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DEPARTMENT OF ENGLISH**



**The Misrepresentation of Middle Eastern Women in Western  
Media and Fiction**

*Aladdin 2019 vs. Aladdin and the Magic Lamp 1909*

**Dissertation Submitted to the Department of English in Partial Fulfillment of the  
Requirements for the Degree of Master in Language and Culture**

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## **Dedication**

There's this place in me where your fingerprints still rest, your fingertips still linger, and your whispers softly echo. It's the place where a part of you will forever be a part of me. To you who has left the world of living; to you who lives within my heart, to you my little sister Takwa. I dedicate this work.

I also dedicate this work to my family, a particular thanks to my beloved parents, Abdelaziz and Aziza, for their endless love, support and encouragement. To Rayane and Anfel, my sisters who have never left my side with their sacrifices, advice and support.

To the stranger, I have you memorized by heart.

Asala

## **Dedication**

I dedicate this work to my beloved family, special feeling of gratitude to my loving parents, Nabil and Linda Djebari whose words of encouragement and push for tenacity ring in my ears.

My sisters Rayane, Aya, Dalel, and Meyouma have never left my side and are very special.

I finally dedicate this work and give special thanks to my Instagram family Asray for supporting me and making me believe in me.

Asma

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## **Abstract**

Western representations of Arabs and Muslims are not a recent fabrication; they have been operational and deeply ingrained in Western conceptions from the earliest interactions with Arabs and Muslims. Centuries later, in the time of Globalization, live audio-visual images on the big screen and television went beyond a thousand words in propagating these orientalist preconceptions and clichés. Our thesis focuses on Hollywood's projection of negative portrayals on Arabs, particularly women based on the study of a Disney movie and its original book; it shows how moviemakers are led to believe that all Arabs are Muslims and all Muslims are Arabs and thus project their cultural and biased ideologies on screens, they have twisted the original lenses of the book and showed Arab women on films as more sexualized and objectified. The thesis therefore compares the stereotypes found in the original book 1909 with its 2019 movie adaptation. And the conclusions suggest that stereotypes are evident in films more than books and are detrimental to Middle Eastern women. Finally, the research approach used for this thesis comprises a qualitative descriptive study using a content analysis design that necessitates the use of movie scenes as well as book passages and conversations as a tool. To ensure the validity of our research findings, we have conducted a psychoanalytic study based on the theories of Sigmund Freud and Jacques Lacan. We have selected one movie from 2019 that received international awards and its book from 1909 as a corpus of our research; we examined them both in terms of cultural values and political plus ideological themes that the west seeks to transmit to a global audience.

**Keywords:** *Orientalism, Globalization, books, Hollywood, Disney, Stereotypes, Middle Eastern Women*

## الملخص

إن التمثيلات الغربية للعرب والمسلمين ليست اختلافاً حديثاً، لكنها كانت عملية ومتأصلة بعمق في المفاهيم الغربية منذ التفاعلات المبكرة مع العرب والمسلمين. بعد قرون ، في زمن العولمة ، تجاوزت الصور الصوتية والمرئية الحية على الشاشة الكبيرة والتلفاز ألف كلمة في الترويج لهذه الأفكار المسبقة والمستشرقة. تركز هذه الأطروحة على إسقاط هوليوود للصور السلبية عن العرب ، وخاصة النساء بناءً على دراسة فيلم ديزني وكتابه الأصلي ، وتوضح كيف يقود صانعو الأفلام إلى الاعتقاد بأن جميع العرب مسلمون وكل المسلمين هم عرب وبالتالي يعرضون ثقافتهم. والأيديولوجيات المنحازة على الشاشات قاموا بتحريف العدسات الأصلية للكتاب وأظهروا النساء العربيات في الأفلام على أنهن أكثر إثارة للجنس وموضوعية. تقارن الأطروحة الصور النمطية الموجودة في الكتاب الأصلي 1909 بفيلم 2019 المقتبس. وتشير الاستنتاجات إلى أن الصور النمطية تظهر في الأفلام أكثر من الكتب وتضر بالنساء في الشرق الأوسط. أخيراً ، يشمل نهج البحث المستخدم في هذه الرسالة على دراسة وصفية نوعية باستخدام تصميم تحليل المحتوى الذي يستلزم استخدام مشاهد الأفلام وكذلك مقاطع الكتاب والمحادثات كأداة. لضمان صحة نتائج بحثنا ، أجرينا دراسة تحليلية نفسية بناءً على نظريات سيغموند فرويد وجاك لاكان. لقد اخترنا فيلمًا واحدًا من عام 2019 حصل على جوائز دولية وكتابه من عام 1909 كمجمل لأبحاثنا ، وقمنا بفحصهما حول كل من القيم الثقافية الهامة والموضوعات الأيديولوجية السياسية في كل من الفيلم والكتاب ، أن الغرب يسعى إلى نقله إلى جمهور عالمي.

**الكلمات المفتاحية:** الاستشراق، العولمة، الكتب، هوليوود، ديزني، الصور النمطية، نساء الشرق الأوسط

## **List of Abbreviations and Acronyms**

MENA: Middle East and North Africa

US: United States

HBO: Home Box Office

IMDB: internet movie data base

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## **General Introduction**

Hollywood has a very narrow view of Middle Eastern communities! Think of every middle eastern character you have seen on screen, think of how those characters are usually inherently connected to violence and US national security. Hollywood is an industry's decades-long history of stereotyping whitewashing and overall misinterpreting Middle Eastern communities. The Middle East today arguably is one of the world's largest groups of people that have been marginalized by the rest of the world. Insofar as the United States is concerned, Middle Eastern are "people who have lived outside of history" (Suleiman, p. 36). What is it about Middle Eastern people that over the centuries have evoked images that others perceive as negative? Or is it less about the Middle East and more about the others? And if the perceptions are negative, what is their origin? Or are the images exist in movies or books? And if so, who is more racist? What are the effects of the movies and books' falsely presented information on the psyche of the viewers as well as the targeted category? Those are a few questions driving our thesis. The focus is on the way Middle Eastern women are conceptualized in the Western media together with the analysis of Aladdin's book and movie. The main concern hence will be on the analysis of the distorted images, fabricated views, overgeneralization which typically characterize the Western representation of Middle Eastern people with reference to some particular passages from movies books, and articles that reinforce our study.

### **Research Methodology:**

We gathered data for this study by citing and quoting utterances from Aladdin's film 2019 along with Aladdin's story from the translated book One Thousand and One Nights 1909. We watched the movie, and read the book in order to come up with a postcolonial reading for both

and to extract postcolonial ideas and concepts out of the movie script and the book, we also analyzed the characters' personalities to find Jasmin, Aladdin, and other sub-character's personality conflicts reflected from id, ego, and superego dominant that contained in main characters in both film and book Aladdin, we have also scribbled down data related to the topic we're going to investigate, as well as using the movie script to collect data. In this study, we employed Sigmund Freud's psychological methodology and theories of personality id, ego, and superego; we used descriptive methods to explain the id, ego, and superego in the characters in both movie and book. We recorded and gave a sign where the characters showed the id, ego, and superhero side. In addition to Lacan's mirror stage, where we have identified how "the other" contributes, contrastively, in a great deal to the process of identity formation of the characters in both movie and book, and how characters began to define themselves dually, in terms of both "self" and "other". This analysis focuses on the main characters, Aladdin and Jasmine, and other sub-characters. Because the data is in the form of words or statements, we will utilize qualitative, descriptive content analysis.

The first chapter of this study presents the literary review; the main purpose of this chapter is to review the literature of different disciplines to find deeper meaning and understanding of our topic. It is especially important to consider other disciplines while it rests upon a deep investigation of the literature underlying Orientalist discourse, it by no means delve into the controversy purporting to the core tenets of such an age-old trend tackled extensively by renowned scholars like Edward Said and Jack Shaheen. Initially this chapter will trace the evolution of the representation of the Middle East dating from when the camera started cranking to the first years of our current century, wherein the stereotypical image is highly negative. It is useful to study the origins of this defamation as described by Edward Said in his book

Orientalism (1987). It also points out how Orientalism contributed to the creation of the dichotomy between the West and the East, whereby the first dominates the second, and where the East was depicted or identified as the West's 'Other' and the source of its identity, It summarizes some of the main features of Said's notion of Orientalism and how the concept is developed in his seminal book *Orientalism*, it also presents how Shaheen dissected the perpetuation of this malignant stereotype and how and why it had grown and spread in the film industry. This chapter also introduces the reader to some major concepts that our topic revolves around like Orientalism, racism, imperialism, media globalization, and Hollywood industry.

The second chapter endeavors to contribute novel insights into the way Middle Eastern are depicted and perceived in the United States, by deconstructing certain Orientalist binary frames to demonstrate, ultimately, how both spheres of influence literary and cinema mimic the same political language and work in conjunction to propagate a Eurocentric culture. This chapter provides a deep analysis of the story of Aladdin in the book *One Thousand and One Nights*, a post-colonial reading along with a psychoanalysis study were carried out in this chapter. Moving to another point in the chapter, what is prominent in this part is the concept of influence and reader reception; "reception theory" examines the reader's role in literature, without the reader there would be no literary texts at all.

The third chapter was dedicated to both psychoanalytical and postcolonial readings of the Disney movie *Aladdin* (2019), it has been selected for this case study for three important reasons. First and foremost, because the movie features middle eastern women, which is essential to this research design. Second, because of its popularity. The film has reached a significantly large audience; *Aladdin* was theatrically released in the United States on May 24, 2019. It grossed over \$1 billion worldwide, becoming the ninth-highest-grossing film of 2019. Third,

because of the movie's airdate. In 2019, this makes the movie qualify for a study on representation in entertainment media after 2000. Currently, there are many older versions out. This gives a greater timeframe and more material to analyze than when focusing on movies and gives the opportunity to look for the development of the characters of Middle Eastern women within the movies.

### **Motivation**

The United States is a major destination for immigrants. However, due to the differing beliefs and values that Muslim immigrants and American Christians hold, Middle Eastern immigration proves to be an issue. Islamophobia is a form of bigotry and hostility targeted at Muslims, and more generally at those perceived as "Arab." Like all stereotypes, this one is made up of gross over-generalizations; both Islamophobia and "Arab" have been racialized. This means that the underlying assumption is that both Arabs and Muslims and the Middle East are a single racial group. In order to debunk the stereotypes and the associated bigotry, we need to grasp the reality of who is Muslim, who is Arab, and who is Middle Eastern which one of the reasons that motivated us to tackle this issue. What motivated us more to write this thesis was President Trump's administration. With Trump's ultimate goal for America to have a Muslim ban from seven predominantly Muslim countries; we as Arab Muslim women felt offended for being seen as Female Terrorists. This means this study supports the expectation that developments in the Arab Islamic and Middle Eastern world, such as Arabic refugees, Islamic terrorism, and the War on Terror have led to a greater representation of Female Terrorists in entertainment media and literature.

## **Research Questions**

The general introduction allowed us to select the following research questions:

1. How do Hollywood movies portray Middle Eastern Women in terms of Clothing style, lifestyle, behavior, sexuality ...etc?
2. What are the motifs or the reasons behind this representation? Are they really false ?
3. How do these misleading portrayals impact the psyche of both the target audience and the misrepresented minority?
4. Do movie producers swerve the original book's content?
5. Are Hollywood movies less or more offensive to Middle Eastern women than books?

## **Objectives of the study**

As a long term goal this study aims to observe and document the inaccurate depictions of Middle Eastern women in American movies, namely the Disney's Aladdin 2019. The objectives of this study are mainly focused on the Middle Eastern female gender as a minority; this study has many sub objectives that works to compete with the proposed topic:

- To gain insights on the negative portrayals presented by Hollywood producers on Middle Eastern women.
- To condemn the myths created by western media on women of the middle east.
- To point out the true motives behind these stereotypical representations of Middle Eastern women.
- To find out the psychological issues caused by these misrepresentations.
- To investigate how Middle Eastern women perceive themselves via these representations.

- To compare movies with their book version.
- To extract the main differences between movies and their books.
- To document how Hollywood movie producers swerve the original book's content into more racist scenes.

## **CHAPTER ONE**

### **Theoretical Foundations**

#### ***Imperialism, Orientalism and the Westernized Hegemony***

## **Introduction**

Globalization is one of the most commonly used buzzwords of the century. Ever Since the creation of media as a medium of communication, which later worked on a global level, cultural exchange has accelerated across the world. However, it is arguable that such cross-border media failed to promote a true image of middle easterns to the world. Reasons date back to Orientalism as a Western method used to portray and depict the Eastern world in a way that grants imperialist powers control and domination over colonial nations through exploring their culture and history in the account of the Post-Colonialism Era. Since the middle of the eighteenth century, the Western people have gained knowledge about the Orient, and this knowledge eventually added a new idea and a new concept into literature produced by the novelist, poets, and translators of that time, which in turn reinforced the misrepresentation of middle Easterners for a later use.

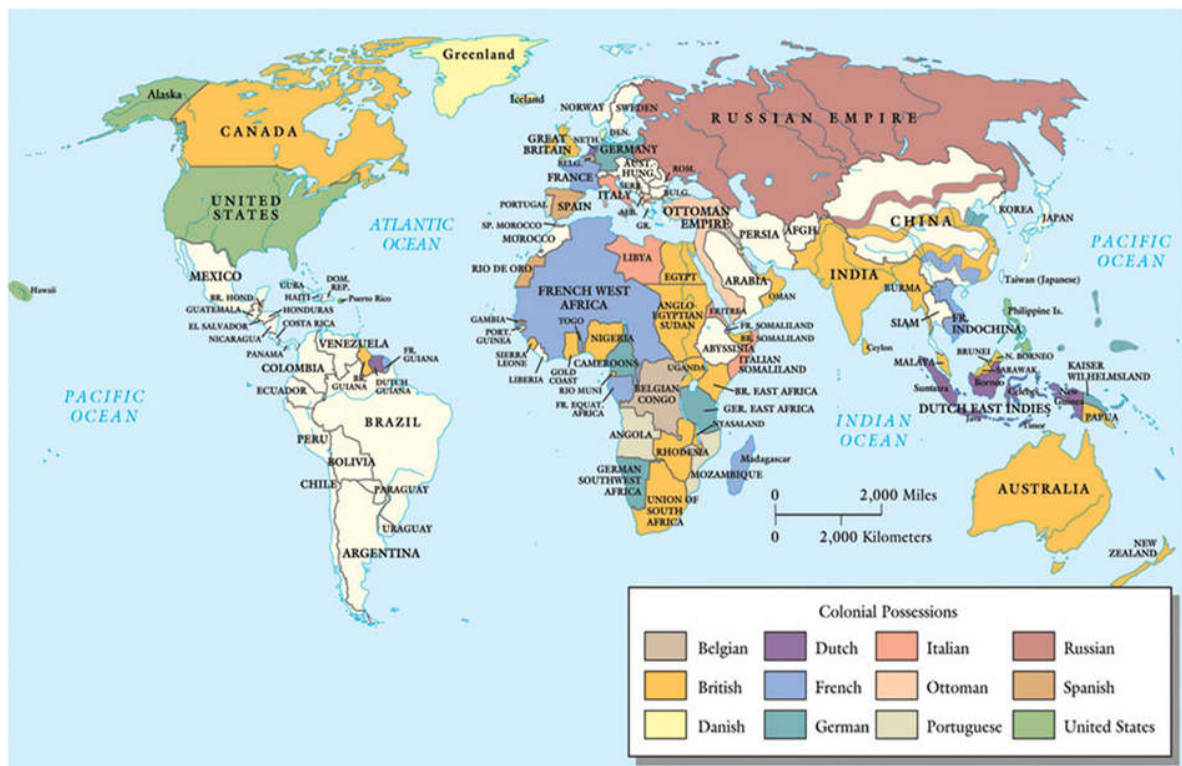
Hence, in this chapter we will shed lights on four different sections, first it will be launched with the concepts of Western imperialism and modern hegemony in the Middle East and how they are interrelated with the concept of orientalism. Additionally, the second part will be dealing with the postcolonial literature and the western depictions of colonized societies in their writings. Then, comes the third part dedicated to the globalization Vis a Vis media and how Hollywood tend to propagate a falsified image of the middle east to the world. the 4<sup>th</sup> and last part will talk about how this distorted truth will impact both the audience and middle Easterners negatively.

### **1- The Age of Imperialism (Historical Overview)**

Imperialism was the way of enlarging a nation's control or authority over other countries, as well as the acquisition and ownership of colonies. It is the process through which a state with a stronger military or more sophisticated technology imposes authority over a less developed

region's territory, resources, and population. European powers pursued trading routes with the Far East, explored the New World, and built settlements in North and South America, as well as Southeast Asia, from the sixteenth to the early nineteenth centuries, an era characterized by what is now known as Old Imperialism. They established commercial facilities and established footholds throughout the African and Chinese coasts, collaborating closely with local rulers to achieve their goals and to ensure the protection of European economic interests. However, their effect was limited. European governments developed huge empires in Africa, Asia, and the Middle East during the Age of New Imperialism, which began in the 1870s. Unlike the colonial powers of the sixteenth and seventeenth centuries, the new imperialists established native-area administration for the advantage of the colonial power.

European countries adopted an ambitious expansion agenda driven by economic necessities produced by (the Industrial Revolution). Between 1870 and 1914, Europe saw a “Second Industrial Revolution,” which accelerated the speed of change by boosting economic expansion through research, technology, and industry. Steel production improvements transformed shipbuilding and transportation. The railroad, internal combustion engines, and electrical power generation all contributed to Europe's rising industrial economy and their need to find new ways to expand. Political considerations that linked empire development to national glory, as well as social and theological considerations that proclaimed Western society's superiority, all influenced the expansion agenda. European powers dominated Africa and Asia through the employment of direct military power, economic spheres of influence, and annexation. By 1914, Great Britain had the most colonies, and the slogan "the sun never sets on the British Empire" summed up the extent of its possessions, as seen in the map below.



**Figure 1.** Colonial claims, in 1900

### 1.1 Imperialism vs. Colonialism

Colonialism is intimately linked to imperialism, which is defined as the policy or attitude of using force and influence to establish control over another nation or people. Colonialism is defined as “control by one authority over a dependent region or people.” It occurs when one nation conquers and exploits the people of another, often while imposing its own language and cultural values on the residents. By 1914, the great majority of the world's nations had been conquered at some stage by Europeans. Colonialism began with Columbus in 1492 and the conquests of the New World by the Spanish and Portuguese. Colonialism was used in antiquity by empires such as Ancient Greece, Ancient Rome, Ancient Egypt, and Phoenicia. All of these civilizations pushed their borders into neighboring and non-contiguous areas beginning about

1550 B.C., establishing colonies that relied on the physical and demographic resources of the people they conquered to develop their own supremacy.

Colonialism in its current form began to take hold some 400 years ago, irrevocably changing the global economic landscape. During the colonial era, the fundamentals of free-market capitalism were developed, in part to handle commerce. Colonialism enabled Europe to amass enormous wealth from the trade it created. Colonialism grew less fashionable in the first part of the nineteenth century. The Napoleonic Wars, the battle for nationalism and democracy, and the expense of industrialisation depleted European nations' energy. Many European countries' goals were sparked and their confidence was restored by the Industrial Revolution.

## **1.2 Cultural imperialism**

The term "cultural imperialism" refers to the exercise of domination in cultural relations in which the values, practices, and meanings of a dominating foreign culture are imposed on one or more local cultures. Cultural imperialism is a term that can be used to describe instances of forced adoption of the cultural habits and traditions of genuine imperial occupying forces. The imposition of parts of one's culture on another is referred to as cultural imperialism. It is a kind of imperialism in which the imposing community imposes its way of life on the other people through force. Cultural imperialism can either change or replace parts of the culture of the non-dominant community. Until the 1960s, the word did not appear in scholarly or popular discourse.

Cultural imperialism has almost always been associated with military intervention and conquest throughout history; the growth and extension of the Roman Empire are among the earliest examples of cultural imperialism in Western civilization's history, highlighting both harmful and beneficial aspects of the phenomenon. Military intervention was almost always

employed to kickstart colonization. Cultural imperialism became a significant instrument of colonialism. They used legislation, education, and military force to impose aspects of their own culture on the target population. The urge to cleanse indigenous peoples of allegedly barbaric practices and mores pushed colonizers. Military engagement was no longer closely connected with cultural imperialism during the twentieth century. The economic and political dominance of select powerful countries over less powerful nations was a critical factor. Cultural imperialism has been leveled at the United States. The massive exportation of American films, music, clothing, and food into other countries is said to create "Americanization" of other cultures.

