One of the popular novel is *The Kite Runner* written by Khaled Hosseini. The novel had been chosen as one of the titles included in 1st World Book Day held in U.S. (2012) and Book Sense Bestseller List Sensation. The novel is translated into 42 languages and published in 70 countries. Besides, *The Kite Runner* author, Khaled Hosseini also wrote *And The Mountains Echoed,* and *The Thousand Splendid* which are sold more than 40 million copies. Khaled Hosseini was born in Kabul, Afghanistan, in 1965. In 1970, he moved to Iran with his family because he followed his father working in embassy of Afghanistan for Iran. Three years later, Khalid's father moved to Paris, France. In 1980, Khaled moved to San Jose, California. In USA, he started his career in writing his novel, *The Kite Runner*, published by Riverhead Books in 2003. (https://khaledhosseini.com/bio/).

The Kite Runner tells a journey of a child named Amir in 70s until he grows up and has a wife named Soraya. During the journey, he has a great and rich father and two very loyal servants named Hassan and Ali. They are a child and father. Hassan's father grows up and lives with Amir's father since they were kids like Amir and Hassan. When they were kids, there was an incident that happened to Hassan and made Amir guilty for the rest of his life. Because of it, Amir cannot stay together with Hassan and he makes a plan to slander Hassan. Hence, Hassan must be expelled from his father's house until one day when the Afghanistan monarchy

has collapsed and Russian invades. Afghanistan becomes very chaotic until Amir and his father decide to stay in America to start a new life there. America brings happiness to Amir because he finds Soraya and marries her. After that, his father passes away of lung cancer. Amir's life changes when his old friend Rahim Khan calls from Pakistan. In Pakistan, Rahim Khan tells many things including the severe illness that he suffers and the truth that Hassan is the son of Amir's father. Rahim Khan asks Amir to go to Afghanistan to pick Sohrab (Hassan's son). In Afghanistan during Sohrab's search, Amir meets Asseff. He gets a lot of punches by Asseff until Sohrab shoots a slingshot in the right eye of Assef. After escaping from Aseff and the Taliban, Amir invites Sohrab back to America.

The success of the novel makes it filmed in 2007. *The Kite Runner* movie is adapted from *The Kite Runner* novel. It can be said that they are very successful movie and novel. *The Kite Runner* (2007) is a Hollywood movie directed by Marc Foster and produced by DreamWorks, Sidney Kimmel Entertainment, and Participant Media. Khalid Abdalla plays as the main character (Amir) and Atossa Leoni as Amir's wife (Soraya). The production of the movie spent $ 20,000,000 (estimated) and earned $ 74,180,745 (https://www.imdb.com/title-/tt0419887/).

Nevertheless, in making the movie adaptation from the novel there are many differences in characters, plots and settings. In those differences, there are many changes and even disappearances of the scenes. For example, a scene that appears on the movie when Soraya and Amir walk together followed by Soraya's mother. Meanwhile, in the novel Amir and Soraya only talk on the phone. This is one of the problems in this research. There are many different things between the

movie and novel that show the characters, settings, and discourses less religious. The reason above becomes one of reasons why the researcher conducts the research. This research is going to show the differences between the novel and movie related to the issues called de-Islamization seen in the movie. De-Islamization is changing and shifting paradigm of people's thought to secularize into misleading and loss of Islamic vision (https://knepublishing.com).

1.2   Research Question

From the data above, the writer finds some issues that there are many differences between the novel and movie such as settings, characters, and discourses. There are also stories in the novel which are omitted in the movie. In short, the researcher's research question is, what are the processes of ecranisation that show de-islamization in the characters, settings, and discourses in *The Kite Runner* movie?

1.3   Objective of Study

The objective of study in this research is to compare *The Kite Runner* novel and *The Kite Runner* movie. The researcher wants to examine the differences of characters, discourses, and settings in *The Kite Runner* novel and movie, especially to answer the processes of ecranisation.