### **1.3 American imperialism in the Middle East 1920-1950**

Under the Roosevelt and Truman administrations, the United States challenged Britain's position and became a dominant player in the Middle East. The region's rise to prominence began in the 1920s, when American oil companies explored economic opportunities in the region's oil deposits. During WWII, the US administration began to see Saudi Arabia as a possible national security concern. Because control of oil dictated global influence, the US developed a great interest in the Middle East. The US State Department indirectly backed Saudi Arabia through American oil firms, but the State Department sought greater direct engagement. The United States recognized the importance of the Middle East as a strategic position. The United States established the Petroleum Reserve Corporation as an autonomous corporation to buy oil assets, develop pipelines, and offer financial support to oil firms in order to strengthen the American presence in Saudi Arabia.

The desire to control the Middle East arouses mistrust in both the United Kingdom and the United States. The two competing political views divided the world. Each power built satellites to

promote and protect its political objectives. The United States did not openly support France's and Britain's overt imperialism, but instead sought a new type of imperialism disguised as humanitarian help. The US used military strength and financial assistance to keep communism out of Eastern Europe, allowing it to gain control of the Middle East on its own terms. When Truman chose to promote Israel's statehood for political reasons, the State Department argued against partition of Palestine. As a result of Soviet aggression, the US stepped in to save Iran and Turkey, while Britain's postwar weakness made for an easy transfer of power to the US. The Cold War ended with the fall of the Soviet Union. The United States gained political, military, and economic power in Saudi Arabia, Bahrain, Kuwait, Turkey, Iraq, and Iran. The United States' dominance in the Middle East was more of a takeover of British interests than a rise to power. The Cold War and World War II provided an excellent setting for the United States to pursue softer imperialism. The US used its military strength to coerce smaller countries to act as militias in order to preserve American interests. Politicians at home promoted the imperialist scheme as humanitarian assistance and a method to prevent the development of global communism.

#### **1.4 The social and cultural impact of imperialism over the Middle East**

As a result of colonialism, traditional societies were broken. At the highest levels of colonial life, the colonists dominated: they controlled the economy and held significant posts. The indigenous people were shunned because they were seen to be inferior: they were forced to live in other places, they were barred from visiting certain locations, and so on. The expansion of Western ways of life in the colonies triggered a severe crisis among indigenous civilizations, culminating in a phenomenon known as acculturation, or the loss of one's own culture due to the imposition of another. Indigenous elites studied in European universities and became westernized as a result of their education.

For at least two centuries, Western countries have employed colonialism as a type of "benevolent" aggression. This vocation, propagated in the name of the West's "civilizing mission" and inspired by eschatology, promised both the colonizer and the colonized the prospect of salvation. The "war on terrorism," declared in the aftermath of the 9/11 terrorist attacks in New York, as well as subsequent military operations in Afghanistan and Iraq, resurrects this heritage of ameliorative interventionism by recreating past orientalist-related topoi. Far from eradicating the Great Difference between the West and the Rest, wars of a supposedly new kind deepen and polarize the divide between "civilized" and "barbaric." The American worldview, which holds that there will be no more "outside" or "inside" since no country will be immune to terrorism, What now prevails is a dismal image of globalization: a life-or-death fight between two civilizations, spanning all continents, between the "Empire of the Good," symbolized by America, and the "Empire of Evil," embodied by Islamic terrorism.

## **2- The Politics of Orientalism: Creating the Imaginary Orient**

The American Palestinian writer Edward Said (1935 – 2003) is widely regarded as the foremost global literary scholar and theorist, having played a vital role in the establishment and development of the postcolonial study field. In addition to his talent, ability and acknowledgment as a theorist. Furthermore, Edward Said is an artist and a critical thinker whose works address the Eastern – Western relationship in a timely and comprehensive manner. His works have significant literary and cultural value, which allows them to be recognized all over the world..

"Orientalism" is one of the seminal works produced in 1978 that achieved exceptional success. Said needed to demonstrate that Western representations of the East are undeniably

erroneous and incorrect cultural conceptions. Orientalism, he claims, is a "created body of theory and practice" (p.14) ,that creates images of the Orient or the East that are coordinated with those in the West. Truth to be told, Orientalism emphasized the potential that Western negative attitude towards the Orient is apparent in their works as they depict it as a "fragile," "weak," and uncivilized society in contrast to the "rational" and sophisticated West (Edward,SaidOorientalism, P.40). By making reference to Western literary classics and Hollywood films, There is a crucial question that the viewer must consider: did Western authors, writers, and film producers have an interest in Eastern issues? If this is correct, how did they see Middle Easterners? Was their opinion on Oriental culture good or negative? Using a historical and literary technique, the goal is to reveal and uncover Western writers' attitudes about Middle Easterners, as well as how filmmakers tend to exaggerate unfavorable depictions of the Orient and promote them to the rest of the globe.

Orientalism is a concept that has been extensively discussed, another notion that has impacted both the Western and Eastern worlds since the 1970s. Indeed, Orientalism has been defined as the representation of the Eastern world as viewed by the Western world, specifically as the examination of Easterners' language, culture, history, life, religion, and traditions by Western voyagers.researchers, scholars, writers, etc. It is also a word used by historians and researchers to investigate, represent, and portray the Eastern globe and its peoples.

Several academics believed that the publication of Orientalism spurred the formation of a new area of study known as postcolonial studies, which has spanned disciplines like as anthropology, arts, philosophy, history, and literature. As the book examines the connection between "the occident" and "the orient," "the self" and "the other," it paved the way for subsequent writers, philosophers, ...etcto deal with otherness of Oriental culture and religion.

Westerners have a terrible racial attitude and prejudices about Eastern women in particular, who have been portrayed as prostitutes, aggressive, sexually accessible, and exploiting their feminine bodies for sexual pleasure and to obtain what they need. Furthermore, there is a significant deal of stereotyping and distortion that harms the Oriental identity and distorts its image to the rest of the world. There were also several terms that depicted them as sexually available to elderly wealthy sheikhs, as "harem."

There were undoubtedly numerous writers, authors, artists, painters, etc. who contributed to the formation of this distorted vision and idea about the Eastern world, among them William Shakespeare's popular play *Othello* (1604), in which his prejudice and racism are clearly expressed by selecting a black character to represent the Eastern man, and portraying him as exotic, black, and dangerous. As a result, this image reflects the Western unfavorable view toward the Orient in general, and Arabs in particular. as well as the development of the notion of Otherness (AkramAlzu'bi, Riyadh Kitishat, p. 41)

In Edward Said's *Orientalism*, these concepts of Western racism and prejudices toward Easterners are clearly recognized. and that the term orientalism refers to a way of thinking that distinguishes between "the Orient" and "the Occident." Furthermore, Saïid stated that the Occident developed the concept of the "Self" and the "Other," with the self being powerful, educated, and cultured. and developed, while the "Other" is regarded as inferior, primitive, and barbaric. He believed that the Orient is characterized by racism and prejudice, as seen by Occidentals through the lens of their own culturally conditioned and limited historical perspectives. He also demonstrated that the creation of the "Other" and "the self" has given the occident the upper hand in addressing, portraying, and constituting the Orient as they see fit (Ghaforian, Moosavinia & Niazi, p.105)

Moreover, he stated that the West's study of the East is not to comprehend and know them, but rather to have the option of controlling, dominating, and overwhelming them, and that Western knowledge of the Eastern world is inextricably linked to settlement, expansionism, exploration, and domination (ibid, p. 104). He asserted that Orientalism is "a Western method for dominating, reconstructing, and having power over the Orient... It is an image of the imperial and intellectual dominance of a West that believes it is superior to an 'inferior' East." (Said on page 3) As a result, the Western study and representation of the Eastern world fulfilled two requirements: the first was to get access to and dominate the assets of Eastern nations, and the second was to construct an identity for the dominating group. According to Said's book, Orientalism has aided Westerners in describing their "self" image by constructing an "Other" as a resistance and an opposition to them, because by this "Other," they can establish and enhance their own identity and superiority (Ghaforian, MoosaviniaNiazi, p. 105)

Orientalism is unquestionably associated with the concept of "the self" and the "Other," in which the self is favored, privileged, and has the capacity to govern, civilize, and reconstruct the weak, inferior "Other." Broadly speaking, cultural and literary critics use the term "Other" to analyze how one group alienated and excluded another group. People begin to understand what makes them similar or unlike to others when they are introduced as "Other." That is, the phrase "Other" is a manner of speech that groups employ to distinguish themselves from "the others," to reinforce their domination and superiority, and to confirm their identity. The terms "Other" and "self" can be used interchangeably in Orientalism, such as "Us" vs "Them," "the West" and "the rest," the "middle" and "edge," the "rational West" and "irrational East," the "center" and "the margin," and so on. "The self is the familiar Europe, the West, us," Said stated, "and the other is the strange East, The Orient, them." (Said, p.43). All of these concepts and terms are created by

Westerners to characterize and depict Easterners as abnormal, uncivilized, immature, savage, inferior, and deserving of colonization and domination, whereas they consider themselves to be civilized, powerful, and deserving of colonization and domination.

These portrayals result from the formation of a parallel opposition between the "self" and the "other," which places the "self" in a strong and favored position, allowing him to characterize, depict, and define the "other" negatively in any way he wants, and places the "other" in the position of a silent, feeble, and crippled object of study. As a result of the "Othering" process, the West regards the "Other" or the East as "not entirely human" and barbaric, whilst they regard themselves as "real humans" and the exemplification of "true self". "By constructing the Orient as a contracting image to the west over history, certain clichés and stereotypes of the Oriental world and its people have spread into almost realms of life," Said writes expressing in his book *Orientalism*. ( p.1)

Numerous western scholars, political figures, and literary personalities such as Shakespeare, Austin, Kipling, Karl Marx, Flaubert Conrad, George Peele, and many more contributed to the shaping or building of this picture of Easterners or the Orient. As a result, the nonexistent boundary between East and West becomes plain, evident, and apparent. Recalling Kipling's words, "East is East, and West is West, and the twain shall never meet." Ghaforian, Moosavinia, and Niazi (pp.105–106). As a result, Orientalism generates an image in which no clear distinctions between real and imagined truth are formed. Western understanding of the Eastern world is based on previous preconceptions that depict and envisage all Eastern cultures as similar to one another and distinct from Western ones. "Orientalism stands for a style of discourse, a system of knowledge that simply produces the Orient without any

relation to reality,"(Said, pp.2-6). This past knowledge causes the Eastern world to be antagonistic toward the Western world, and the Orient to have a bad view of Western civilization.

More seriously, it is critical to emphasize that the West created these misrepresentations and stereotypes not only to distort the image of the Orient, but also to reserve the right to colonize and control them, as an excuse to civilize, develop, Christianize, and represent the East through the West's hands. According to Said's article in Karl Marx's book: "They cannot represent themselves; they must be represented by others."According to Said, Orientalism has three dimensions. First, it refers to all scientific and academic fields whose goal is to research and write about Oriental cultures and traditions (Said, p. 2). A second dimension refers to Orientalism in a general sense as a way of thinking that is focused on distinctions between "the Orient" and "the Occident" (ibid, p. 199). Furthermore, the third dimension considers Orientalism as a source of power for controlling, conquering, and reconstructing the Orient, as well as having authority over it (ibid, p. 3).

Interactions between East and West may be traced back to ancient times, and the beginnings of Orientalism may be found in imperialism and other major nineteenth-century events such as Napoleon's expedition to Egypt and the French conquest of Algeria in 1830...etc.Scholars, writers, and artists traveled to the East to report and document what was new and unknown to Westerners; as a result, they created an Oriental identity and culture. Some writers, authors, and artists moved east to escape "the monotony of the dominant discourses of the nineteenth century," or to seek an exotic experience.

Orientalism is derived from the Latin word "Oriens," which means "East," as opposed to the word "Occident," which means "West." The Western concern for the Eastern world may be

traced back to the crusades, which began in the seventh century as a religious struggle and aggression between Muslims and Christians over possession of the Holy Land. However, when they were unable to reclaim the Holy Land, the crusaders established routes to the Middle East. As a result, when the crusaders returned, they brought with them stories of the daily lives of Easterners, which both captivated and amazed the westerners, and they later made tremendous contact and understanding of the east. As a result, the East became a fascinating destination for voyagers who were mostly writers, painters, and authors who were drawn to the allure and brilliance of the Oriental civilization and began painting, writing, and expounding on the East and its people, and their interactions there. Scholars estimated that approximately seventy travel guides were written between 1775 and 1825, being quite possibly the most prestigious work with the letters of Lady Mary Wortley Montagu, a British skilled and wise writer of the eighteenth century, who ventured out with her significant other to Ottoman Empire "Istanbul." She published her letters depicting the customs and beliefs of Turkish harem "women" as well as her own experience among them. Lady Montagu's precise, thorough, and nonjudgmental observations of Oriental sexual habits and the norm of polygamy were considered scandalous in light of her publications. Her letters provided a valuable source of information for many other writers later on.

This period was marked by a series of travelogues and crusades, as well as the prosperity of scholarship on Eastern history, literature, and religion, all of which aided the rise of orientalism. among them Gustave Flaubert (1821–1880), a French novelist, defined an Orientalist as "a man who has traveled a lot" in his post mortem sarcastic "Dictionnaire des idées reçues." Flaubert may have been criticizing the stereotype image of the Orientalist, but his satirical portrayal captures the comfortable link between Orientalism and Middle East travel literature. The many

travelogues by European voyagers to the Middle East are, without a doubt, at the beginning of Orientalism.

Despite the fact that Europe's geopolitical interest in the Middle East dates back at least to the times of the crusades in the 11th century, beginning in the late seventh century, European voyagers to the region produced a generous body of writing about the region, depicting its geography, language, cultures, people, and daily life, which aided in the rise of modern Orientalism both as an academic discipline and as a power and knowledge discourse. In reality, modern Orientalism would not have been possible without travel literature, because understanding and writing about the Orient required westerners to first examine and experience the region as visitors.

George Sale, who translated the Quran into English in 1734, was another scholar who contributed to the development of orientalism. William Jones introduced Western readers to outstanding Oriental literature such as Arabian Nights, which became a top selection in Europe and was a huge success, inspiring a massive number of writers and novelists to produce their own Oriental stories.

The translation of numerous Eastern books and writings into English by Western researchers as part of an effort to learn about eastern culture, marked the beginning of Orientalism perspective. Later, these oriental studies became acquainted with racism, misrepresentations, and stereotypes, as the West began to see Oriental culture, literature, and art as exotic, substandard, inferior, and underdeveloped, and began depicting and portraying the east as a savage, barbaric, primitive, strange, and dangerous "other" who are in desperate need of western civilization and Christianity.

## **2.1 Criticism to “Orientalism (1978)”**

In spite of the stunning success of this book and the vitality of the concept of orientalism, it confronted a rush of objections and criticisms on the opposite side. The historian Nikki Keddie affirmed that orientalism had: Unfortunate consequences... "Orientalism", for many people, is a word that substitutes for thought, and enables people to dismiss certain scholars implied, by any means, yet the term has gotten a sort of slogan, (Gallagher, p.144-145). Another criticism of Anglo-American orientalist Bernard Lewis who used words like "arbitrary ", " false " and " astonishing " to describe Said's work. In fact, he was definitely at odds with it and published his critical book entitled *The Question of Orientalism* in 1982. Ibn Warraq, an anonymous writer critical of islam, in his book *Defending the West: A Critique of Edward Said's Orientalism* (2007); said that in *Orientalism* (1978) Said had constructed a binary-opposite representation, a fictional European stereotype that would counter-weigh the Oriental stereotype, He argued that Said's case against the West is seriously flawed. Warraq accuses Said of not only willfully misinterpreting the work of many scholars, but also of systematically misrepresenting Western civilization as a whole. Criticism on orientalism kept on from one orientalist to another, including Albert Hourani, Robert Graham Irwin, KananMakiya...etc. Yet, despite the great clamor that happened about Edward Said's provocative book *Orientalism* (1978), one has not to deny the literary and cultural value it gave.

### **3- Colonial and postcolonial literature:**

As George Lamming, a Bajan novelist, essayist and poet, once commented: “more than three quarters of the contemporary world has been straightforwardly and significantly affected by colonialism and imperialism”. The fact that it is clear exactly how significant it has impacted the

world on so many levels socially, culturally and politically...etc., and the relations which exist between countries in our age, it has until recently been less clear how deeply this has meant for the perceptive frameworks of most of people alive at this point. The everyday realities of colonized people were in enormous part created for them by the effect of western colonial and postcolonial discourses.

This field of Postcolonial Studies has been notable since the 1970s. Some would date its ascent in the Western academy from the publication of Edward Said's influential critique of Western developments of the Orient in his 1978 book, "Orientalism". The postcolonial theory is based on two central elements: the study of Western written works and cultures as in terms of superiority and predominance, and the study of literatures and cultures of the Third World that is evidently making a stand on European imperialism. These literary works started to distinctively counterattack the empire trying to recapture their places on the world, to return to the spotlight unrightfully taken by Europe. in light of this colonial culture, there was a requirement for the rise of a literature aimed principally at defying and confronting the ideological discourses of the West, and working at giving the remain to those projected away. This ultimately shaped and molded what got referred to later as Post-Colonial Writings or Post-Colonial Literature

To well understand the colonial and postcolonial literature, one must summarize the meaning of the terms colonialism and Postcolonialism first. The process of colonialism proposes colonizing a nation, to dominate and rule over a country by another country to impose their political, social, cultural or religious practices and cause them to lose their identity. While The prefix 'post' in Postcolonialism suggests the end of a process, hence, the end of colonialism in this regard.

Following these concepts, colonial literature can be described as literature composed during the colonial time frame, usually by the colonizers. It generally approves the process of colonization and depicts it in a way that as if the process is for the amelioration of the colonized because they're savages and they are in need of development. A major figure was Joseph Conrad, an English novelist and short-story writer of Polish descent. He is best known for writing many novels, including the novels "*Lord Jim* (1900)", "*Nostramo* (1904)", and "*The Secret Agent* (1907)" and for the famous novella "*Heart of Darkness* (1902)" which is the classic example of colonial literature, a novel about a man employed in the ivory trade who sails up the Congo River and witnesses the terrible effects of colonization and imperialism. "*Heart of Darkness*" examines the horrors of Western colonialism, portraying it as a process that distorts the lands and people it exploits as well as those in the West who advance it. Conrad's semi-autobiographical story has proceeded to get perhaps the most widely analyzed works of English literature. Critics have not always treated *Heart of Darkness* well, censuring its dehumanizing portrayal of colonized people and its indifferent treatment of women. In any case, *Heart of Darkness* has endured, and today it remains as a Modernist work of art directly engaged with colonial and postcolonial realities.

Postcolonial literature, on the other hand, can be described as literature written after the colonial period, generally composed by writers from colonized country. This literature is a reaction to colonization for it uncovers the trauma and absurdity of this vile and awful action. It often turns established narratives upside down by responding to or reinterpreting popular colonial texts, like the reaction novel to the chief colonial work of Joseph Conrad's "*Heart of Darkness*", in which it depicts Africa as a dull continent and its inhabitants as savages, barbarians and even cannibals, such portrayal was profoundly criticized in the historic postcolonial work "*Things Fall*

*Things Fall Apart* (1958) is the first novel written by Chinua Achebe, an African novelist, poet, and critic who is regarded as the most dominant figure in modern African and postcolonial literature. His work wrestled with the truth and reality of British colonialism's impact on Nigerian traditions and customs. He discussed straight to the point the destructive and violent impact that external impositions have on native people, challenging the prevailing narrative of his time that Westernization was a positive, necessary process. However, the time period of colonialism and postcolonialism is often incomprehensible, and such process likewise differs from one country to another. So it will be wise to pass judgment on any literary work as colonial or postcolonial by its approach and themes, instead of by any time frame

more seriously, If the concern of colonial literary works was to legitimize, justify and support European imperialism, the postcolonial literary works address the act of destroying, demolishing and opposing the previously mentioned colonial discourses. Postcolonial literature is a blend of opposing and imitation, as it unifies revolution and peace. This duality is the very essence of its strategy, style, and themes in a way not always easily perceived by critics (Asante-Darko 2). Therefore, the appearance of a specific sort of postcolonial novels composed by colonized hands was inevitable, it needed to come as a resistance and contrast literature within the colonialist culture, besides "things fall apart», the novel "Season of Migration toward the North" by the Sudanic writer TayebSalih versus "Heart of Darkness". In this manner, the writers extend the field of the term Postcolonialism in their postcolonial works, to include all literary creations in English by those societies that were subject to colonization. The African, Australian, Canadian, Caribbean, Indian, Pakistani ..., are altogether postcolonial literatures (Shohat 2). These writings were called "commonwealth Literatures" in Europe, Britain, America, Australia, Canada, the Caribbean and all the countries that were subordinate to the British Empire.

The majority of the modern literary works, with no exception to the old ones, depend on certain stereotypes, overgeneralizations and some presumptions concerning the colonized countries and their inhabitants for example the Middle East as its previously mentioned, in the popular postcolonial critic Edward Said who attacks such stereotypes in his epoch making work "orientalism". A major example is the novel that is going to be analyzed thoroughly later in the next chapters "Aladdin and the magic lamp"

In the 17th century, Antoine Galland, a French orientalist and scholar, who worked as an assistant to the French embassy in Constantinople, was largely credited with telling the story of Aladdin. Aladdin's story is one of the most well-known in literature, with a classic "rags to riches" tale of a young hero who must learn an essential lesson, an exotic setting, a healthy dose of magic, a beautiful heroine, and a terrible villain. The story has been told numerous times with different settings. Most notably, Galland was the first European translator of "Les mille et un nuits: Contes Arabes," popularly known as One Thousand and One Nights or Arabian Nights in English.

According to Muhsin J. al-Musawi, Professor of Arabic and Comparative Studies at Columbia University and a specialist on Arabian Nights: One Thousand and One Nights started as a progression of translations of an unfinished composition of a medieval Arabic story collection tracing all the way back to the late 14<sup>th</sup> century. Galland composed seven volumes somewhere in the range of 1704 and 1706, consisting of around 40 stories told over the course of 282 nights of storytelling. Researchers have not found a copy of the tale of Aladdin that precedes the version published in 1712 *by* Galland, who wrote in his journal that he initially heard the narrative from a Syrian storyteller from Aleppo named

Hanna Diyab in 1709. They have since a long time ago realized that Diyab told Galland the story of Aladdin, however they don't have a clue where Diyab at first heard the story.

“We don't know whether Diyab created the story by combining elements that he learned from hearing other storytellers — in Aleppo or on the journey through the Mediterranean to Paris — or whether he heard the whole story in this form and recorded it in a manuscript or whether he found a now lost manuscript of the story and passed it on to Galland,” says Paulo LemosHorta, author of *Marvellous Thieves: Secret Authors of the Arabian Nights*, who edited a translation of Galland's *Aladdin* by Yasmine Seale that came out in 2018.

With the passage of time, since interpretation of colonial and postcolonial literature has acquired a unique status and composition. Consequently, it is intriguing to take note that even Shakespeare's “Othello” and “The tempest” are being deciphered from colonial and postcolonial perspective, despite the fact that there were no such idea of colonialism and Postcolonialism at the time of their composition. They have been taken as key texts for the postcolonial study field, this suggests that postcolonial literature is a broad term that encompasses literatures by people from the erstwhile colonial world. Shakespeare's imagination has taken into account the Colonial period that began much earlier with the discovery of America. It was a big issue during Shakespeare's time. “the tempest” has often been interpreted as a play about colonialism, because he primarily shows the colonizer's attitude of looking down on the colonized people as deformed, evil smiling, treacherous, drunkard, violent, savage, and devil worshipping ...etc. In fact, the real matter is that it's psychologically innate that people distort reality, and the real issue is whether there can be actually a true representation of anything. There're two kinds of major tradition, one denies such a possibility while the other responds positively to this question. As for the

first, Friedrich Nietzsche, a German philosopher, cultural critic, composer, poet, philologist, believes that true representation is not possible, since the nature of human communication is to distort the fact. On the other hand, theories of Karl Marx claim that true statements are possible.

The concept of Postcolonialism is the critical, historic study of the cultural heritage of colonialism and imperialism, focusing on the aftermath of western imperialism and the human consequences of the control and exploitation of colonized individuals and their lands. more specifically, it is a critical theory analysis of the set of history, culture, literature, and discourses of imperial powers, the term can likewise be utilized to depict the simultaneous project to recover and reclaim the history and agency of people subjected under different types of imperialism. The Postcolonial theory in turn holds that decolonized people create a postcolonial identity that is based on social interactions between various identities (cultural, national, and ethnic as well as gender) which are assigned varying levels of social power by the colonial society

The most important domain of colonial dominance was the enslaved mental space, that is to say, control is exercised through language. Because, economic and political control are ineffective, unless accompanied by cultural control. Language is a potent tool of control employed by the colonizing powers; it is an important aspect of a people's culture - it is through their language that they express their folk tales, myths, proverbs, history for this reason, imperial powers inevitably sought to eradicate native languages and replace them with their own. This is what happened in the majority of occupied nations, where the colonial language replaced local and national languages. As a result, the children's awareness was separated from their natural and social environment. as the colonial language became a measure of intelligence and culture, a criterion for academic achievement, and a way of reaching the colonial elite The colonial child began to perceive the world via the languages, customs, cultures and history of Europe, whereas the

Margins were seen from the Center and labeled with backwardness and ignorant adjectives. These figures are difficult to remove from a child's mind and psyche, when speaking of the expansion of European culture and its replacement of native local traditions. Chinua Achebe's work, for example, "displays a process by which the language is made to bear the weight and texture of a different experience. in doing so it becomes another language." Ashcroft, Griffiths, and Tiffin.

Achebe uses the language of the colonizer to depict the Igbo experience of colonization. The idioms, proverbs, and imagery in his works all refer to Achebe's Eastern Nigerian culture, forcing the reader to accept Achebe's linguistic terms. Another example is Algerian author KatebYacine, who stated, "Despite my success in school and in absorbing French culture, I felt that I was gradually moving away from my mother, my country, and my language."

Some of the major figures of postcolonial literature are Chinua Achebe, HomiBhabha, Edward Said, BuchiEmecheta, Frantz Fanon, Jamaica Kincaid, Salman Rushdie, Wole Soyinka, GayatriChakravortySpivak...etc

Some Postcolonial works include works such as Samuel Beckett's "*Murphy*", Gabriel Garcia Marquez's "*One hundred years of solitude*", Salman Rushdie's "*Midnight children*", Chinua Achebe's "*Things Fall Apart*"TayebSalih's "*Seasons of migration to the north*" Toni Morrison's "*Beloved*" J.M. Coetzee's "*Waiting for the barbarians*", Michael Ondaatje's "*The English patient*" Arundhati Roy's "*The god of small things*"NoViolet Bulawayo's "*We need new names*" Zadie Smith's "*White teeth*"and IngoloMbue's "*Behold the dreamers*"

#### **4- Cultural Imperialism: Understanding Culture and Media in the Age of Globalization**

It is widely assumed that we live in "modern time," or, all the more accurately, in the time of globalization. and, the idea of globalization is far from being modern. As Karl Marx defined it: *“Modern industry has established the world market. ... This market has given an immense development to commerce, to navigation, to communication by land. This development has in its turn, reacted on the extension of industry...”* Marx, Karl, Friedrich, Engels. The Communist Manifesto (1848)

Marx referred to the process currently known as globalization as the world market 150 years ago, however he did not utilize the prior word since it was coined for around a century after his death. In any case, when Marx used the term ' world market' in the German Manifesto of the Communist Party, co-authored with Friedrich Engels (1847–48), he intended nothing else than today's globalization.

Since the rise of global media, acts of unity across diverse communities have been very frequent and common. As the name imply, media globalization is the worldwide integration of media through cross-cultural interchange of ideas; but, how is this possible without the rapid global spread of new technologies?

Mass media are now considered as having a vital role in increasing globalization and allowing cultural interaction and numerous flows of information and images across nations,Through worldwide news broadcasts, television programming, new technology, cinema, music, and so on.

Globalization theorists have addressed how the cultural dimensions of globalization have significantly affected the globalization process as a whole. originally speaking, the fast spread of worldwide communications in the 21<sup>st</sup> c might be followed back to technological and mechanical

breakthroughs in the 18<sup>th</sup> and 19<sup>th</sup> centuries which began primarily with inventions such as the telegraph in 1837 and featured the expansion of postal services, cross-border telephone and radio communications, and the establishment of a contemporary mass circulation press in Europe (Mtos, C. 3)

It is then The emergence of technology capable of conveying signals and messages by electromagnetic waves, that constituted a turning point in the advancement of globalization.

Such a reality could only help in the formation of multinational corporations (MNCs), which are organizations or companies that operate in more than one country, such as Reuters, which is an international news organization owned by Thomson Reuters, or others such as McDonalds and Apple...etc, which in turn provided a platform for a worldwide market that relied largely on new media technologies, the film industry, and radio broadcast. As a result, steps for globalized media were undoubtedly adopted.

Furthermore, the introduction of cinematography in 1895 served as a platform for future developments in the film industry. Beginning with motion pictures that were successful in attracting an audience for example, the silent films *The Cabbage Fairy* (1896), Charlie Chaplin's *In the Park* (1915), and many others. After that, in the 1930s, was the debut of talking pictures with synchronized speech and singing, which drew the audience's attention and made it easier for them to enter this new world, thus becoming even more popular.

#### **4.1 Hollywood Film Landscape**

Films industry in the United States is a profoundly focused oligopolistic industry that has long been the world's largest commercial producer of motion pictures. with the majors owning the vast majority of production and distribution and wielding enormous power over exhibition as previously stated, these studios are part of multinational entertainment companies that are both

vertically and horizontally integrated, exceedingly diverse and globalized, and which fully capitalize on complimentary opportunities across platforms and media.

Every year, thousands of films are produced in the United States, and only a portion of these films are produced by prominent Hollywood film studios. Hollywood is more than just a city in Los Angeles; it is also a reference for the U. S. film industry, which produces a huge numbers of films of any single-language national cinema, with more than 700 English-language films published on average each year. As jack shaheen says According to his book "Reel Bad Arabs," " Hollywood's motion pictures reach nearly everyone. Cinematic illusions are created, nurtured, and distributed world-wide, reaching more than 100 countries...No sooner do contemporary features leave the movie theaters than they are available in video stores..." (Shaheen 5).

The bulk of these films are produced by filmmakers or film producers working in regional areas, who control financial, creative, and distribution process while working with locally based cast and crew members. In order to completely comprehend the American cinema industry, this film activity must be acknowledged.

Six large studios that are part of multinational, multi-sector corporations dominate the mainstream American film industry. these studios are the famous; Walt Disney Studios, Paramount Pictures, Sony Pictures, Universal Pictures, Twentieth Century Fox, and Warner Brothers.

The movie chosen to be analyzed in this research is "Aladdin (2019)" produced by "Guy Stuart Ritchie," an English film director, producer, writer, and businessman, it was announced on 2016 that he would direct a live version *Aladdin* film for Walt Disney Pictures, with John August writing the script with Dan Lin and Jonathan Eirich attached as producers.

TheWalt Disney company, commonly known as Disney, is an American diversified

multinational mass media and entertainment conglomerate headquartered at the Walt Disney Studios complex in California. In 1966, after the death of “Walt Disney” the creator of “Mickey Mouse”, *The Walt Disney Company* was deemed the seventy-third largest company in the United States under the control of Michael Eisner; the former president and chief operating officer of Paramount Pictures, whom starting from 1984 became chairman and CEO of the Walt Disney Company (1984-2005).

#### **4.2 From Globalization to cultural imperialism and indoctrination**

It is no surprise that Hollywood produces the world's most renowned movies and names the world's most famous movie stars. It is watched by a large number of people. Hollywood films catch people's minds and captures their imagination all around the globe and dominates the vast majority of the world film industry's market share, as it can be seen in practically every other country's theaters. This is one consequence of globalization. More foreign cultures have been exposed to American film as commerce between countries has liberalized and the capacity to export and import has become easier. The evolution of the Internet over the last several decades has also resulted in a medium for accessing movies that is easier and faster than ever before. These effects of globalization and the dominant American film industry are quantifiable. However, the effects of this monopoly on local cultures throughout the world are not. It is a topic of discussion among cultural and media theorists, and it concerns the possibility of cultural imperialism.

Cultural imperialism is described as the “imposition of a foreign worldview or civilization on a people.” Is it feasible to experience this effect by just watching a movie or a television show? Some scholars believe that movies have a “ideological manipulative influence on the

viewer” (Tomlinson 344, in L&B). Films impact people's lives; they show us how to live, they teach our children, and their effect is so powerful that it may even distort the image of a culture, ethnic group, religion, or even a country and then promote it to the world for indoctrination reasons.

Indoctrination is the process of instilling ideas, attitudes, cognitive methods, without the expecting a critical examination. Humans are a social animal species that is constantly molded by cultural environment and context; thus, some degree of indoctrination is inherent in the parent–child interaction from the start, and serves as an important purpose in building stable communities of shared beliefs and values. Same thing for movies, they are seen by a diverse variety of people of various ages, and motion pictures are a particularly powerful teaching aids in the sense that they amaze the audience with a “pulsating” image. People's eyes and brains get animated by moving visuals, regardless of their differences. the medium of Film works precisely because it elicits a similar bodily response in all viewers. Because the film "touches" the audience's psyche, it immediately conveys the lesson with more remembered outcomes. And in this case, it is specifically for the goals of indoctrination and promotion of a stereotype and a negative image of certain minorities, in this research, we will deal with the Middle Eastern minority, women in particular.

The cultural effect of movies on their viewers is asserted by anthropologist Louise Krasniewicz, who describes how the “anthropological study of films would illustrate how movies provide us with characters, scenarios, symbols, metaphors, and plots that shape and limit how we think about our everyday existence” (Krasniewicz 9). She discusses how movies may influence our lives, how quotations become part of our everyday vocabulary, and how we use movie scenes as reference points for certain events in our life.

*Movies are more than just retellings of tales... They are symbolic creations,*

*systems of symbols that help people think, feel, and act”, eventually becoming “persistent categories, cultural themes, interpretative strategies, integrated sets of symbols, and world views that members of that society see as normal and natural.*

(Krasniewicz 12)

Jack Shaheen is arguably the most well-known researcher who has addressed the Arab stereotypical image in the entertainment industry and films. Much of the study on Arab Americans has focused on the stereotypical portrayal of Arabs in American and Western media. Shaheen (1983) demonstrated how the American media's harsh and unfavorable preconceptions about Arabs followed a kid from childhood until college graduation. Arabs were dehumanized and portrayed as the “bad guys” in “editorial cartoons, television shows, comic strips, comic books, college and school textbooks, novels, magazines, newspapers, and novelty merchandise” (p. 328).

These portrayals date back to many years ago , to name few “Puppet Master II (1990)”, “American Samurai (1992)”, “Reds (1981)”, and “Power (1986)”, but it increased After the incident of the terrorist attack of al Qaeda on north and south towers of the World Trade Center complex in Lower Manhattan, New York. by hijacked planes, on September 11,2001 often referred to as 9/11. These post-9/11 films frequently generalize that all Arabs are terrorists out to kill non-Muslims, and they frequently portray Islam as a violent and tyrannical religion. Examples include films such as Taken (2008) and Promised Land (2004), which depict Arab sex slavers trafficking, trading and selling Eastern European women, Other examples are American Dreamz (2006), 13 Hours: The Secret Soldiers of Benghazi (2016), and so on. What is frequently observed in the Western cinema portrayals of Arabs is merely a negative portrayal. As Jack

shaheen points out, an Arab is rarely portrayed positively in Hollywood or Western films, and all of the many shows and episodes he analyzed maintained. “four basic myths about Arabs: they are all fabulously wealthy; they are barbaric and uncultured; they are sex maniacs with a penchant for white slavery; they revel in acts of terrorism” (Shaheen. p4).

He concisely summarizes the stereotypical and exaggerated images of Arabs in Western films: Hollywood's sheikh of the 1920s evolved into the oily sheikh of the 1970s and 1980s, and now the obsessive "extremist" terrorist who prays before killing innocents, he summarized that Today's sheikhs are illiterate and vicious, aiming to seize media companies (Network, 1977), devastate the global economy (Rollover, 1981), abduct Western women (Jewel of the Nile, 1985), point nuclear weapons toward Israel and the United States (Frantic, 1988), and influence foreign policies (American Ninja 4: The Annihilation, 1991).

#### **4.3 The Negative Impact of Hollywood's Misrepresentations on the Middle Easterners**

People generally rely on media assumptions to shape ideas about people outside of their own race because there is a lack of communication between ethnic groups. Despite the fact that mass media has a massive presence in culture and is a crucial filter by which people hear about each other, several surveys show that these media appear to reproduce ethnic and racial misrepresentations or stereotypes, with sometimes negative consequences.

When mass culture in the form of media has evolved over the decades, so has our capacity to absorb it, and the impact it has on our environment and the way we see the world. Both close and far, in a world that is hyper-aware of what is going on around us, it doesn't take long for thoughts and theories to form while watching movies, However, misrepresentation is a new

danger in this double-edged mode of media consumption. Misrepresentation manifests itself in a variety of ways. Misrepresentation encompasses under-representation or omission, sexism, and also the terms we use to mark persons and classes of people. For example, stereotypical portrayals of Arabs in the media can cause viewers to relate any terrorist attack with Arabs and Muslims. Furthermore, the media's proclivity to perpetuate stereotypes can lead to widespread tolerance for stricter punishments for different people of different races or religions. Western societies have been seen to keep its members to arbitrary expectations due to the way concepts and theories are portrayed by the media. How are the ways we are discussing Arabs changing the way we treat Arab individuals and other marginalized groups of people? We've always seen terms like terrorist, isis, and jihadi used to describe Arab people in the press, by leaders, in music — everywhere. But how serious are we about it? Do you believe it's a problem? How does it change how we treat each other in everyday life because the only photos we have of these people are of violent criminals?

Identity is a set of characteristics, virtues, and beliefs that determine how we see ourselves and, perhaps, how we believe others see us. Identity can be built by the labels we give ourselves, the positions we play, and the experiences we participate in. I may identify as a woman, a child, a wife, a mother, and an employee, but my personality is formed by much, much more. When women are misrepresented, the expectations that are established on how these female characters can behave, appear, and communicate are also reflected on what we expect from actual women. And this is a big issue. Losing your identity can be a slow process that takes months or years, or it can happen suddenly after a significant life event or trauma. Loss of identity may occur as a result of life long exposure to false information and negative depictions about your own identity, Ethnic minority members are often neglected and ignored. When they are portrayed, they are

often shown in narrowly stereotyped positions and this creates a chasm, an abyss, and an endless vacuum, a person may even lose identity as a result of a society's slow merging and neglect. This could be more noticeable in some situations, especially violent ones, resulting in a virtual annihilation of independence and a total loss of who you are.

A larger issue has to do with the fact racial minorities are not adequately represented in traditional mainstream media (Castañeda, Fuentes-Bautista, & Baruch, 2015). The limited media diversity not only creates limited understanding of the social world, but can also produce real violence values shaped by a media system that in the U.S. is based on a capitalist, racist and sexist framework in its content and regulatory processes. Arabophobia, islamophobia, and an anti-Arab or anti-Muslim are all violent acts against Arabs and Muslims; victims of this abuse are not limited to a single race or religion. Many that have been targeted are those who seem to be Middle Eastern, Arab, or Muslim, at least to some Americans. South Asians, for example, have been targeted on a daily basis. People who "appear" Muslim have also been identified, despite the fact that Muslims are present in all races, ethnic groups, and nationalities. However, in the scope of U.S. hate-violence, "Muslim" has been associated with "Middle Eastern" or "Arab." Sheikh men with turbans have also been lumped in with "Arab" terrorists and harassed. In a nutshell, a series of occurrences in the United States; Persons who are or tend to be "Middle Eastern, Arab, or Muslim" have become a new cultural stigma and object for bigotry, paranoia, and hate crimes as a result of history. For the sake of brevity, we refer to this abuse as anti-Arab and anti-Muslim, despite the fact that the victims are diverse.