1.4   Significances of Study

The research examines how the novel is filmed and what is added, changed and reduced. This research is useful for readers and also the researcher on how a novel is filmed, especially to answer the processes of ecranisation that show de-islamization in *The Kite Runner* movie.

1.5   Literature Review

The researcher finds some theses that have the same object with the researcher's object, *The Kite Runner* novel and *The Kite Runner* movie (2007) produced by DreamWorks, Sidney Kimmel Entertainment, and Participant Media through library and internet.

The first is a thesis "Redemption of The Main Character in *The Kite Runner* novel by *Khaled Hosseini* (A Genetic Structuralism Approach)" by Sitti Aglitasia Merdekawati from State Islamic University Alauddin Makasar. She wrote the thesis in 2011. The thesis analyzed the main character that reflects redemption. The researcher used qualitative and descriptive methods in the thesis. Meanwhile, the theory used was a genetic structuralism approach to explore the whole novel. The thesis focused on Amir' sacrifices for his father before he dies and the redemption of Sohrab from Taliban brings him to the USA.

The second thesis is entitled "Social Conflict as Potrayed in Khaled Hosseini's novel *The Kite Runner* by Khaled Hosseini" by Ahmad Faqih from State Islamic University Sunan Kalijaga Yogyakarta. This thesis was written in 2017. The researcher conducted the research to complete a graduating paper of English literature. The researcher focused on social conflicts happen among Amir, Hassan, and Asseff using sociology approach and Marxism theory. The researcher used descriptive and qualitative methods. The researcher concluded that the social conflicts among Amir, Hassan, and Asseff come from different sub religion (sunni-shia) and descendant. The second conclusion is that economy influences people regarding the social condition.

The third thesis was written in 2017 entitled "*The Kite Runner*: From Controversial Book to Movie" by M.J. Kersten from Utrecht University. M.J. Kersten focused on adaptation of violence, relationships, and Afghanistan. The researcher used adaptation and representation theory in the thesis. The conclusion of the thesis is that the movie includes all major events and conveys the adaptations of similarity and change. The differences between this research and M.J Kersten's research are the research problems and subjects that are focused on.

All the literature reviews examine about *The Kite Runner*. The literature reviews above analyze the social conflict, violence, relationship, using structuralism, representation, adaptation, and sociology theory. There are few distinctions between this research and other research. The first distinction is this research coming up to be differentiator analyzing *The Kite Runner* using adaptation theory and comparing the novel and movie. The second distinction is this research analyzing the process of adaptation that show de-islamization seen in the movie.

1.6   Theoretical Approach

1.6.1   Adaptations

An adaptation is a presented and extensive transposition of a particular work or works. This "transcoding" can involve a shift of medium (a poem to a movie) or genre (an epic to a novel), or a change of frame and therefore context: telling the same story from a different point of view (Hutcheon, 2006: 7). For example, it can create a manifestly different interpretation. Transposition can also mean a shift in ontology from a reality to a fiction, from a historical account, or biography to a fictionalized narrative or drama (Hutcheon, 2006: 7-8).

According to Linda Hutcheon in her book *A Theory of Adaptation*, adaptation can be described firstly as an acknowledged transposition of recognizable work or works. Second, it is a creative and an interpretive act of appropriation/salvaging. Third, it is an extended intertextual engagement with the adapted work.

1.6.2 Ecranisation

Ecranisation is derived from French *ecran* which means "screen". According to Eneste (1991: 60-61), ecranisation is screening or changing a novel to a movie. In a novel, the readers are forced to play words and imagination to describe the situation, while in a movie the audiences enjoy the movie by watching and listening. In the process of changing a novel to a movie, there will be many changes including contraction and addition.