The comprehensive review of the scholarly research about the Arab diaspora in the United States provides that research about Arab Americans can be traced back to 1923; scholars increased their attention to this minority during the last half of the past century with a steady flow

to the present, As a result of exclusion and denigration in American society, terrorism is presented within the framework of Western ideology that preconceives Muslim Arabs as “absolutist”, “patriarchal”, “unreasoning”, “and punitive” (Said, 1978, 1997) it is an inveterate and inculcated Orientalist preconception of Arabs held by the West to the extent that Arabs and Muslims are spontaneously stereotyped and identified or rather equated with the word terrorism. These depictions of the Middle East provide us with descriptions that we are both familiar with but don't bother to question: Men with beards or turbans; jihadists holding packets labelled in Arabic script and containing lethal weapons; informants or troops deployed in war-torn lands' deserts. The effect of this endless vilification of the Middle East extends well beyond what you see on your phone. It has had a devastating impact on the MENA culture, how people see us, and how we want to show ourselves to the rest of the world.

*Speaking from personal experience, it's impossible to describe how corrosive it is to be just ten years old and called Osama Bin Laden in the schoolyard; to have teachers assume that you, an actual child, have associations with terrorist groups and question you about it. When pop culture constantly compares you to evil and terrorism, it damages your self-perception and can devastate your desire to be a part of your own culture. When the word “terrorist” is always used in conjunction with Muslims or Middle Eastern people, you grow up believing the literal definition of the word means someone from the Middle East. To this day, despite white nationalism being the number one cause of terrorism in the United States, I struggle to separate the term “terrorist” from an assumed origin in the Middle East. This is, in large part, because that is*

*all I saw on television. America had villainized everything about me. People that looked like me, talked like my parents, and dressed like my ancestors were labeled as dangerous, un-American and not to be trusted. It was because of the vilifying of my culture that I chose to leave everything about it behind. I didn't want to be considered violent or dangerous because I celebrated Middle Eastern culture, so I picked American culture instead. I chose to be called Kyle instead of Tariq, refused to learn Arabic and considered myself American, not Palestinian, for 29 years of my life. I share this with you because I know I cannot be the only Arab-American that felt forced to run away from their heritage to get accepted by mainstream society.*Tariq Raouf Sep 22 2020

## **Conclusion**

Today, the middle East indeed has the largest groups of people who have been excluded by the rest of the globe. In the eyes of the United States, Arabs are “people who have lived outside of history” (Suleiman, p. 36), therefore, Arab viewers will not be startled while seeing a film about Arabs, nor will readers who read the columns of newspapers, magazines, or books that deal with a subject involving Middle easterns, nor would listeners who follow the news, because the Western media maintains consistent stereotypes for Arab Muslims whether they are filmed, printed, or broadcasted, These issues have become so many and complex that they are endangered and problematic. Hence the next chapter will provide a comprehensive postcolonial reading along with a psychoanalysis study of published books that have evoked negative images about middle easterns over the centuries

## **CHAPTER TWO**

**Colonial Discourse as a Mode of Action in Antoine**

***Galand's Aladdin and The Magic Lamp***

## **Introduction**

Misrepresentations about Arabs are nothing new; they were prevalent in the multitude of literature published by European orientalists in early ages. As a result, American orientalism, as well as French and British orientalism, is all heavily influenced as the French and British orientalists documented the lives of the Orientals in their travel diaries, western translators and writers adopted numerous paradigms from older orientalists In order to depict the Arabs of the twentieth century. Western propagandists, on the other hand, demonized Arabs and Muslims by adapting books such as "Aladdin and the Magic Lamp," which had been in the hands of different distorted translations of earlier European orientalists, into more racist films.

This chapter seeks to expose the orientalism lurking beneath Western preconceptions and its destructive intentions in Western texts versus film. That's why we chose the film Aladdin 2019 and its original tale "Aladdin and the Magic Lamp 1909" as a corpus for this chapter. The purpose is to uncover the orientalist discourse in the original tale of "Aladdin and the Magic Lamp," as well as to investigate the shifts between the folktale "Aladdin and the Wonderful Lamp" and the Disney film "Aladdin" by comparing the two stories in two distinct medias.

This chapter will be divided into four sections. The first section will be dedicated to women, in which we will discuss their status during the precolonial and postcolonial periods, before moving on to the second section, which will be devoted to the origins and plot of the story, as well as its translations and differences with the 2019 movie adaptation. The third section is primarily concerned with the book's orientalist discourse and the ideology underlying these western-distorted writings. As for the last section, we will undertake a psychoanalytical study in which we will analyze Middle Eastern women, namely the character

"Badr-elbudur," using Sigmund Freud's Femininity, Sexuality, and Identity Crisis, as well as a brief usage of JaquesLacan's mirror stage.

## **1 Debating the Status of Middle Eastern Women**

What is generally understood is that all women have faced discrimination at some time in their life, regardless of their race, religious views, socioeconomic status, or sexual identity. As a starting point, one can certainly argue that there is a widespread assumption, even conviction, on a world basis that Arab society is characterized by gender inequities. An Arab woman is portrayed as a marginalized, isolated, and persecuted second-class citizen.

The social stratification in various sections of the Arab area (Mashreq and Maghreb) is exceedingly complicated, as are the varied political entities (monarchies and republics). Therefore, we will not attempt to create a typology of the region, neither can we tackle, in a homogenous manner, the problem of the connections that exist between the origins of these cultures and the status of women in reproductive processes. Nonetheless, it is important to underline that theoretical reflections on women's status must be linked to the study of the distinctiveness of women's condition (inequality between the sexes, near-universal submission of women, . . .). It is a historical phenomenon that cuts across socioeconomic levels, and the Arab world has not been spared its consequences.

It is claimed that women's legal status and social status in Middle Eastern nations is deplorable, for women's assigned roles in Arabic theology and law are frequently claimed to be a fundamental indicator of women's status, where women are viewed as wives and mothers, and gender segregation is common, if not strictly required. Whereas males are responsible for economic supply, economic tasks and so on. Women must marry and reproduce in order to acquire status and reputation. Men, unlike women, have the absolute right to divorce; a woman can work and travel only with the written permission of her male

guardian. And Family honor plus good reputation, or the negative consequences of humiliation and shame, rely most largely on the behavior of women.

However, despite their regular and continual contributions to the creation of their community, Arab women have experienced the loss and worsening of their status throughout history. This deterioration in women's status is the outcome of a lengthy process of societal breakdown in the Arab world as a whole.

To the western world, Arab culture appears to be very mysterious and strange and details of its content are mostly ignored. It looks to the outer world to be a culture behind the veil. Not only is the role of women portrayed as more similar to the Dark Ages, with a lot of concerns surrounding the practice of human rights in this regard, but the dynamics of society are also obscured with increased uncertainty and ambiguity, because the image lacks sufficient clarity to be effectively perceived. Gender disparity in most Arab nations, as viewed, may stand out as a prominent trait specific to this culture. However, the truth remains that the issue of gender disparity, as considered from a larger global perspective, has been a major source of concern, particularly in recent decades.

Most Westerners associate "Arab women" with heavily veiled, isolated wives whose lives consist of nothing more than their houses, children, husband, and near familial circle. Even fifty years ago, this type of imagery had a lot of credibility, at least in urban areas, and in certain places it is still thought of as a realistic portrayal. However, it is becoming increasingly out of touch with reality, and it does not reflect the actual status of women. The changes in the status and role of women that have occurred in the Arab world over the last fifty years are examined, with special emphasis on early feminist movements, legal changes, increasing political and economic opportunities, changes in societal expectations and practices, and developments in the educational system.

In order to address these issues, we must first understand some of the underlying causes that have resulted in this imbalance and inequality. Historically, this disparity existed even before Islam and Christianity, the two most prevalent religions in the Arab world; because males have always considered themselves as superior, due to their physical power as well as their sexual domination over women. In addition, several writers have discussed the condition of women in the early ages of Middle East, and came up with diverse results. Women had essentially no legal position under the customary tribal law that existed in Arabia at the time of Islam. Their guardians sold them into marriage for a particular sum of money, the husband might end the relationship at any time, and women had little or no property or inheritance rights. Other authors on the other hand have agreed that women's status in the early ages of the Middle East was poor, bringing up practices such as female sexual violence, unlimited polygamy, ancestral marriage, and others.

Arab societies, like many others, believe in intrinsic gender distinctions. There is a strong argument that women are different beings, which implies being inferior than men in legal status and rights, which intensifies societal obstacles and barriers to women's performance and achievements in terms of education and employment. Women's reproductive functions or religious standards are used to legitimize their public isolation, home restrictions, and lack of civil and legal rights, resulting in women being perceived as weak, inferior, and less powerful; their role in life is so limited that it can be summed up in having children, Doing housework, and, most notably, providing sexual fulfillment for their husbands. Religion, as well as societal attitudes and values, helped to support and justify this point of view. Some of the most common areas where Arab women face discrimination and are denied their rights include:

## **1.1 The Rights of Education**

The Arab community is frequently criticized for failing to provide equitable educational opportunities for women. According to an analytical research on women's education in the Arab world, wealth is the most crucial element in deciding a woman's educational fate and not legislation and culture. Women in the oil-rich Gulf countries have achieved some of the most significant educational advances in recent decades. Young Arab women in other nations have much less years of schooling than women in oil-rich Saudi Arabia. Egypt (1829), Lebanon (1835), and Iraq (1898) were the first Arab countries to establish modern schools. Female literacy has risen significantly over the previous fifty years, with female education quickly increasing after freedom from foreign rule about 1977. Prior to it, the illiteracy rate among Arab women remained high. Despite all efforts to provide educational possibilities for all women, the actual condition of women's educational standing in Arab countries demonstrates a gender disparity; the enrollment gap between men and women varies across the Arab world. Bahrain, Jordan, Kuwait, Libya, Lebanon, and Qatar are examples of such countries, and the UAE achieved nearly equal enrolment rates for males and females.

## **1.2 The Right to Travel**

In Arab nations, women have varied degrees of difficulties in traveling freely. Some countries forbid women from traveling alone, while others allow women to travel freely but face a higher risk of sexual harassment or attack than they would in Western countries. They are constantly viewed as things to be used to satisfy their desire. Historically, women in Islamic culture were absolutely banned to travel without a male companion. However, it is already legal to some extent, and there is no objection to a woman traveling alone via many safe routes and modes of transportation such as airports, harbors, and safe transportation. The restriction is lifted as long as a woman's safety is secured throughout her journey.

### **1.3 The Right for Economic Involvement**

MENA countries also have low rates of female labor force participation and labor force percentages. In 1980 Women's labor-force participation in the MENA region was the lowest. There are two reasons that keep women out of the labor force or employment. First, despite pushing women to gain an education, the socioeconomic situation discourages them from working, particularly in oil-rich Gulf nations, because the state is the "patriarch" of its inhabitants, employing them and supplying them with accessible and ready income, oil-related earnings maintain patriarchal family systems. This means that residents do not have to search for methods to produce money outside of official patronage, which may just reinforce already existing traditional, conservative gender roles in which women stay at home. Second, the hostile business environment in the private sector discourages women from working, because they primarily focus on the stereotype of the female as being very emotional, sensitive, and fragile in character, and hence incapable of coping with the harsh, demanding responsibilities of labor yet, Women have the potential to contribute to the country's economy since their work may greatly increase household income—by up to 25%—and lift many families out of poverty. By 1997, women's labor-force participation in MENA had risen to almost 27%. Through the various job opportunities that have been made available to them in all sectors and fields.

### **1.4 Political involvement**

For a long time, Arab society was thought to be patriarchal and subject to constant discrimination against women. The massive participation of women in the Arab Spring created a new environment and, as a result, a more objective perspective. Suffering from the current political, social, and economic situation: tyranny, marginalization, dictatorship, poverty, and unemployment, Arab Women found an answer in the revolt Their

involvement in this revolution is active, vast, and focused on specific goals: freedom, progress, equal citizenship, and a larger role in society and politics. They rejected the western stereotypes and depictions of the unqualified repressed Arab woman. The Arab spring revolutions toppled governments in Tunisia, Egypt, Libya, and Yemen. Arab women were active participants in all of these events, Their widespread participation stems from their suffering from both the nature of the prevailing socio-political system and the marginalization of women in such countries.

Women's political engagement in Arab countries is not a new phenomenon. Arab women were present with males in revolutions and protests against imperialist powers beginning in the early twentieth century. They see their nations' freedom as the freedom of all people, including women, yet it may be too early to examine the complexities of the voting/elections process to comprehend the current state of female political engagement in terms of the number of candidates and voters, it is clear that societal limitations are still in place, and women have not yet broken free.

These images were reflected in all forms of media, including music, television, and cinema, some of these images have incredibly discriminatory and humiliating implications that threaten to harm women's self-esteem while also making women's status lower and less valuable. During the 1950s, women were represented as mainly housewives, mothers, and victims with little ability to protect themselves. However, this began to alter as women began to look more strong and crucial within their cultures, and as a result, they were viewed as independent, confident, and career orientated.

## **2 Identity confusion of Muslims and Arabs**

The terms "Arab" and "Muslim" are frequently used interchangeably. The combination of these two identities denies the different religious views of Arabs, as well as Muslims who

are not Arabs. It also erases the historic and huge ethnic populations that are neither Arab nor Muslim yet live and interact with a majority of Arabs or Muslims. This generalization allows Arabs and Muslims to be portrayed as primitive, barbaric, sexist, sexually savage, and sexually repressed. This form of stereotype may lead to the Orientalizing of Arab women, portraying them as weak, sexually repressed persons incapable of standing up for their convictions.

### **3 Arab Women' depiction in Western writings**

*“These Euro-American fantasies were not just based on Arabian Nights. They became an integral part of all cultural productions of the nineteenth century in Europe and increasingly in the United States. They were reaffirmed in political documents and diplomatic massives, as well as in travel narratives, paintings, photographs, posters, operas, belly dancing choreographies, and early Hollywood films.” (Sahar, P 112)*

The Arab Spring uprisings in Tunisia, Egypt, Libya, Syria, Bahrain, and Yemen erupted with Western stereotypes of oppressed women from the Middle East. Western writers have portrayed many false images of women dressed in designer clothes or long black robes facing tear gas and the army wielding truncheons, or risking sexual assault or even death in the fight for democracy. From Tahrir Square in Cairo to Pearl Square in Manama, women distributed brochures, wrote blogs and led mass demonstrations in seemingly "genderless" mass demonstrations. In Yemen, in 2011, human rights activist Tahuakol Kaman became the first Arab woman to win the Nobel Peace Prize. However, as we will discuss in this section, Western Muslim women are still constructed as romantic heroines, fighting their "cruel and inhuman father and family" for the benefit of the "West", or as victims, succumbing to their backward and traditional. Oriental culture". In the highly competitive multicultural space occupied by the Western postcolonial Muslim diaspora, this kind of architecture will have real physical consequences. In the atmosphere where our Western political leaders announce the "demise of multiculturalism", the rights and freedoms of these Middle Eastern women seem

to be "sleeping away from the cracks in daily politics " As these examples of the misconstruction of women in the Middle East, Thomas Harris' book "Black Sunday" will be an example discussed to illustrate the image of Middle Eastern women in the eyes of Western writers.

William Thomas Harris is an American author who was born on April 11, 1940, in Jackson, Tennessee. his first novel, Black Sunday, is one of only two books by Harris that do not feature serial killer Hannibal Lecter. The 1975 novel Black Sunday was sold to Hollywood. The 1977 film adaptation was a modest critical and financial success; Harris wrote the novel after seeing the 1972 Munich Olympics hostage crisis, in which Palestinian militants kidnapped and assassinated Israeli athletes. The horrifying and prophetic novel established a new benchmark for international suspense and heralded one of contemporary fiction's most arresting voices.

The book is suspense about a jihadist conspiracy to commit mass murder during the Super Bowl in New Orleans. Dahlia Iyad, a Middle Eastern terrorist and coldblooded killer from the book Black Sunday. She is depicted as a zealot who offers to be a "doomed spy" for her cause. She belongs to the Palestinian terrorist organization Black September. Dahlia is being pursued by an Israeli Mossad agent who had the opportunity to murder her earlier in the tale when he and a team of agents stormed the house where she and the rest of her terrorist group were living. Dahlia as a Middle Eastern main character in the American book black Sunday, she was presented as a terrorist, coldblooded killer, and a doomed spy, in addition to that Dahlia was over sexualized in the book she was described as a beautiful lady that used her beauty in order to manipulate or seduce men in order to accomplish her devilish goals. Through the reading of the book many passages have caught our attention were the Middle Eastern Dahlia was described in a very negative and falsified way provoking a stereotypical image on many other middle eastern women. The following passages are extracted from the

previously mentioned book to highlight the misrepresentations that can be obviously spotted in the book.

- Dahlia seduces Lander and together they plan an attack on the Super Bowl. They build a bomb that looks like a small rowboat but is really made from plastic explosives laced with metal ball bearing to act as shrapnel.

- Dahlia and Lander test a smaller bomb which was shaped like an old fashion tripod mounted camera on an unsuspecting farmer. The farmer is murdered buy a thousand pieces of shrapnel and the side of his barn is riddled with holes, showing just how devastation the full size bomb will be.

- Dahlia then boards the blimp and pushes out the television cameras. The blimp support crew rushes the gondola to stop her and she machine guns them down in cold blood.

- Kavakov gets in a helicopter and from the chopper he spots Dahlia from a distance. Dahlia opens fire and wounds Major Kabakov's FBI contact.

#### **4 *Aladdin* in Reconstructing a New Image for Arab Women**

##### **4.1 Origins of the Book**

One Thousand and One Nights, a collection of Middle Eastern folk stories most recognized for its smart, high stakes framing narrative, includes the story of Aladdin. In the one thousand and one nights story Shahrayar is a vengeful king. After discovering his wife's infidelity, he concludes that all women are the same. Each night, he takes a virgin bride and murders her the next day, before she has a chance to betray on him. He's an all-around tyrant. Then, for the first time, Scheherazade volunteers to be the monster's wife, something no one

has ever done before. Scheherazade narrates an enthralling narrative and ends on a cliffhanger that intrigues the king on their first (and allegedly final) wedding night. She promises to continue the next night. As a result, he does not execute her. It continues on and on for 1001 nights.

Aladdin is one of the most well-known stories in Scheherazade's repertoire, but it wasn't always there. Aladdin is one of One Thousand and One Night's "orphan stories," along with Ali Baba. They were not included in the original Arabic text. Rather, they were added to a 1712 version by Antoine Galland, a French translator. Galland claimed to have learned the story from a Syrian guy named YouhannaDiyab; this narrative has become immensely famous in Western nations. There have been more than ten English versions since then. The Arabian Nights consists of hundreds tales, and one of them, is the tale of “Aladdin and the Wonderful Lamp” that will be discussed in this chapter, which is taken from *The Arabian nights: their best-known tales*, Kate Douglas Smith, 1856-1923. Smith, Nora Archibald, 1859-1934, Parrish, Maxfield, 1870-1966, illustrator, Rogers, Bruce, 1870-1957, former owner, Patterson, Mary Marvin Breckinridge, 1905-2002, donor, And Pforzheimer Bruce Rogers Collection (Library of Congress) that is published by New York : Charles Scribner's Sons, 1909

#### **4.2 Translator of the book (Antoine Galland)**

Antoine Galland is a French Orientalist and scholar born 1646 in Rollot, near Montdidier, France—died 1715 in Paris best known for his translation of the Middle Eastern stories *Les Mille et unenuits* (1704–17; *The Thousand and One Nights*). Galland was educated by canons in Hebrew, Latin, and Greek and attended the College of Noyon and the Collège de France in Paris. During 1670–75, he followed the French minister to Constantinople, where he learnt Arabic, Persian, and Turkish and kept a record of his travels. He was appointed antiquary to Louis XIV in 1679, for which he gathered old coins and

documents. In addition to his work on dictionaries and scholarly literature, he translated the Quran and published *Les Paroles remarquables, bons mots, et maximes des Orientaux* in 1694. (*The Remarkable Sayings, Apothegms, and Maxims of the Eastern Nations*), *Les Contes et fables indiennes de Bidpai et de Lokmam* (1724; “*Indian Fables and Tales of Bidpai and Lokmam*).

Galland discovered a copy of *The Tale of Sindbad the Sailor* in Constantinople in the 1690s and published his translation into French in 1701. Formalized paraphrase its popularity led him to begin work on a translation of *The Thousand and One Nights* from a fourteenth- or fifteenth-century Syrian manuscript (now known as the Galland Manuscript). The first two volumes of this book, titled *Mille et Une Nuits*, were published in 1704. In 1717, the twelfth and last book was released posthumously. The initial section of his work was entirely translated from the Syrian original. In 1709, he met Hanna Diab, a Maronite Christian from Aleppo, who told Galland fourteen additional stories from memory. In his rendition of the *Nights*, he opted to include seven of these stories. The origins of some of the most renowned stories are still shrouded in mystery. For example, there are no Arabic manuscripts of *Aladdin* and *Ali Baba*, the so-called "orphan stories" that existed before to Galland's translation. Some academics believe Galland devised them and that the Arabic versions are just later adaptations of his original French. Galland's translation was similarly tailored to the tastes of the moment. The tales' instant popularity was owed in part to the craze for fairy tales (French: *contes de fées*), which had begun in France in the 1690s by his friend Charles Perrault. Galland was likewise keen to comply with the era's literary canons. Many of the sensual portions, as well as all of the poetry, were deleted. Sir Richard Burton referred to this as "Galland's wonderful truncation and adaption," which "in no way represents(s) the eastern original." Formal paraphrase. His translation was met with a great deal of excitement and was quickly translated into many other European languages, including English (a "Grub Street" version appeared in

1706), German (1712), Italian (1722), Dutch (1732), Russian (1763), and Polish (1768). They spawned a slew of imitators, as well as the broad 18th-century passion for oriental stories.

### **5 *Aladdin and the Magic Lamp: An Overview of the Original Story***

Despite its brief length, the story's narrative is structurally complicated. It contains all of the elements of a plot line, unlike many of the other popular tales in *The Arabian Nights* are more fragmented. The introduction lasts from the beginning of the section until Aladdin begins to utilize the lamp. We hear about his poverty in the opening, then we meet the mysterious figure claiming to be his uncle and promising him a wealthy future. The rising action begins as soon as Aladdin comes home from the cave; due to the genie, he and his mother become wealthy, and their good fortune culminates in his marriage to the sultan's daughter. The climax happens when the magician steals the lamp and transports the princess and the castle to Africa, and the falling action follows fast as Aladdin overcomes the magician and ultimately confronts his wicked brother as well. Finally, the narrative concludes with them living happily ever after in riches. This is an excellent example of a typical tale development, demonstrating how conflict and resolution may be produced even in a short piece. This is also a very Western plot flow, implying that Galland modified and Orientalized the narrative after hearing it.

## **5.1 *Aladdin and the Magic Lamp: From a Book into a Movie***

The original plot of Aladdin's narrative differed greatly from all subsequent movie adaptations. As previously said, the real narrative of Aladdin, unlike the film, is surprisingly set in China. Aladdin is Chinese in the earliest versions of the narrative. He's also not an orphaned street rat, but rather a lazy boy who lives at home with his mother who plays an important part in his life, not only as a single mother caring him through his youth, but also as Aladdin grows up and plans to propose to Sultan's only daughter, Badr-el-Budur. Aladdin's plan appears to his mother to be an impossible quest, but he persuades her and plans the approach for proposing Sultan's daughter, Sultan is the highest social and political position in society, and his daughter is equally deserving of the region's highest status. in contrast to Aladdin and his mother's social class as common people and low-ranking people. All of the characters in the story are Chinese, Except for the evil magician, who is from North Africa. Some parts in the story take place in North Africa, while the most of the action takes place in China. In the film, Agrabah, labeled "the city of mystery and magic," is only an imaginary city created for Disney's Aladdin film adaptations. The creators took inspiration from the Iraqi metropolis of Baghdad and gave it a fictitious name.

Recent retellings of Aladdin and his Wonderful Lamp, most notably the Disney film, have popularized characters while excluding others from the original narrative. One of the key differences between the two stories is Aladdin's mother. She is alive and well in the early versions of the story, and she plays an important part in assisting Aladdin in meeting the beautiful, attractive princess. She attempts to weave in order to support her family. But she is terrified of genies. In later versions, however, he is orphaned and homeless, and must forge his own path to win the princess. His father as well was an excluded character in the movie, however in the original narrative he dies of shame at the start because Aladdin prefers to play

in the streets rather than work for a living. The second genie is another figure who was omitted in later versions. In the original narrative, there are two genies. The first is the Genie of the Lamp, whom we all know and love. The second is less well-known and is the slave of a magical ring given to Aladdin by the wicked wizard.

We have already discussed how none of the two most famous stories, 'Sindbad and the seven seas' and the story of Aladdin and the Magic Lamp, were originally part of the collection known as the Arabian Nights or 1001 Nights. Both stories were added to the much older collection of tales in the early eighteenth century, by Antoine Galland, a French translator who claimed to have heard the story from a Syrian storyteller named Hanna Diyab.

## **5.2 Orientalism as the Prevalent Discourse in Aladdin and the Magic Lamp**

The autobiographic details apparent in the story suggests even more that Galland could be the genuine writer of the story. Galland was renowned for translating according to his preferences and tastes, re-shaping and adding information whenever he thought it was acceptable, in order to make this choice more appropriate to his targeted audience, which is fellow intellectuals and Nobles. It's entirely possible that Galland simply transcribed what Diab told him, but given what we know about him, it's even more likely that the clash of cultures and laws, as well as the misrepresentations in Aladdin, are the result of Galland's willingness to give his Western audience a very oriental tale, which brings us again to the concept of Orientalism. Orientalism, as we know, is the belief that Westerners' perceptions of Eastern cultures are not wholly Eastern, but rather an interpretation of the West itself. a fantasy that, in the long term, had a significant impact on political and social cultural perceptions of the East, Edward Said theorized that Western countries, particularly Britain and France, invented the concept of the east by

romanticizing, demonizing, or overtly misinterpreting Eastern cultures in order to create a sense of otherness.

During the 17th and 18th centuries, a very small group of people had the means to travel in order to discover the east, so those who remained back home had little choice but to believe the stories recounted by these explorers, philosophers, and orientalist, regardless of the prejudices and false conceptions they may produce. These stories were the result of embellishments, exaggerations, misconceptions, or misunderstanding and ignorance of the cultures. In said's culture, accepting the culture you are attempting to learn is important to do it right, and there are people in history who have done so, such as Marco Polo, a Venetian merchant, explorer, and writer who travelled through Asia along the Silk Road between 1271 and 1295, who demonstrated that one may enjoy an explored culture without stealing it nor disrespecting it. People like Antoine Galland observed the east through Western eyes, which meant that they were passive observers rather than active participants. While their curiosity and interest in these civilizations were genuine, their attitude to these civilizations was distorted and biased. To borrow Edward Said's words, the East was regarded as something else than the West; it was regarded as a location that was used to define the identity of the West by comparison, rather than as a place that existed independently. In the story of Aladdin, we witness this happening right in front of our eyes. Aladdin is a story about a boy with an Arabian name who is actually from West China and travels to West Africa where he kills an African sorcerer who is on his way to Persia. These regions and cultures do not have their own identities; in the novel, they are thrown together in a complicated storyline with the only goal of giving the novel an oriental vibe that was "other" than Western. Because there are no surviving manuscripts that tell us the original version of the story, we can only speculate, with the help of the existing translated versions of 1909, about how it was originally told.

Whether Aladdin was truly Chinese or not will always be a matter of debate, but given the source from which Galland acquired this story, and the way he liked to exaggerate, modify, and Orientalize his translation to place it in the context of his Western audience, the original story seems to be more close to actual middle eastern traditions and shows less discrimination and stereotyping rather than the Disney movie.

Despite being obscured for Disney film adaptations, including Aladdin 2019, Aladdin is not some hero in the narrative. yet, he's significantly more intriguing than many other well-known fairy tale characters. Aladdin, as a character, has both virtues and vices. To begin with, he appears to be in a low-life with no ambition or loyalty to his parents, and he is fooled by the first wicked magician's trick and promise of making him wealthy. Following that, he may appear greedy, as if he only has to summon his devoted servant to acquire anything he desires while doing nothing. In other words, though he is indeed fortunate, he also takes advantage of his good fortune. He is also smart and devious. His obvious greed, on the other hand, is his most horrible sin. He is never happy with what the genie offers him; he is always looking for more. He also feels the need to show off his wealth, notably through the construction of a large palace. If he hadn't showcased his wealth in this manner, the magician would never have heard of him and would have returned to China. Worst of all, he refuses to believe that the sultan's daughter is married to someone else. In the original narrative, Aladdin displays no interest and little care to the princess' personality or emotions; whether she wants to marry him or not does not appear to cross his mind, as he has her groom tossed into the damp privy to scare him and abducts her to his own house without taking any of her needs into account, designing a really smart scheme to obtain what he wants. Aladdin's selfishness, greed and naiveté are typical of a character like him, This is just another illustration of how women are often Orientalized and depicted in "Aladdin": as sex objects who are voiceless and

left with no choice under patriotic tyrant control of men around her such as “Sultan”, “Vizier” and even “Aladdin” ,

*Enraged Sultan: “daughter! Tell me what is the matter or I will cut off your head immediately.”* This highlights the notion of violence and bloodshed in Arab and Muslim cultures , in addition to women being voiceless and having no right to take decisions by themselves ; *Princess Badr-el-budur to Aladdin: “I am obedient to the will of my father and I’s enough for me to have seen you to tell you that I obey without reluctance.”* And most importantly showing the rest of women in the narrative as harem to the Sultan and sovereigns or as belly dancers “...when the supper was ended, there entered a company of female dancers.” This depicts a distinct vision of Orientalism shown in this narrative, in which women are viewed as objects to be desired who obey their masters and nothing else. However, one may argue that the viewer is not aware of this information. Nevertheless, just because the movie is fiction does not mean that it does not affect the reader or the viewer’s perception.

This is explained by the setting of the narrative 'Aladdin and the Magic Lamp.' The setting is inconsistent and ambiguous, and it has sparked debate among critics and anthropologists for some time. Though this is a Middle Eastern narrative, it is set in China, and Aladdin is Chinese; nonetheless, the majority of the characters in the narrative are Muslims, and everyone has an Arabic name such as "*Mustapha*", "*Aladdin*", or "*Badr-el-budur*" means full moon , “*Sultan*” , “*Vizier*” ...etc It's likely that the storyteller knew little about China when he wrote this story and imagined it was more Muslim than it was, but that's questionable. The unusual, strange and exotic setting might have been intentional, evoking a more exotic, mysterious land. This narrative, without a doubt, incorporates more direct magic than most others, which implies that Arabs are most known of dark magic and spirits as it was stated in the original story “*Africa is a country whose inhabitants delight most in magic of*

*any in the whole world and he has applied himself to it from his youth.*” Furthermore, the setting of the story is undeniably one that depicts middle eastern origins as a world where women are to be bought and sold for the highest price given, as the story shows the sultan being glad to have his daughter offered to either Aladdin or the vizier's son, depending on which of them can offer the more costly and expensive gift, as it was referenced in the narrative; *Vizier: “Set so high a price upon the princess”* ,the sultan then grants Aladdin permission to marry the princess without her ever having met the young man before.

In the original tale, the Sultan's daughter, Badr-el Budr, is a girl who obeys the Sultan and all of the traditions. She marries Aladdin once Sultan agrees and accepts Aladdin's expensive gifts after his hard struggle with his mother to persuade and win the Sultan's love. Aladdin and his mother worked hard to persuade and convince Sultan and others that he is worthy of being princess's husband. the daughter obeys her father and accepts the man who is accepted by her father without having to see him or have feelings for him. The idea conveyed throughout the novel is the idea of traditional women who obey patriarchal society, which reinforces the perception that women are silenced, voiceless and subjugated while also emphasizing gender relations in which the woman is subservient to the male's authority and her destiny is on men's hand. She is portrayed as an obedient young woman in a typical patriarchal environment in which women are portrayed as having no choice other than to accept the rules set by men.

Women are also formed in accordance with the principles of the “us” and “they” discourse, but it is also important to stress that the patriarchal males build the women characters in the story. Princess Jasmine in Disney's Aladdin has a name that has been modified from the original Arabic Badr-el Budr name in order to make it more international; eventhough jasmine is as well an Arabic name , yet they have completely omitted the original name and thought that the English term is deemed more known than the other languages. The

only feature of this tales-film narrative that remains constant is the patriarchal culture's notion of subservient women and them being silenced and objectified. Badr-el-Budr and Jasmine are female characters created by male gaze in patriarchal societies in 10th century China and 20th century America, and Jasmine's minor rebellion is tolerated as long as it does not exceed the limit. The adaptation of the tales into a Disney film demonstrates that the adaptation is an ideological process. Disney has effectively omitted the Islamic themes and morals included in the original Aladdin stories in Arabian Nights. Disney's Aladdin entirely eliminates Islamic language, messages, and ideals and replaces them with 'American ideals' such as freedom "when freeing the genie" and the Hollywood fictitious formula "happily ever after," whatever the circumstances may be. The values in the original story that have been eliminated from the Disney version include, family values, the crucial roles of a mother, young people's respect to the elders, and young people's hard labor and obedience to Allah. As a result, it is essential for the readers of the tale and the viewers of Hollywood films to be well informed, analytical and critical in consuming a narration of popular text.

## **6 Psychoanalysis: Women sexuality, gender, identity**

Sigmund Freud famously defined the feminine as a "dark continent" or a "mystery without an explanation," while Jacques Lacan claims that "woman is a symptom." A woman is, in fact, a symptom of a man. These philosophers' comments on women and feminine sexuality have sparked controversy and discussion in the feminist theory. As a result, although this viewpoint concentrates on man's relationship to the subject of "woman," femininity yet is also a problem of sexuality and gender, hence of identity and experience.

### **6.1 Female sexuality**

This section provides a brief overview of the history of sexual difference and the evolution of psychoanalytic notions of femininity. Questions of sexual difference, as well as

the psychoanalytic idea of femininity and the feminine, have been central to psychoanalysis from its beginnings, and Sigmund Freud stressed the importance of sexual differences when developing psychoanalytic theory. In his book "The Dissolution of the Oedipus Complex" he states that "Anatomy is Destiny". He meant that the structural distinctions between the male and female bodies were essential for the child's psychological development. For Freud, discovering the feminine mystery, in fact, provides a chance to find answers to broader global concerns. After all, it is a woman who is at the center of the largest mystery.

The subject of women's sexuality elicits both sensitivity and an eagerness to learn more. For ages, people have been captivated and intrigued with sexuality, particularly women's sexuality; they have attempted to understand how it works. Sexuality was loathed and vilified by many of them, and sex was simply a means of reproduction; there was no room for love, intimacy or desire. Sex was once thought to be a natural, biological, and intrinsic need; however, several theorists, particularly feminists, have contended that sex is not natural; rather, it is the result of social activities, as Foucault claimed. Simone de Beauvoir similarly contends in her book "The Second Sex," that sexuality is acquired rather than inherent; she proposes the concept that one is not born a woman but rather becomes one. She claims that there is no such thing as innate femininity or masculinity, and that a woman acquires her gender through learning to adhere to patriarchal societal expectations.

When psychologists initially brought the sex/gender difference into feminist thinking, it was commonly understood as follows; Sex is the biological difference between males and females; and gender is the difference in societal expectations and gender standards as well as duties and roles given for males and females (e.g., to be harsh vs sensitive), as well as the variations in men's and women's personalities as they become shaped by these expectations. biological males and females become socially mature as masculine and feminine, as they become gendered. Many feminists welcomed this sex/gender difference since it implied that

men and women's personalities and social roles are molded by societal conventions and taboos rather than being direct results of nature and biology. And, while biology is constant, roles and norms differ among civilizations (Oakley.p 128); these norms led men and women in opposing and unequal paths, resulting in gender role segregation.

These aspects of masculine-feminine conflict predominate in the novel "Arabian Nights" or " Thousand and One Nights." wherein the novel depicts a patriarchal society with uneven roles for men and women. It discusses the plight of Arab women and how men establish their dominance over women by exerting power and control over them.

The protagonist princess Badr-el-Budur is a silent soul caught in a tornado of mental brutality and abuse from her father the Sultan, Aladdin, and the African magician...etc. and Her life is clouded and darkened because she is the victim of male injustices.

Masculinity versus femininity is viewed as a "harsh versus soft" cultural dichotomy. Femininity is defined as the collection of characteristics or nature of the feminine sex. It is associated with tenderness, submissiveness, emotionality, and weakness. As depicted in the novel, the princess Badr-el-budur plays no other function than following and obeying men around her and agreeing to marry someone she doesn't even know in order to satisfy Aladdin's needs and her father's orders. Masculinity, on the other hand, is seen as a characteristic of male sex. It is associated with toughness and strength. The classification of masculinity as superior and feminine as inferior is prevalent across the novel through the characters "the princess" and Aladdin and other males. Femininity and masculinity are societal identities that have caused waves of discord and destruction in people's lives. It promotes violence, injustice, moral decay, and human destruction. furthermore, it intends to set up a trap into which many people will fall. The origins of Feminism may be traced back to women's quest to attain gender equality and justice, as well as to resolve the gendered conflict.

## 6.2 Gender stereotyping

As previously stated, gender stereotype is a generalized perspective or preconception about qualities or characteristics, or the roles that women and men hold or should possess or do. A gender stereotype is negative when it restricts women's and men's ability to develop their own skills, pursue professional jobs, and make life decisions, Such as Princess Badr-el-Budur, who was silenced and denied the right to pick her husband.

Harmful stereotypes, whether explicitly negative (such as "women are irrational") or supposedly pleasant (such as "women are caring"), perpetuate imbalances. For example, because women are traditionally viewed as caregivers, child care tasks frequently fall solely on women. Furthermore, when gender stereotypes are combined and intersected with other stereotypes, they have a disparately negative impact on certain groups of women, such as women from minority or indigenous groups, women with disabilities, women with lower economic status, migrant women, and so on.

Gender stereotyping is the practice of attributing certain qualities, characteristics, or duties to an individual woman or man only because of her or his membership in the social group of women or men. It is wrongful When gender stereotyping leads in a conflict or violations of human rights and basic freedoms.

Examples include:

- Not criminalizing marital rape; believing that women are the sexual property of men.
- Failing to investigate, prosecute, and punish victims of sexual assault against women, assuming that victims of sexual violence agreed to sexual activities because they were not dressed and behaved "modestly."

Gender stereotyping is a common source of prejudice against women. It contributes to violations of a wide range of rights, including the right to health, a decent standard of living,

education, marriage and family relationships, work, freedom of expression, freedom of movement, political participation and freedom from gender-based violence.

**Table I**  
**Gender Stereotypic Characteristics Associated with Women and Men**

	Traits	Roles	Physical characteristics	Cognitive abilities
Associated with men	Active Can make decisions easily Competitive Feels superior Independent Never gives up easily Self-confident Stands up well under pressure	Assumes financial obligations Head of household Financial provider Leader Responsible for household repairs Takes initiative in sexual relations Watches sports on television	Athletic Brawny Broad-shouldered Burly Muscular Physically strong Physically vigorous Rugged Tall	Analytical Exact Good at abstractions Good at numbers Good at problem solving Good with reasoning Mathematical Quantitatively skilled
Associated with women	Able to devote self to others Aware of others feelings Emotional Helpful to others Gentle Kind Understanding Warm	Cooks the meals Does the household shopping Does laundry Is fashion conscious Source of emotional support Takes care of children Tends the house	Beautiful Cute Dainty Gorgeous Graceful Petite Pretty Sexy Soft voice	Artistic Creative Expressive Imaginative Intuitive Perceptive Tasteful Verbally skilled

**Table 1** gender stereotypic characteristics associated with men and women

Women have always been viewed as low, weak, which has been largely justified by religious, societal, and even cultural considerations. As a result, women were essentially denied their fundamental rights. Many laws continue to establish secondary status for women in terms of nationality and citizenship, health, education, marital rights, and employment rights, parental rights, inheritance and property rights and so on.

Violence against women occurs on an inconceivable magnitude around the world and across all cultures, and women's access to justice is frequently impeded by biased barriers - both in law and in practice. Various kinds of gender discrimination, as well as prejudice based on race, ethnicity, religion, handicap, sexual orientation, or gender identity, increase the likelihood of exclusion, and violence against women.