1. Diminution

Diminishing always happens because some movies have two hours of duration or more while in a novel the readers can spend many days to complete one novel. This contraction often occurs in the loss of character, plot, and background. According to Eneste (1991: 61-62), the reason why diminution happens is that some literary elements are not necessarily featured in the film. In addition, the whole story of the novel does not need to be shown in the film because it will cost the duration of the film. So many things can be eliminated in the novel which do not affect the plot and story in the film.

2. Addition

Besides diminution, there are additions to film making. The addition the ecranisation process is usually done by the director or screenwriter. This addition usually occurs in characters, plot, and settings. According to Eneste (1991: 64-65) the addition is done for several reasons such as the addition which is considered important to be included in the movie. The next reason the addition made is because it is still relevant to the overall story.

3. Changing/modification

Besides the addition and diminution, there is also changing/ modification in ecranisation. In a literary work that is based on a novel into a film, there are many changes. According to Eneste (1991: 66) the film maker made this change to give the impression that the movie produced based on novel is not as original as the novel. The transformation of novel to movie is a very different thing. The transformation of text into a media has audio and screen that can be seen so that modifications are a natural thing and very necessary.

1.7   Method of Research

1.7.1   Type of Research

This research works on novel and movie. The works are *The Kite Runner* novel and movie. The researcher uses descriptive qualitative method to compare and analyze the novel to the movie. The researcher uses observation method to collect data from the novel to the movie and visits libraries to get the references. The researcher uses adaptation and ecranisation theory to analyze the novel and movie.

1.7.2 Data Sources

The main data sources in the research are *The Kite Runner* novel by Khaled Hosseini and *The Kite Runner* (2007) movie by Marc Foster. The secondary sources are journals, articles, and theses through internet and library.

1.7.3 Data Collection Technique

The collecting data in the research use reading, watching, and analyzing method. First, the researcher reads *The Kite Runner* novel by Khaled Hosseini and understands the intrinsic elements. Second, the researcher watches the movie to get elements of the movie such as characters, settings, scenes, and discourses.

1.7.4 Data Analysis Technique

In analyzing the data, the researcher applies adaptation theory. Furthermore, the researcher uses some steps to analyze the data. The first step is reading *The Kite Runner* novel by Khaled Hosseini to understand the intrinsic elements such as discourse, settings, and characters. The second step is analyzing *The Kite Runner* novel by Khaled Hosseini and categorizing the intrinsic elements. The third step is watching *The Kite Runner* movie to understand the intrinsic elements. The fourth step is analyzing *The Kite Runner* movie and categorizing the intrinsic elements. The fifth step is comparing the intrinsic elements in the novel and movie that show de-islamization and the last step is analyzing the ecranisation processes of the intrinsic elements from the novel to the movie that show de-islamization.

1.8 Paper Organization

This research consists of four chapters. The first chapter is introduction. It reveals about background of study, research question, objective of study,

significances of the study, theoretical approach, methods of research, and paper organization. The second chapter is analyses. This chapter reveals the research analyses using adaptation and ecranisation theory. The third chapter is conclusion and suggestion. This chapter reveals the research conclusion of the objects analyses.

CHAPTER III

CONCLUSION AND SUGGESTION

3.1 Conclusion

The researcher mainly focuses on de-islamization of *The Kite Runner* (2007) movie produced by Dream Works adapted from *The Kite Runner* novel by Khaled Hosseini. The researcher uses the theories of adaptation by Linda Huctheon and ecranisation theory by Eneste Pamusuk to analyze de-islamization of the objects. The researcher finds that there are a great number of de-islamization which appears in the movie.

The researcher takes data from *The Kite Runner* (2007) movie and *The Kite Runner* novel by Khaled Hosseini. The researcher compares the characters, settings, and discourses in the novel and movie. The researcher focuses on the differences of the characters, settings, and stories between the novel and movie that show de-islamization. In this research, dialogues, narrations, and pictures are the main proofs to show the differences. Besides the proofs, the researcher also involves the producer and director of the movie to strengthen the proofs. Based on the analyses, the researcher finds 10 changes, 7 omissions, and director statements that show de-islamization of the movie.