In certain nations, women, unlike men, are not allowed to dress freely, drive or work at night, inherit property, or testify in court. The great majority of overtly oppressive laws in force concern family life, such as restricting a woman's ability to marry, divorce, and remarry, allowing for sex discriminatory marital traditions such as wife submission and polygamy. In many nations, laws requiring “wife obedience” still control marital interactions. Women were astonishingly accused for being assaulted by males; in many incidents of sexual violence, women were condemned for being responsible for their own victimization; for inciting men, provoking them and driving them to conduct these acts of violence. As a result, women's sexualities were abused and ignored, mostly because it was seen as a taboo and something unworthy of discussion.

### **6.2.1 Gender Differences**

The Nights is a collection of stories that are connected together to form one greater story. The frame depicts King Shahryar being deceived by his bride. After she was executed, he resolved to marry a different woman each night and murder her in the morning. After three years, the vizier's daughter, Scheherazade, devises a strategy to avoid further deaths. The idea was simple: she would marry Shahryar and utilize narrative methods to deliver stories every night about treachery. In this way, the monarch might postpone her death indefinitely so that he could hear the conclusion of the story. By analyzing her stories, we can see how early Arabian civilization is depicted unfavorably, including gender roles and relationships between the two sexes. In The Story of Aladdin, for example, women's major job was to stay home and manage the house waiting for their fathers to find them a suitable spouse. They were supposed to be faithful and obedient; this was a must. We will not disagree that the subject of women's subjugation to males is unmistakably present in the majority of the stories. However, it should be noted that the empowerment of women is also extremely visible in Scheherazade's ability

to use an educated narration style. Aladdin and the magic lamp, the tale of our choosing also reveals a picture of the status of women in Middle Eastern society.

We believe that because this fiction was written by an anonymous author, it is conceivable that it was written by a group of authors of mixed genders. On the one hand, the male authors used King Shahryar as an example of someone who had a negative attitude toward women and described them as wicked, adulterers, fornicators, and unfaithful. That is what psychology refers to as the "psychology of oppression," or the psychological needs that maintain social injustice. To put it another way, societal oppression involves a psychological component in the sufferer that adds to his enslavement. In order to protect the female gender, the opposing sex that symbolized 'Scheherazade': the gentle and innocent creature was used. Why would we say this? If the nights were solely created by men who had negative attitudes toward women, it would be illogical for them to construct Scheherazade to protect women. Indeed, a male author could not foresee and feel what women believe, nor could he play with two distinct and complicated genders; the concept of "psychology of oppression" is a method of comprehending psychological debilities as products of oppression. It is a social-psychological concept in which psychology and society are viewed as two sides of the same coin. It defines society as oppressive in specific ways, as well as people's psyche as being involved in that oppression.

Stories that emerged from the oral folklore tradition tended to represent the inequity of class and gender that existed in those stories. The question of gender maturity, which is the primary point of this chapter, is one of the most contentious issues in this narrative. When psychologically analyzing the issue of gender in Thousand and One Nights, it is important to focus on the text itself by limiting the analyses of the stories and avoiding the inclusion of a general overview of women in the Middle Eastern world, but in our case, we will mention some hints about it. In reality, the Nights include a number of items on gender development,

and its primary character is a woman with guile, such as Scheherazade and other ladies. In this example, the story of Aladdin will be used to study the gender idea.

It is commonly assumed that children's books presume that women/girls are more mature than men/boys and widely promote this narrative. This culturally ingrained prejudice has historical roots. The story is “based on the erroneous notion that women would always-already mature as a result of their allegedly maternal nature,” according to the author (Trites, 2014). The trend reinforces the societal narrative of females being the adult “voice of reason.” In this narrative, her yearning for a spouse is heightened, as it was in the case of Badroulbador. Her life revolves on the need for her to find a suitable spouse since her father expects her to be an obedient daughter who should only follow commands and act in accordance with the plan. And that caused her to seem empty. Much of popular books “has a history of portraying women as mainly preoccupied with the need for love, passion, and relationship” (Meyer and Milestone 87). Even Badroulbador's civilization will be ruled by the man she marries, who would eventually become Sultan. Furthermore, the only relationship that Jasmine and her father appear to share is the orders for preparation of her arranged marriage.

Meanwhile, throughout books, guys are represented as emotionally unstable, in need of supervision, and having a highly adventurous growing up process; Males are typically portrayed as immature and in need of guidance, whereas women are mature and informed. Another issue is that male maturation is portrayed as more adventurous, diverse, fascinating, and deserving of attention than female maturation. Being a protagonist does not automatically imply that a character is a perfect person. Aladdin, in N. J. Dawood's work *Aladdin and Other Tales from the Arabian Nights*, is an example of a key character who isn't exactly morally good. Aladdin is the impoverished son of a tailor who fell in love with Badroulbador on her way to the baths but found out she was betrothed to the son of the royal Vizier. Aladdin had

her taken to his residence on their wedding night. As a result, she and her husband divorced, and she eventually married Aladdin. The magician duped her into handing over the lamp holding the genie, and then kidnapped her. Aladdin followed her down, and the two collaborated to drug and murder the magician. Later, while masquerading as the holy woman Fatimah, the magician's brother earned her faith. When Aladdin murdered her "buddy," she was startled, but he soon revealed the reality.

All of these characteristics have an impact on society because they reinforce the cultural narrative that women are more mature than males. As a result, sexism, ageism, and prejudice are all on the rise. When we look at examples of cultural items aimed to young audiences, we may see the "maturity formula." This gendered maturity formula in narrative is detrimental to both girls and women. Despite the fact that many people confuse "girl strength" with "equality," gender equality in literature will only occur when we see as many flawed and weak female characters as flawed and weak male characters. It's acceptable to show male characters as fumbling because we see a lot of boys and men in command of their own destinies making plans, living in their own right, and growing up. Before we can declare gender equality has been reached, we must have an equal number of female characters go through their own character arcs. That is the standard. When males go about their business, it's not feisty gals standing up for themselves. Equality does not include girls stepping up to the plate to teach boys a lesson when the boy main characters are in trouble, like in the case of 'dues ex little mother.'

### **6.3 Identity crisis**

Identity is defined as the internalized psychological system that connects an individual's inner self and the outer environment into a coherent whole. An equally destructive example is Badr-el-budur's axis of identity, which lies in her submissive connection to the Other (mostly

men), such as Sultan, the African magician, the vizier's son, or Aladdin. Her submission to males perpetuates a whole notion of gender segregation as well as identity formation depicted in the novel , for Aladdin is portrayed as a free man who can choose any woman he wants to marry , works as a merchant, travels wherever he wants, obtains whatever he desires and so on , whereas The princess is portrayed as a weak being trapped in her palace room, terrified, threatened by her father, kidnapped later by the African magician, oppressed by the vizier's son, and married to Aladdin without her consent. And what's more intriguing about Badr-elbudur is that she is not the main character in the novel; because she interacts little and emerges occasionally; she doesn't have a defined position other than following and obeying men.

in the book, PrincessBadr-el-budur says to Aladdin: ” *I am obedient to the will of my father and it's enough for me to have seen you, to tell you that I obey without reluctance.*” This quote implies the princess's acceptance of male oppression and patriarchal beliefs and control. As a result, the emphasis should be on how her identity is formed, and how princess Badr-el-budur tends to embrace and accept some patriarchal beliefs and ideals without having to rebel against them in order to transmit her voice.

Gender and sexuality are largely associated with identity, since males are perceived to be more dominating than females. Identity is also strongly related to a variety of internal and external variables that help to mold who we actually are as autonomous human beings with distinct goals and needs, making each of us unique and non-identical. It is also worth mentioning that identity has a dual meaning; it is the product of both personal, individual impulses, and thoughts, but it is also the consequence of social and historical factors that contribute to giving it its major features. Identity remains a mystery that is difficult to explain since it is more related to the human psyche, as proven by Freud's topological ideas on mental apparatus and Lacan's Mirror stage theory, in which identity is viewed as an identification to

one's Self, In A History of Literary Criticism, M.A.R. Habib proposes that “our very notion of our identity implies knowledge of what we are not, of what is outside us and possibly hostile to us” (684). This indicates the presence of the total opposite; the “other” (men) who plays a significant part in determining who we are (women), beginning with gender identification, which establishes the initial components of our real identity as males or females.

## **Conclusion**

As the above discussion shows, the Western portrayal of Middle Eastern women is largely based on symbols and images that bear little relation to the situation on the ground. However, these images have very deep roots, influencing colonial policies, cultural history and immigration patterns. Contemporary bans and regulations on anything considered oriental reflect deeply flawed images of the region and those who identify with it. Western authors often make little or no distinction between Muslim women living in the West or in countries of the Middle East, leading to perceptions of subordination or discrimination against women in Islam in general. While the majority of works featuring Middle Eastern women focus on women from the Afghan Taliban (or other societies with little respect for women's rights), the reader can forge links with underprivileged Middle Eastern women regardless of the subject. Therefore, for the reasons explained above, Westerners should seriously question everything they think they know about the Middle East and let their subordinates do the talking instead. This current obsession with Middle Eastern women's clothing and headgear leads only to the very limited understanding of hundreds of millions of people around the world, especially if this obsession is paired with images confused patterns of power relations. We too often forget that these images and the political speeches inspired by them also have very real consequences for Middle Eastern women, whose freedom of choice is limited by the patriarchal system in which they live, whether they are Western or Eastern. Instead of focusing attention on the struggle for symbols like the veil or the scarf, more serious attention

should be given to the broader issues of patriarchy and racism that are shaping our lives, living on both sides of the imaginary border between East and West.

## **CHAPTER THREE**

### **Arab Women in Western Media**

#### ***Aladdin* in Appropriating Arab Women' reality**

## Introduction

We imagine a child's mind as a blank book. Much will be written on the pages throughout his early years of existence. The caliber of his work will have a major impact on his life. The word "Disney" connotes fun, amusement, and limitless joy. In essence, the Disney Company has been a part of the lexicon of childhood and continues to have a particular position in the lives of adulthood. For most of us, Disney represents innocence, and Disney World is undoubtedly the happiest place on the planet. However, it is an industry whose primary purpose is profit. Because Disney makes films based on stories from all over the world and depicts many races and peoples, the company's objectivity must be questioned. The current chapter suggests a postcolonial reading and psychoanalysis study of *Aladdin* (2019), one of Disney's most popular animated films. It casts doubt on Aladdin's portrayal of Middle Eastern women, men, and the Arab World. In general, this chapter emphasizes the subject of Disney's image of women, particularly the taboos and racial concerns based on Disney's creation of beauty in connection to the Middle East.

In order to accomplish this chapter, there is an essential need to resort to the key resource which is the movie "*Aladdin 2019*". This chapter will be made up of three sections; The first section will focus on the animated *Aladdin* film adaption from 1992 and the later real-life remake from 2019. The second section will be primarily concerned with the creation of the orientalist imagery in "*Aladdin2019*." And detailed descriptions will be provided to demonstrate the orientalist elements in the film, such as the otherness of the Arab-based characters, the exoticism of the setting, and the eroticization and objectification of Oriental women. As for the last section, we will use psychological theories such as Jacques Lacan's Mirror stage and Sigmund Freud's three distinct elements that can shape a person's character: the id, ego, and superego. We will make use of descriptive methods to explain the id, ego, and

superego in Aladdin and Jasmine characters, along with other sub characters to finally point out how psychology is linked to Disney and the shaping of children's personality.

## **1 Aladdin: the Disney Movie Adaptation**

The tale of "Aladdin and the Wonderful Lamp" has also been adapted into television film series, animated films, and computer games. One of the most well-known is the animated feature Aladdin, developed by Walt Disney Feature Animation and released by Walt Disney Pictures on November 22, 1992. Despite the fact that it was released in November, "Aladdin" was the most successful film in 1992, with over \$217 million in the United States and over \$504 million globally. (boxofficemojo.com).

The international popularity of this picture is backed by the Disney Corporation distribution system, which serves as an illustration of the dominance of the US film industry in the globe (Crane, p.377) The notion that cinema is more than just entertainment supports the relevance of examining popular products such as commercial films. The popular output of film may be widely embraced by people because it represents the audience's tension and yearning, and it expresses significant historical concerns (Miles, p. x). Martin and Ostwalt argue that cinema has the power to enhance, challenge, and crystallize a certain religious, ideological premise, norms, and values (Martin, J., and Ostwalt, C, p. vii). In expressing its relationship to East culture, American Hollywood movie has a long legacy of developing, increasing emotion, coherence, and imitation (Miles, p. 3).

According to Ella Shohat, the representation of the Orient in Hollywood films is linked to Hollywood's imperial imagination and the emergence of the West's male gaze. (Ella, Shohat, p. 40-42), This viewpoint adds to the discussion of how the film portrays individuals of many ethnicities, particularly those from the Middle East. In a study of over 900 Hollywood films, Jack Shaheen discovers only 50 Arab figures, including Arab women, who

are not represented as “erotic, wicked, or humiliated and cannot speak up her voice” (Shaheen, p. 2), implying that the vast majority of Arab figures are misrepresented as “bomber, bellydance, and billionaire,” all of which have negative connotations.

## **2 Disney's Aladdin (2019)**

The live-action rendition of Aladdin opens in theaters 27 years after the original illustrated feature. Disney released a real-life remake with the same title. *Aladdin 2019* was a box office success, reaching 9<sup>th</sup> place in the list of highest-grossing movies of 2019. Guy Ritchie directs the film, which stars Mena Massoud and Naomi Scott, while Will Smith plays the Genie in place of Robin Williams. Aladdin is a 2019 American musical fantasy film directed by Tim Burton and produced by Walt Disney Pictures. It is a live-action remake of Disney's 1992 animated film of the same name, which is based on the titular tale from *One Thousand and One Nights*, directed by Guy Ritchie from a story he co-wrote with John August. Mena Massoud, Will Smith, Naomi Scott, Marwan Kenzari, NavidNegahban, NasimPedrad, Billy Magnussen, and NumanAcar feature in the film, as do Alan Tudyk and Frank Welker, who reprise their characters from prior media. The story follows a street urchin named Aladdin as he falls in love with Princess Jasmine, encounters a wish-granting Genie, and faces the evil Jafar. In October 2016, Disney announced that Ritchie will helm a live-action adaptation of Aladdin. Smith was the first member of the cast to join, signing on to play Genie in July 2017, and later that month, Massoud and Scott were confirmed for the two major parts.

### **2.1 Orientalism as the Prevalent Discourse in the Movie**

As soon as Disney announced the creation of its Aladdin remake, many people asked if Disney would abandon prior prejudices and accurately depict the Middle East and its culture.

Disney made a point of communicating their attempts to accurately reflect the middle east online. It even conferred with a middle eastern and South-East Asian expert council (Alsultany ,Chicagoreporter.com).

Large numbers of people have obviously heard about Aladdin and learned from the film that it is an Arab tale about a youthful lovable street rat who meets Princess Jasmine, the delightful little girl of the Sultan of Agrabah, and ends up marrying her, just like each and every other Disney film that depends vigorously on a carefully developed story, for the most part emphaizing a romance and emotions of love and sympathy between the hero and the heroine set against a bright and pleasant background, yet little did we know that this story did not originate with Oriental ancestors. It is a story created by French and British orientalist and then transformed into films by American orientalist. These films were not without patriarchal foundations and gender prejudices, and they were used by propagandists to defame Arabs and Muslims.

*Aladdin 2019*, which was a box office success, shuffles through a flow of negative prejudices about Arabs. It's entirely a Disney creation. The film does not depict authentic Arab culture or Arabs and Muslims as they are. For example, it is fairly easy to discern the image of Arab women as victims of Arab men and Arab rulers as tyrants seeking power and fortune. It is true that some Arab rulers are despots, and that some Arab women are oppressed by Arab males, what is unusual, however, is that the movie associates a multitude of Arab and Muslim communities from throughout the world with a cluster of clichés and prejudices. Moreover, we notice that *Aladdin 2019* was notably created by Hollywood. The filmmakers did not care to use elements from the original narrative in the English translation (1909) to represent Arabs and Muslims, nor did they seek to portray a genuine, realistic portrayal of the ordinary Arab. They purposefully used orientalist imagery and disseminated it on many screens throughout the world.

The word "Disney" symbolizes fun, laughter, entertainment and limitless joy. For most of us, Disney represents innocence. However, it is also an industry whose primary goal is to make profits. As Disney makes films depicting many races and ethnicities, the company's goal must be analyzed. Because of the enormous position that Disney and Hollywood play in American society and the globe at large, the orientalist discourse in these adaptations may have a greater impact on the audience rather than the impact the book can cause. American propagandists may covertly implant the notion of uncivilized, stupid Arabs, and barbaric Muslims into each American house as Jafar says in the movie: "Another petty insult from that slow-minded fool (sultan). He sees a city where I see an empire"

The level of Orientalism in the book *Thousand and One Nights* (1909) is, nonetheless, not equivalent to the film *Aladdin* (2019) The majority of experts and critics agree that the film (2019) is a propagandistic vehicle that promotes American colonial goals. They are all in agreement that the film contains stereotypes and discriminatory messages about Arabs and Muslims, which reflect on psychological factors that will be discussed later.

This Disney 2019 film is supposedly based on the Arabian mythical narrative Aladdin, which is referred as *الدين علاء* in Arabic. This is incorrect, because the book version differs in numerous ways, including the degree of orientalism. According to the plot of Disney's film, the child protagonist was born to a poor family in the Arabian city of Agrabah, He had no education and needed to depend on stealing to survive. Aladdin became a prince and won Jasmine's heart with the help of the supernatural Genie. in contrast to the original story, on which the actual location was centered in China of a young kid who lives with his mother and many different details. Disney films seem to grasp the chance of adapting Aladdin to develop an orientalist depiction of Arab people, providing a romantic and exciting story. As the plot progresses, we find that Arabs are just uneducated, uncivilized, backward, and savage people.

*Aladdin 2019* is the process of bringing the tale from the written scrip to the screen, from imagination of the book to actual representation and the real being of the orientalist images in the film. and it's the evolution of orientalist discourse through original, unique literary writings and other films. The character categorization is assumed to have been acquired and borrowed from the English translators of Arabian Nights, yet they're not as explicit as in the film. As recently mentioned in the previous chapter, movie producers create the misrepresentation of the Orient and Orientals found in Aladdin's adaptations by "distorting" realities and intertextuality based on the book of Thousand and One Nights. This means, there are many differences between the book and the film, which will be discussed in numerous minor bits throughout the film

Aladdin advances Said's concept of Orientalism, which is first and foremost a means of Western supremacy, and offers Western audiences with distorted portrayals of Arabs. In effect, representing other races and ethnic groups is a method of gaining control or power over those subjects. It is also a method of familiarizing audiences with imperialist concepts. That is, Disney employs its filmmaking capabilities to further its ideological goals. Making up distorted beliefs about Arabs is therefore a way of separating the Arab topic from the West and presenting it to the Western audience as the "Other." It is possible to claim that Orientalism is an illusion since it does not reflect the actual Orient, but rather produces a set of imperatives, viewpoints, and ideological prejudices that Disney imposes on particular ethnic groups, such as Arabs.

### **2.1.1 Setting**

In terms of its validity in portraying others, Disney films continue to be one of the most significant authorities that support such a concept. Demonstrating geography, the first thing that is repeated throughout Aladdin is that all Arabs reside in the "Sahara" and that all Arabic

nations are desert places where the “heat is intense,” where camels and caravans roam. This might imply that the Oriental subject cannot thrive nor survive outside of the Sahara. In addition to the luxury castles and wealthy sheikhs, geography figures a slew of prejudiced depictions.



**Figure 2:** Screenshot 30 :41, Setting of Aladdin 2019

However, On the other hand the events take place in either desert settings or the Moorish market place where they are supposedly situated in the mythical Arab land “*Agrabah*” as the old, cheap markets known as “souk” covered in fronds for poor merchants with thick accent. It is also the target of Orientalist mapping; The Orient that appears in Orientalism, then, is a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western consciousness, and later, Western empire.”(Edward Said, p. 203)



**Figure 3:** Screenshot 04 :48, Moorish market

According to Said, Orientalism is only a system of representations whose ultimate goal is to instill false beliefs in Western minds, facilitating the seizing of Arab territories and legitimizing Western imperialism. The illustrations of women in Aladdin adhere to the same guidelines and adhere to Orientalist norms.

### **2.1.2 Lifestyle**

Middle Eastern women have been heavily orientalized. Beyond that, the misrepresentations are grouped into numerous categories including: sexuality, clothing style, lifestyle, and so on, beginning with Jasmine's marriage, which is yet another manner of denigrating Arab culture. Her being obliged to marry a prince alludes to the oppressive patriarchy and backwardness of Arabic rules that compel women into marriage without regard for their feelings., as it is represented in another scene where the mistress told Jasmine, Dalia:” ...you're just getting married. It's not like you have to talk to him. “Which implies that Middle Eastern women get married not regarding to their feelings, nor to the comprehension between each other, but only for being forced plus for sexual purposes.

Disney intends to make its audience believe that its created and imaginative events and characters are true. Furthermore, it links magic and superstition to Arabs by frequently demonstrating the tight relationship between Arabic culture and magic and sorcery, such as the impoverished seer with a thick accent who emerges at the opening of the film. It may well be claimed that Disney's use of superstition is another symbol of Arab backwardness." Images of Jafar as an evil sorcerer, as well as the Genie from the lamp and all the magic he conjures, serve as continual reminders of the Arab world's lack of reason and intelligence, and the predominance of magic and superstition. It is just another assertion made up by Disney and customized to the Orient to conclude that Arabs lack civilization and sophistication in comparison to the West's cultural domination.

### **2.1.3 Sexuality**

As previously said, and in keeping with Western discourses about Eastern women, Disney maintains unfavorable images of Arab women throughout the film. During *Aladdin*, Disney reactivates the well ingrained stereotypes of Middle Eastern female subjects as merely sexual objects, amusing males. Thus, partial nudity has been a required feature in the building of Arab women in Disney movies, and the fact that Disney's image of Arab beauty strongly relies on dancing is obvious. In reality, the majority of the women presented in *Aladdin* are either dancing or singing. The Arab women are portrayed as belly dancers, wearing clothing that highlight their bare cleavage. Arab women, like Jasmine, are thin with unique facial traits such as wild black almond-shaped eyes and sharp/long noses.



Figure 5: Screenshot 55:49, Belly dancers scene

These women's bodies are shown through provocative attire, identifying them as objects of desire whose primary function is to please men's needs and fulfill their sexual needs. As Jafar told Jasmine, Jafar: "Life will be kinder to you, Princess, once you accept these traditions and understand it's better for you to be seen and not heard."

Throughout the film, these women are sexualized "your princess was hot", objectified "buy you", silenced "stay silent", and their voicelessness and lack of agency refers to dictatorship and the absence of democracy in the middle eastern world as depicted in the film; the notion that women cannot rule or have a voice unless they are married. There are also scenes in the market where a veiled woman beholds Aladdin as a sexual object despite being a street rat, which suggests that arab women have no dignity to the point of throwing themselves to whomever they find in the street.

Disney's condemnation of Islam is one of the company's most prominent images. One example is when Jasmine is stopped by a trader who raged at her and ran after her in a violent manner after she offered breads to hungry children. The merchant's attitude indicates that all Arabs are rude and aggressive. Although these aspects can be justified as part of Aladdin's

storyline (e.g., rescuing Jasmine from the merchant, illustrating how Aladdin gets into conflict with the law)



**Figure 4:** Screenshot 06 :55, the violent merchant with thick accent holding violently her hand

it nevertheless promotes a picture of the Middle East as a region with dubious morality where violence solves issues. Furthermore, this scene implies that Arab rules revolve upon violence, killing people, and bloodshed. The company's generalizations and false assumptions about Arabs assist the adoption of stereotypes in the minds of the audience, which is also known as the process of indoctrination Especially children who discover the universe and learn about diverse cultures and people through animated films, as Henry Armand Giroux, an American and Canadian academic and cultural critic said in his book *The Mouse that Roared: Disney and the End of Innocence*” think of a child mind as a blank book. During the first years of his life, much will be written on the pages. The quality of that writing will affect his life profoundly.”

“Every American child has a right to grow up feeling good about himself or herself,” said Bustany. “Can an Arab-American child feel good after seeing ‘Aladdin’? The answer is no.” Disney implements that even noble acts such as feeding the poor are to be punished in Islam. Indeed, Jasmine's scene in the market is a distortion of both Islam and Arab women,

since Jasmine is represented as powerless and weak, deserving of punishment by a male in the name of religion. As Aladdin flees the guards, he finds a harem filled with beautiful young women singing and dancing around him. The Oriental harem is a derogatory manner of depicting Arab women, asserting the inferiority of Oriental law and religion. Disney's use of the harem is characterized by an eroticizing of women of the Orient and their subservience in a male dominated society. In this regard it is appropriate to quote Amira Jarmakani as she states in her book *Imagining Arab Womanhood: the Cultural Mythology of Veil, Harem, and Belly Dancer in U.S* : "The predominant images of Arab women in U.S. popular culture lie at two opposite poles: Arab women are either represented as erotic, romanticized, magical, and sexualized, as with most images of belly dancers or harem girls, or they are portrayed as helpless, silent, and utterly dominated by an excessive Arab patriarchy, as in representations of the veiled woman or the harem slave." (P.04)

#### **2.1.4 Clothing style**

The veil is not a common theme in Disney's Aladdin. When Jasmine walks to the market for the first time, she appears to be the only central character wearing a veil. As she covers herself with the veil, Jasmine succeeds in obscuring her princess identity. In reality, in most Western literature about the East, the veil signifies mystery, and the concept of the veiled woman emphasizes the necessity for Western uncovering in order to be fully understood. This might also indicate that for westerners, the veil might be a means of self-exclusion, self-effacement, and identity loss, or just a constraint of women's freedom. In general, the veil and the harem have been typified in Orientalist portrayals as symbols of Islamic domination and a lack of women's independence.



**Figure 5:** Screenshot 07 :21, veiled princess

Furthermore, it may be claimed that while dealing with Arab women, Disney adopts not just an Orientalized but also a racialized viewpoint. Arab women are the subjects of numerous stereotypical depictions that demonize Islam and the Arab world as a whole. Through various portrayals as women of the harem, veil wearers, or belly dancers, Women of the Orient are objectified and shown as a product for sale. When Aladdin got wealthy, he returned to the Sultan and asked for the princess, bringing valuable things to "buy her," to which she answered,

*Aladdin: That's very expensive*  
*Jasmine: And what do you expect to buy with expensive*  
*Aladdin: you*  
*jasmine: "Are you suggesting I am for sale?"*  
*Aladdin: "Of course"*

through this scene, we can notice that Women are portrayed as being Objects, oversexed, weak, backwards, and inferior to Western women. As a result, their beauty is only a manifestation of their inferiority.

The Veil, Harem, and Oriental Dance have all become fundamental components of the Middle Eastern beauty standard. However, these characteristics do not contribute to the creation of a unique catalogue of beauty for the Middle East; rather, they account for the inferiority and backwardness of the Eastern model of beauty and link it to sexual abuse and patriarchy. Furthermore, the clothing worn by the women in Aladdin seems to evoke notions of the wild and exotic. Jasmine is seen wearing a light blue dress that display the princess' shoulders and cleavage. Although it is not Jasmine's only dress, it is the princess' principal outfit. The oversexualized attire is associated with the dancers rather than the princess. Jasmine is clothed in a different style as the other female characters in the film, who are portrayed as belly dancers.

This description, as Fawina Soo Hoo argues, allows for the presentation of a wide range of genuine Middle Eastern and South Asian clothes; Afghani payraans, Middle Eastern streetwear, textiles imported from the Middle East, Indian sarees, Omani daggers, and other items can be seen . Furthermore, unlike in Aladdin, not every Arab guy wears a turban, but those that are visible today appear to truly mirror turbans from the Gulf and East .



**Figure 6 :** Screenshot 53 :00 , men wearing turbans

### 2.1.5 Music

Some may remember that the animated film's famous opening song, "Arabian Nights," received a lyric modification in the home video release in 1993, in response to allegations of racism by the American-Arab Anti-Discrimination Committee. In the first theatrical release, the song opens:

*Oh, I come from a land  
From a faraway place  
Where the caravan camels roam.  
Where they cut off your ear  
If they don't like your face  
It's barbaric, but hey, it's home.*

The narrator of this opening song defines Agrabah as a faraway land (far from Western countries) with the distinct feature of roaming caravan camels. The desert parts of Middle Eastern nations are referred to as "the land with many caravan camels roaming. The narrator's most critical depiction is the problematic phrases characterizing the people's characteristic "where they cut off your ear/If they don't like your face." It's barbaric, but it's home." According to this lyric, the inhabitants of Arab nations, to which this song alludes, are a barbarous people; they referred to themselves as barbaric, citing an example of barbaric behavior in which "they cut off your ear if they don't like your face." In this age, this is a truly barbarous behavior. The altered lyrics, however were written as an alternate version by Ashman, are:

*Oh, I come from a land  
From a faraway place  
Where the caravan camels roam.  
Where it's flat and immense  
And the heat is intense,  
It's barbaric, but hey, it's home.*

The fourth and fifth lines have been changed with lyrics describing the desert's climate and geography. Activists claimed they are still outraged because Disney left the third line's usage of the term "barbaric" in place.

"The changes were the right thing to do, but we are still one word away from being pleased, " said Albert Mokhiber president of the anti- discrimination committee

Yet Alan Menken, the eight-time Academy Award-winning composer, says that when they approached the song for the 2019 Aladdin film, "We went further. You know, 'barbaric,' we need to get that out of there, too." The line in the film is "It's chaotic, but hey, it's home. Yet the song still represents western stereotyping of Arabs through the use of 'chaotic'".

The song turned into this:

*Oh, I come from a land  
From a faraway place  
Where thy wander among  
Every culture and tongue  
And the heat is intense,  
It's chaotic, but hey, it's home.*

Another song called "Speechless" is based on actress/singer Naomi Scott portraying Princess Jasmine, a part she performs in the 2019 adaptation of Aladdin. They are performed in the background of Jasmine's detention, the overthrow of her kingdom by a tyrant, and her effort to establish herself as a recognized leader. And she is basically telling her oppressors that she will not be "speechless" in the face of this circumstance. Simply said, she will not be scared to speak up, regardless of her status. And not just in terms of her current circumstance. Rather, she accepts that women have been told to "remain in (their) place" for "centuries" in her culture as it is presented, and she isn't having any of it.

*Written in stone  
Every rule, every word  
Centuries old and unbending  
Stay in your place  
Better seen and not heard  
But now that story is ending*

The Sultan forces his daughter, Princess Jasmine, to marry a "fit member of royalty" in order to perpetuate his dynasty by making an alliance with another illustrious family and uniting their two kingdoms for forever. Naomi Scott, playing Princess Jasmine, is just expected to go along with the idea and carry out her father's orders unquestioningly.

The whole point of "Speechless" the tale of a young woman who is being oppressed and forced to do what she's told and who feels her voice is never listened to

*Written in stone  
Every rule, every word  
Centuries old and unbending  
Stay in your place  
Better seen and not heard  
But now that story is ending*

In this verse women of Middle East are projected as sex objects (*Stay in your place, Better seen and not heard*), men are having all sorts of the 'dark' personality traits because sexual objectification can be a precursor to sexual harassment and sexual violence. As for middle eastern laws are described as cruel and barbaric, women have no right to speak nor to decide for herself, not just having people disagree with your opinions...although sometimes that's bad enough...but to have your voice completely ignored, your ideas to be treated as not even being worth a moment's consideration.

*I won't be silenced  
You can't keep me quiet*

*Won't tremble when you try it  
All I know is I won't go speechless  
Speechless  
Let the storm in  
I cannot be broken  
No, I won't live unspoken  
'Cause I know that I won't go speechless*

Bullying and intimidation is how horrible people try to control others. If someone steps out of line, especially someone junior to them or less powerful than they are, they unleash every weapon they can think of to make sure they never dare speak out again. That's how middle eastern women are portrayed in Disney movies "I won't live unspoken" is a brave statement for someone to make. Bullies don't like defiance as a rule, and tend to double-down on anything that might look like resistance.

*But I won't cry  
And I won't start to crumble  
Whenever they try  
To shut me or cut me down  
I won't be silenced  
You can't keep me quiet  
Won't tremble when you try it  
All I know is I won't go speechless*

### **3 Psychoanalysis :Understanding the Human Personalityand Identity Formation**

Human personality, according to Freud, is a structure composed of three parts or systems, namely the id, ego, and superego. Despite the fact that the three systems have distinct purposes, completeness, operating principles, dynamics, and mechanisms, these three personality systems are interconnected and create a whole. And the human behavior is nothing more than the result of the interaction between the id, ego, and superego.

### **3.1 The movie's Main Characters**

#### **a. Aladdin**

is played by Mena Massoud, Aladdin is a charming street rat from Agrabah's streets. Aladdin is eager to escape his life of petty thieving, feeling that he is meant for higher things.

#### **b. The Genie**

a shape-shifting blue being imprisoned to an oil lamp, is played by a four-time Grammy winner Will Smith. The Genie is a vibrant and larger-than-life entity that has the power to grant wishes. Through his connection with Aladdin, he learns the true meaning of friendship.

#### **c. Jasmine**

the Sultan's gorgeous, fearless, and self-determined daughter, longs to leave the palace gates and utilize her position to better serve the people of Agrabah. Naomi Scott will portray Jasmine.

#### **d. Dalia**

Jasmine's handmaiden and confidant, is humorous, sarcastic, and carefree by nature. While she lives among the people of Agrabah, she spends the majority of her time inside the palace, keeping a careful eye on the princess. Nasim Pedrad will portray Dalia.

#### **e. Jafar**

is portrayed by Marwan Kenzari, the Sultan's Royal Vizier and a crafty and powerful magician who is dissatisfied with the Sultan's apathetic attitude about Agrabah's future. Jafar plots his own ascension to the throne.

## **f. The Sultan**

the mythical ruler of the port city of Agrabah, a respected leader as well as a devoted father, yet he is overly protective of his daughter. He is intent on finding the princess a suitable spouse. NavidNegahba will portray the Sultan.

## **3.2 Understanding the Character of Aladdin: Personality and Psyche**

### **3.2.1 Based on the Id**

The pleasure principle, which changes from all wants, needs and desires, drives from the "Id." If a person's desire is not instantly gratified or fulfilled, it will produce uneasiness and anxiety. It indicates that the "id" is a person's instinctive, natural notion or desire that, if not fulfilled, causes anxiety. The Id is made up of a human spirit that has a primitive impulse. Primitive impulses are impulses that exist in people that desire to be carried out and realized right away.

Aladdin's character will be discussed below in the passage when Aladdin frees Genie from the magic lamp, Genie grants Aladdin three wishes. Aladdin's first trick was to trick Genie into assisting him in escaping the Cave of Wonders without utilizing his three wishes. Aladdin then uses his first wish to become a prince and propose to Princess Jasmine after they exit the Cave of Wonders.

*Genie: A couple other rules. You can't wish for more wishes. Three is enough*

*Aladdin: Mm, well... I have to think about it. I mean, if there are only three. Why are there only three, anyway?*

*Aladdin: Okay, Genie. I wish for you to get us out of this cave.*

*Genie: Oh, yeah! He has made his first wish! Thank you for choosing carpets, camels and caravans. Please don't forget to tip your genie on the way out. Hold yourself, kid!*

*Aladdin: I'll do it. I've got three, right?*

*Genie: Actually, you have two left . You used one to get out of the cave, remember?*

*Aladdin: Did I? Or did you? I thought I had to be rubbing the lamp?*

*Genie: Here's the thing about wishes. The more you have, the more you want.*

According to the dialog above, Aladdin deceived Genie into revealing his superpower and also deceived him into bringing him and Abu out of the dark cave. The id represented Aladdin's need or desire to be outside of the cave, but Aladdin did not want to lose his three wishes, so he misled Genie.

*Aladdin: She is smart and kind and so beautiful. But she has to marry a prince, Hey, can you make me a prince?*

*Genie: There's a lot of gray area in "make me a prince". I could just... [makes a prince appear] make you a prince.*

*Genie: Be specific with your words. The deal is in the detail.*

*Genie: Which I don't really understand because if she already likes you, why change?*

*Aladdin: I told you she has to marry a prince.*

*Genie: Okay. I can do that. An official wish this time, for those of us who are counting, which now, I am one.*

*Aladdin: I wish... to become... a prince.*

*Genie: Back up, boy, I need some room to work. I'm about to fabulize you*

The preceding dialog demonstrates Aladdin's desire to become a prince and propose to Princess Jasmine. Aladdin, on the other hand, had nothing due of his material circumstances; he was merely a thief. So Aladdin requested Genie to make him a prince, and Genie granted his request. He is now known as Prince Ali of Ababwa and has returned to Agrabah to find his future wife.

### 3.2.2 Based on the Ego

The Ego is the second component that has the ability to regulate and control the id. The ego is the component in charge of coping with reality. According to Sigmund Freud, it arises from the id and guarantees that the impulse of the Id may be expressed in an acceptable form in the real world. The ego operates on the reality principle, which strives to fulfil the wants of the id in a social and reality-appropriate manner. The following dialog explains Ego in Aladdin's character.

*Genie: Hmm? What are you doing?*

*Aladdin: I'm just making sure the water's... a good temperature.*

*Genie: Why are you not over there?*

*Aladdin: How am I supposed to compete with that? Look at him. He's so princely.*

*Genie: You have got to be more confident about what you have to offer.*

*Aladdin: What do I have to offer? Knowledge of how to steal food? How to jump between buildings? Now, Prince Ali, he has jewels.*

*Genie: Stop, stop, stop. I made you look like a prince on the outside. I didn't change anything on the inside. Prince Ali got you to the door. But Aladdin has to open it.*

*Aladdin: I think I can finally find out how to become a prince*

*Genie: That's not what I mean*

*Aladdin: People see what they want to see Aladdin no longer exists, I'm Prince Ali now*

*Aladdin: You know, I've thought about my last wish, I can't do this without you*

*Aladdin: I know I said I'll use it to free you, but you hear the sultan, I can't let everything we do mess, so*

*Genie: You don't say the truth, you will continue to live in a lie*

*Aladdin: Not a lie, people can change*

*Aladdin: You prefer me to go back on the streets, steal to survive, I think you will be happy for me*  
*Aladdin: Or what you care about is I use my last hope to free you?*  
*Genie: you're breaking my heart here, kid*

Because Aladdin's dream is marrying Princess Jasmine, the ego grows greater in this segment. He was both thrilled and terrified since she was about to marry a royal prince. Because of his selfishness, Aladdin considers breaking his pledge and promise to Genie (to set him free). Genie, on the other hand, was overjoyed when he learned that Aladdin was destined to become a sultan. Genie then thought he had fulfilled Aladdin's second desire. He then asked Aladdin what he wanted next, and as he had promised, Aladdin would unleash the genie from the magic lamp. But Aladdin was genuinely scared that Jasmine might one day discover who Aladdin truly was and abandon him with his falsehoods and lies. Aladdin therefore chose to keep his final wish, which was to hide the truth from Jasmine. When the genie tried to persuade him to tell her the truth rather than keep the lie, he accused Genie of not being happy for him and that he was doing everything just to set him free, and Genie felt disappointed and cheated as a result of Aladdin's selfishness, and he said that he was breaking his heart.

### **3.2.3 Based on the Superego**

All moral internalization standards and ideals are held by the superego, which is the element of personality that holds all moral internalization standards and ideals. The superego gives a means of making decisions. It acts to change our conduct from bad to good. It also covers the desire in the ego that creates a negative influence on a person and assists the character in deciding and choosing the proper decision without causing harm to those around them. The manifestation of the superego in Aladdin's character is shown in the dialogue below.