After the 9/11 incident in New York which destroyed the WTC and caused around 3000 people died, it makes the view of Americans hating Islam, especially Al-Qaeda. The movie illustrating Islam is mostly shown from the side of the Taliban

not from the side of the main characters. On the other hand, the main characters and Afghanistan are often portrayed as more western-oriented.

Based on the analyses and proofs, the researcher concludes that the producer and director adapt the novel by changing and omitting Islamic value. The researcher also assumes that the producer and director have a role to politicize the portrayal of Islam. It obviously represented de-islamalization of the novel.

3.2 Suggestion

Based on the result of this research, the researcher has suggestion for the reader who want to analyze *The Kite Runner*. The readers can analyze deeply *The Kite Runner* with another theory such as Psychoanalysis to examine the changing personality of Amir. This research may not be perfect, but the researcher hopes that this research is useful for the readers analyzing *The Kite Runner*.

BIBLIOGRAPHY

Abrams, M.H. 2009. *A Glossary of Literary Terms*: Ninth Edition. USA: Wadsworth Cengage Learning

Aglitasia, Sitti Merdekawati. 2011. *Redemption of The Main Character in The Kite Runner novel by Khaled Hosseini (A Genetic Structuralism Approach)*. State Islamic University Alauddin Makasar.

Anonymous. "*The Kite Runner* (2007)". 2007. Accessed on December 15th, 2018. https://www.imdb.com/title/tt1188996/

Anonymous. "*The Kite Runner*- Marc Forster Interview". Accessed on Mei 24th, 2019. http://www.indielondon.co.uk/Movie-Review/the-kite-runner-marc-forster-interview

Authorbytes. "Khaled Hosseini Bio". 2019. Accessed on January 13th, 2019. https://khaledhosseini.com/bio/

Damono, Sapardi Djoko. 2005. *Pegangan Penelitian Sastra Bandingan*. Jakarta: Pusat Bahasa

Endraswara, Suwardi. 2011. *Sastra Bandingan: Pendekatan dan Teori Pengkajian*. Yogyakarta: Lumbung Ilmu

Eneste, Pamusuk. 1991. *Novel dan Movie*. Flores: Nusa Indah

Faqih, Ahmad. 2017. *Social Conflict as Potrayed in Khaled Hosseini's novel The Kite Runner by Khaled Hosseini*. State Islamic University Sunan Kalijaga Yogyakarta

Hakimah, Kumailah. *Rasul SAW Sangat Berhati Hati Dalam Menerapkan Hukum Rajam*, 2019. Accessed on January 29th, 2019. https://islami.co/rasul-saw-sangat-berhati-hati-dalam-menerapkan-hukum-rajam/

Hosseini, Khaled. 2003. *The Kite Runner*. Bandung: Qonita

Hosseini, Khaled. 2003. *The Kite Runner*. London: Bloomsbury

Kartono, Kartini. 1989. *Pendidikan Politik Sebagai Bagian dari Pendidikan Orang Dewasa*. Bandung: Mandar Maju.

Kersten, MJ. 2017. *The Kite Runner: From Controversial Book to Movie*. Utrecht University

Maulana, Firman. "Islamization Versus De-islamization of Language a Case of Indonesian Vocabularies." August 1th 2019. https://knepublishing.com/index.php/Kne-Social/article/view/1957/4370#info

Moeller, Hans-Bernard and George Lellis. 2002. *Volker Schlondorff's Cinema: Adaptation, Politics, And The "Movie-Appropriate"*.USA: Southern Illinois Univ Press

Slethaug, Gordon. 2014. *Literature and Cinema in the USA.* New York: Bloomsbury

Slethaug, Gordon. 2014. *Adaptation Theory and Criticism Postmodern.* New York: Bloomsbury