*Aladdin : But I hope you accept my apologies*  
*Aladdin: Sorry, for both of you,Especially you (jasmine),*  
*you deserve so much*  
*Sultan: We all make mistakes*  
*jasmine: Aladdin!*  
*Aladdin: I hope you find what you are looking for*  
*Genie: I have an idea, okay, this is your last hope*  
*Genie: Agraba's law with royal orders*  
*Genie: Okay, and, here it is, you must marry the prince,*  
*okay*  
*Genie: But you say the sentence ( I wish the law*  
*disappears), and this law will disappear*  
*Genie: You and the princess inside together forever*  
*Aladdin: Genie, I'm ready, let's go*  
*Aladdin: I hope to free you*

Aladdin felt remorse and regret in this scene. He regrets being selfish, lying to Jasmine about his actual identity, and hurting the genie. Aladdin then apologized for deceiving her and released the genie from his magical lamp. As you can see, the superego makes Aladdin feel bad about what he did, and the superego is also a personality structure that helps Aladdin break out from the ego and become a better character.

From the preceding explanation, it is clear that the character's id, ego, and superego are structural elements that determine how a person behaves. How a decent, and good character is created. Despite the fact that Aladdin is an orphan who spends his time stealing for the sake of his life, he ultimately admits to Princess Jasmine that he is sorry for not being a wealthy prince. He sacrificed his ego in order to free the genie.

### **3.3 Investigating the Character of Princess Jasmine and other subsidiary characters**

#### **3.3.1 Based on the Id**

The id works on the pleasure principle, which holds that every desire should be realized right now, regardless of the consequences. This is precisely what happens in the film Aladdin

with the character Jasmine, who is unaware of the implications. Jasmine, like everyone else, has flaws and faults. She may be excessively picky and opinionated at times, as well as quite obstinate. She can also speak without thinking at times. She is shown to have a terrible time acknowledging when she is incorrect, particularly when it comes to Aladdin, in an attempt to deflate his occasionally big ego. She can also act without thinking things through, as illustrated by her gifting bread to a youngster without paying for it. Nonetheless, she recognizes her errors in the long run and makes up for whatever problems she may create, regardless of the magnitude or context. To surpass the id stage, Jasmin must first create an ego and then a superego. This is a significant life lesson to include.

### **3.3.2 Based on the Ego**

the ego, according to Freud, was the conscious manifestation of a man, or the visible component of him, and it was always seeking to balance the demands of the fundamental, instinctive id and the moralistic superego. The id is the impulsive (and unconscious) component of our mind that responds instantly and swiftly to basic wants, needs, and desires; it is the middle child who fights between the chaotic Id and the over-controlling Superego. The ego is in charge of reality testing, balancing the desires, wants, and impulses of the id against societal standards, and when it is unable to meet the demands of the id, it has defense mechanisms such as suppression and sublimation to channel those cathexis.

Her feisty and seductive methods are a well-known aspect of Jasmine's personality. She's never hesitant to deliver a snarky quip or utilize her sex appeal to cunningly get the best of her enemies, and she shares this feature with Aladdin in that she's smart and quick-thinking, especially under duress. This would be especially useful during a time when multiple suitors (most of whom were sexist and greedy) would visit the castle in the hopes of marrying the princess. This links into Jasmine's self-defense techniques, which are

supplemented by the protective Rajah, who acts as a bodyguard for the princess on occasion, much to Jasmine's joy.

The Ego may also be impetuous, causing people to make hasty judgments. After the Genie grants Aladdin's wish to become a prince, he disguises himself as 'Prince Ali Ababwa' and pays a visit to Jasmine. After hearing 'Prince Ali' talk to the Sultan about his ambitions to "win Jasmine," she immediately dismisses him as just another pompous suitor. Ali is able to persuade Jasmine to travel on his Magic Carpet after a pretty unpleasant meeting on Jasmine's balcony. During the trip, Jasmine falls in love with Ali (it's amazing how many Disney heroes discover their true love so effortlessly), but Jasmine quickly sees through the former's disguise after seeing that Prince Ali had the same tendencies as the market boy she had met. Later, after taking the two to see some fireworks, she dupes him into exposing the truth. She is initially enraged by the deception and feels degraded, but Ali reveals that he occasionally dresses up as a commoner to "avoid the demands of palace life," to which she can empathize, softening her attitude and ultimately to forgiveness.

Jafar is again another example of the ego gone wild. Many of Disney's villains are still in the infantile stage of growth. The id engages in primitive, illogical, irrational, and fantasy-oriented primary process thinking. This type of process thinking is selfish and wishful in character, with no understanding of objective reality. Aladdin eventually defeated Jafar by imprisoning him within his own lamp (after deceiving Jafar into thinking he was an all-powerful genie, unaware of the laws and laws that come with such power), rescuing the kingdom and rescuing Jasmine. If anything appears to be too wonderful to be true, it is most likely a ruse. Always read the fine print.

### **3.3.3 Based on the Superego**

The Superego is the final personality component to emerge. The Superego strives to improve and civilize our actions. It seeks to repress any unwanted id tendencies and strives to make the ego behave on idealistic ideas rather than actual grounds. The superego can be found in the conscious, preconscious, and unconscious mind. Once peace is restored, Aladdin apologizes for his falsehood lies, but Jasmine forgives him, lamenting the fact that they can no longer be together now that the truth has been disclosed by the law. The Genie, on the other hand, consoles the couple and advises Aladdin to use his final wish to reclaim his royal status.

However, the street rat declines, maintaining his promise to the Genie by making the final wish to set him free. The Sultan chooses to repeal the restriction, proclaiming that the princess is free to marry whoever she considers worthy, believing Aladdin has demonstrated his value by saving the country despite not being a royal. With this fresh declaration, Jasmine quickly selects Aladdin, and a party takes place as the two profess their love and bid farewell to the Genie, who decides to take advantage of his freedom by traveling across the globe. Both Aladdin and the Sultan had a strong super ego in their personalities, complaining about any pleasure that was less than perfect or moral rival!

The vast majority of Disney films are based on fairy tales, and the history of fairy tales is centered on moral precepts. These fairy tales assist a young kid comprehend what it is to be human and the world around them. The fairy-tale genre allows youngsters to acquire crucial messages while also providing key ingredients for children's growth. . Freud felt that fairy stories were important for children's mental development. Fairy tales exist to teach their audiences a lesson, whether that lesson is not to trust strangers or not to walk into the woods alone, not to wander from the road, or not to eat poison apples from old ladies. Snow White (like with many other Disney Princesses, including Cinderella and Sleeping Beauty) is caught in the ego stage of development; As I believe they are all highly reflective of the civilizations

in which they were created, and they illustrate Disney's global view. However, this is not the case with the animated Disney film Aladdin.

The film begins with a Middle Eastern individual attempting to sell products using each salesman angle he can think of. To put it frankly, it appeared racist or stereotypical of someone from that place. The reason for this is that the Arab religion began in that region of the world, and many people have cultural notions that all Arabs are salesmen. To expound on this common misconception regarding Arab culture, in the film, there is a moment where the camera pans down to a guy selling cheap manure. It was a little sequence in the film, perhaps only a few seconds, but it was a cultural misunderstanding. The entire film appears to build various false notions about Middle Eastern people, such as that all Arabs are scheming, aggressive, selfish, or mystical. These themes are present in all of the characters. Children may have a distorted impression of Middle Eastern cultures as a result of these misunderstandings and prejudices.

Then there was Aladdin, who was a poor guy who was similarly stereotyped in the sense that they made light of his thieving throughout the film, despite the reality that not all impoverished people are thieves. Furthermore, I do not believe it is acceptable for Aladdin to reason that being a thief is acceptable just because he is impoverished. That, I believe, sets a negative example for a youngster and is not the ideal way for a young youngster to learn that it is OK to be a thief. Aladdin too believes he must be a stereotyped prince. He believes he needs great costly clothing and to be extravagant in order to please Jazmin, which sets yet another terrible example for young children. In addition, there is a definite socioeconomic class divide in this film. Consider the entire city of Agrabah and how it is built; the impoverished live underneath the opulent. In a nutshell, saying that the affluent are better than the poor. It also appears that the affluent oppress the poor. The privileged strive to distance themselves from the poor by refusing to socialize with them. For example, there is a scene in

which Aladdin is pursuing a man on a horse who is attempting to enter the castle walls, and they are fighting and calling one other names. This shows that the classes are actively splitting from one another.

One of the societal norms depicted in the film is the concept that the princess Jazmin must marry a prince in order to become queen of Agrabah, and if she cannot find a husband for herself, her father must find a suitor for her to marry. This has an impact on gender roles. Another thing I noticed that plays into gender roles is that many of the women in the film wear traditional Middle Eastern clothing, such as Afghans, to cover their faces, and all of the women sub characters are only seen in dancing scenes as belly dancers, while the men all have some sort of facial hair, whether it's a big beard or a thin one. This type of societal standard is also prevalent in other cultures, such as the people of India. Another social ideal established by the film was that the princess Jazmin had to be taken care of and pampered, and that in order to retain that way of life, she had to marry a prince.

This film addresses various topics related to psychology, such as how social classes are structured from affluent to poor. Also, how people caricature individuals who are different from them and who they do not comprehend, in this case, individuals from the Middle East who are Muslim. Thus, parents should take a close look at what their children are seeing to determine whether or not it is genuinely acceptable for them to be viewing.

### **3.4 Relocating the Psyches of the Movie Characters**

We examined the psychological appeal of the characters in the Disney film Aladdin using Freud's universal components of the personality: id, ego, and superego and identity formation by Lacan (mirror stage), offering psychological interpretations of a character or story and even drawing inferences about character personalities, and presenting an elementary

psychoanalytic understanding of children, and then using that knowledge to examine the effects of the work.

Studying Freud and Lacan's concepts of psychoanalysis can help to comprehend children and appreciate the consequences of some of Disney's works. Because many of Disney's characters reflect universal components of the personality: id, ego, and superego, Freud's view of the mind's organization might be beneficial in explaining their appeal. The connection between Disney and Freud is that understanding one may help you comprehend the other. Because many of Disney's characters symbolize distinct facets of the personality, Freud's understanding of the mind's formation is valuable in explaining their attraction. Early psychoanalytic understanding of children may also demonstrate how negative images and basic fantasizing influence a child's perception of the other and the self.

### **3.4.1 The Interaction of the Id, Ego, and Superego**

When discussing the id, ego, and superego, it is vital to realize that these are not three distinct entities with distinct borders. These factors are ever-changing and constantly interact to impact an individual's overall personality and conduct. With so many opposing forces, it's simple to understand how conflict between the id, ego, and superego may occur. Sigmund Freud used the term "ego strength" to describe the ego's ability to operate in the face of these opposing pressures. A person with strong ego may efficiently manage these demands, but someone with too much or too little ego might be obstinate or disruptive.

Aladdin was diagnosed with Identity Disturbance: he looks to be secure in himself, yet he frequently suffers from poor self-esteem when confronted with social and financial constraints. He frequently lies to escape rejection by Princess Jasmine, and he is extremely impulsive: he grabs food whenever he can and immediately followed the guy to The Cave of Wonders.

Jasmine, on the other hand, might be suffering from Bipolar Disorder, a manic-depressive disorder that causes patients to experience odd mood fluctuations in a cyclical manner. A bipolar individual is frequently impulsive and engages in dangerous activity, like Jasmine does when she runs away from home, steals an apple, and embarks on a joyride on a magic carpet with a stranger. These folks are also easily irritated and, when unhappy, feel hopeless. This is seen when Jasmine harasses potential suitors and frequently tears; she also has very little agency in the film; her function in the film is totally reliant on the guys around her. Her father, who acknowledges that he is pressuring her to marry not just because of the law, but also because he wants a man to "take care of her;" Jafar, who first wants to marry her for the power but later shows it's just passion for youthful flesh; and Aladdin, who spends the most of the film chasing her, even breaking into her bedroom at night and lying about his identity.

### **3.4.2 Imbalance of the Universal Components of the Personality**

The key to a healthy personality, according to Freud, is a balance of the id, ego, and superego. A healthy and well-adjusted personality occurs when the ego is able to effectively mediate between the demands of reality, the id, and the superego. An imbalance between these aspects, according to Freud, would result in a maladaptive personality. An individual with an extremely strong id, for example, may become impulsive, unmanageable, or even criminal. Such a person acts on their most primal desires without regard for whether their actions are suitable, acceptable, or authorized.

The bulk of Disney villains are sociopaths, similar as Jafar, who has the Sociopathy condition. They will be seductive and persuasive in order to attain their aims despite being antisocial, lacking any sense of moral duty or social conscience, and whose behavior frequently overlaps with illegal acts. When it comes to all of these characteristics, Jafar is

unquestionably the villain at the top of the food chain. Jafar is well fitted to carry out his heinous plots as the Royal Vizier of Agrabah. He pretends to bend and whine to the Sultan, and he has no qualms about slaughtering innocents in pursuit of the lamp within the Cave of Wonders. After learning that the titular hero is the only one who can reclaim the lamp, Jafar manipulates Aladdin in the form of the old man, all the while lying to Jasmine but telling her he had already executed him. When his real colors are revealed, Jafar transforms into the monster that we all suspected, imprisoning the Sultan and his daughter. In quest of power, take the lamp and make each desire larger than the previous. He believes he is superior to the genie, which proves to be his undoing when he becomes confined within the lamp. This psychopath will go to any length to achieve his goals; his planning and plotting are more deadly than an overtly hostile villain.

### **3.4.3 Disney Movies and psychoanalysis**

Critics have been dissecting Disney's work since its inception, but the psychoanalytic method is novel. Disney's creations are being reexamined by criticism. They are typically in awe of Disney's fastidious attention to detail, draftsmanship, inventiveness, and technological advances that differentiate his art, no matter how blasé they are.

Because children have a stronger relationship between the unconscious and the awareness, fairy tales have a larger meaning for them than for adults. The youngster has the ability to intuitively comprehend the fairy tale. While young children may wish to watch late-night television and violent movies, the majority of those with good parents will never get the opportunity. Disney movies, for example, are significantly more popular among them. Children typically obtain their earliest views of how men and women are meant to act from these movies, and as a result, he learns to identify himself dually, in terms of both "self" and "other." In this case, the "other" contributes significantly to the process of identity creation.

As it informs kids that Middle Eastern women are oppressed, dependent on males, and obliged to obey passive laws, Disney's portrayal of Aladdin robs the youngster of the most profound message of the fairy tale and tells him that he can do nothing for himself: a genie must do it for him. As a result, this isn't the first time Disney has been chastised for Aladdin. The movie was panned for promoting Orientalist clichés of the Middle East. The American-Arab Anti-Discrimination Committee saw light-skinned, Anglicized characteristics in the heroes Aladdin and Jasmine, which contrasted dramatically with the swarthy, greedy street merchants with Arabic accents and ugly facial traits. The way they have presented gender, ethnic, and cultural stereotypes in the past is perhaps the most popular critique. Disney's concoction of morals, stereotypes, and a dash of magic had a long-lasting influence on this generation of people who, as children, adored these films.

According to psychology experts at the University of Calgary, 85 percent of Disney's 34 animated pictures published before 2004 had allusions to mental illness, frequently in ways that attempted to disparage or separate apart characters. They expressed concern that it might have "implications for kid viewers in terms of potentially acquiring biased attitudes" toward those thought to have mental health difficulties. The same study team also warned that the high incidence of references to evil in Disney films might teach youngsters to "demonize persons who participate in perceived 'bad' behaviors" if they watch the films repeatedly

## **Conclusion**

To summarize, Disney's Orientalist image of Arabs is a technique for enforcing its cultural imperialism and colonial history. In this situation, Aladdin might be a valuable source of information about Arabs. However, the enjoyment and pleasure and understanding that children gain from this film are purposefully distorted, and it is loaded with numerous preconceptions and misjudgments. It is a knowledge that serves the dominant cultural

institution of Disney. This work accounts for the variety of false realities that Disney conveys to both children and adults. In essence, the portrayal of Arab women as inferior to males is problematic in the sense that it teaches children that female subjugation is "normal" This chapter attempted to demonstrate how Disney's use of technology, along with its global reputation as a maker of "innocent" entertainment, has positioned the company as a significant transmitter of gender and race stereotypes. The truth is that Disney's animated films, which are often seen as harmless, pleasant, and enjoyable, convey a plethora of false realities. Aladdin is one of Disney's popular animated pictures that restores the world's current deeply ingrained misunderstandings and distorted impressions of Arab nations in general, and Arab women in particular.

## **General Conclusion**

The Disney film "Aladdin" demonstrates how Disney adapted the tale of "Aladdin and the Wonderful Lamp" from the Arabian Nights stories by changing many important parts, such as the setting of the place, names of characters, and plots, all of which contribute to a discourse that differs from the original text. In addition to strengthening the idea of orientalism through fostering actual images and scenes to depict middle eastern women in a falsified, distorted image. In this case, the changes are due to the different media (movie vs book), but the most important is that the book's discourse and ideology have completely changed.

The Disney film Aladdin depicts a dialogue that promotes American principles such as freedom and heroism. The discourse of American ideals is built on the concept of Aladdin's character and the genie's characterization of desiring freedom and serving friends. Aladdin's heroics correspond to popular notions of the American dream, a fantasy of success that can be attained by anybody, from nobody to somebody. This illusion of American success has attracted millions of people from all over the world to come to the promised land of America. In the framework of international relations, American heroism is crucial for constructing the image that America is a hero for many of the nation's issues. The Disney business spreads this myth across the world through cultural products such as this film Aladdin.

The shifting discourse of Aladdin demonstrates that Disney has an agenda to stress the qualities to be Americanized and the aspects to be alienated. According to many researchers, the hero and other characters who support the concepts of "American values and interests" are seen as friends who are treated favorably, formed as a really wonderful guy with balanced personality who help everyone and have a fantastic American accent. Opponents on the other hand are portrayed as "the other," with a thick broken English accent, who are stupid, silly, evil, and savage, wicked and dangerous that are consequently viewed as the enemy and evil men to be conquered, crushed, and punished by Americanized heroes.

Women mainly, are built in accordance with the notions of the “us” and “they” discourse, but it is important to highlight that the women characters are constructed by patriarchal men. The adaptation from the tales into film also prove that the Disney’s adaptation is ideological process since Disney has succeeded in eliminating the Islamic themes and morals that present in Aladdin's stories in Arabian Nights. It entirely eliminated Islamic languages, messages, and values and replaced them with ‘American ideals’ such as freedom and the Hollywood fictional formula “happily ever after,” whatever the situation may be. Arab women, in fact, are not oppressed. Of course, some may face harassment as a result of familial problems or living in an abusive environment, but this is common for others from many cultures and religions across the world, which means Oppression is not limited to the Middle East only. Furthermore, Arab women do not require men to save them. For some reason, movies and television perpetuate the notion that men and their privilege will lift them out of their misery.

Arabs in general are never able to perceive themselves in stories that truly depict them. From what we've observed, there has never been a sufficient amount of accurately depicted characters and for that reason, we can conclude that the Disney movie is way more racist than the original tale, the movie director Guy Ritchie was very good at making the connection between the normal daily life of Arabs and the barbaric, uncivilized attitudes to make it seem natural, in order to promote a falsified image of the Arabs to the world under the pretext of “entertainment”.

The stereotyped image of the Arab characters in American cinema has prompted critical and extensive study, demonstrating that the biased representation of Arab culture and the Islamic faith is no longer seen as unproblematic as it once was. This is strongly related to a number of reasons, including the role that the 9/11 terrorist attacks, as well as the Gulf War

and the Palestinian-Israeli conflict and so on, have played in inspiring professionals from the media industry in the United States to approach Arab-Islamic culture with a biased mind, with the goal of gaining an insight of its main tenants and principles. These might be some of the reasons behind the shift in how Arabs are portrayed in modern Hollywood films.

Finally, this study established two major findings in terms of the distorted depictions of Middle Eastern women in Hollywood, namely Disney. First, this paper confirms that the movie is a more racist product than the original tale, due to political and cultural factors, as well as the incorporation of the movie director's ideologies and biases, plus its use of audio visual scenes that might affect the audience twice the effect of the book. Second, being one of the primary American broadcast industries, Hollywood plays a big role in spreading and exporting misleading preconceptions about other ethnicities, mostly Middle Eastern/Arab abroad. Indeed, the dominance of the American film industry over worldwide markets indicates Hollywood's strong position as an industry participant. However, the exact consequences that show Hollywood's spread of the misconception on Arab women cannot be covered; however, mistreatment of Muslim and Arab women in some foreign countries provides a hint as to how Hollywood is popular and how it affects the public to abuse and mistreat them abroad. That's why it is important for the readers and the audience of Hollywood films to be well informed and critical in consuming a narration of popular text or a movie .

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