ORIENTALISM STEREOTYPES AS REFLECTED IN

THE DISNEY'S MOVIE *ALADDIN*

A FINAL PROJECT

Presented as Partial Fulfillment of the Requirements

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in English Literature

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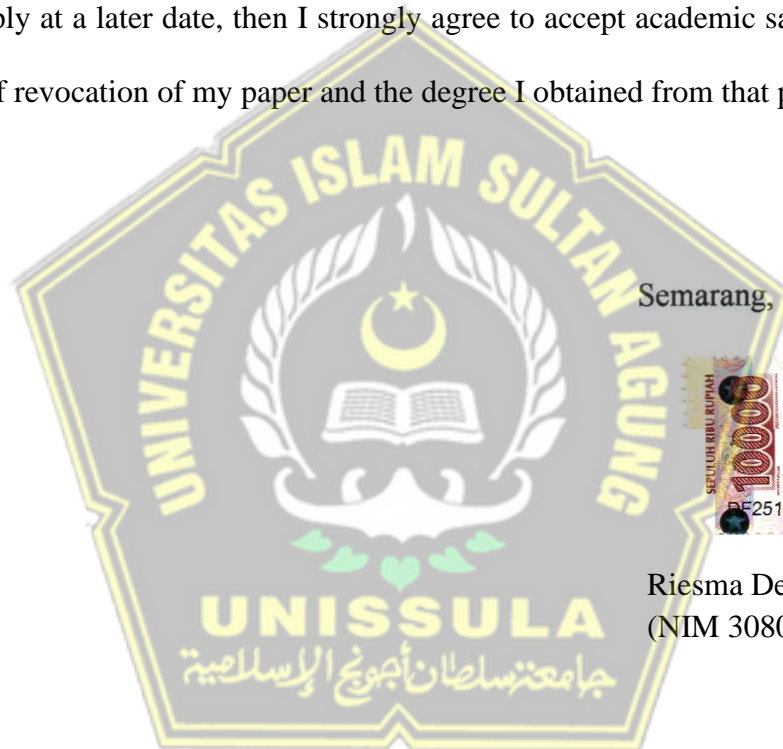
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MOTTO AND DEDICATION

Motto:

"In life, even if you think that you can't do it, keep trying and fighting until the end. Because in life, many things must be started first to see, get and feel the end result. Don't be afraid before you try and get started."

(Riesma Devi Ofianti 2021)

(Motto inspired by k-drama that I have ever watched, novel I have ever read and the experience that has been experienced by most of humans in this world including me as the writer)

Dedication:

This Final Project I dedicated to my beloved parents.
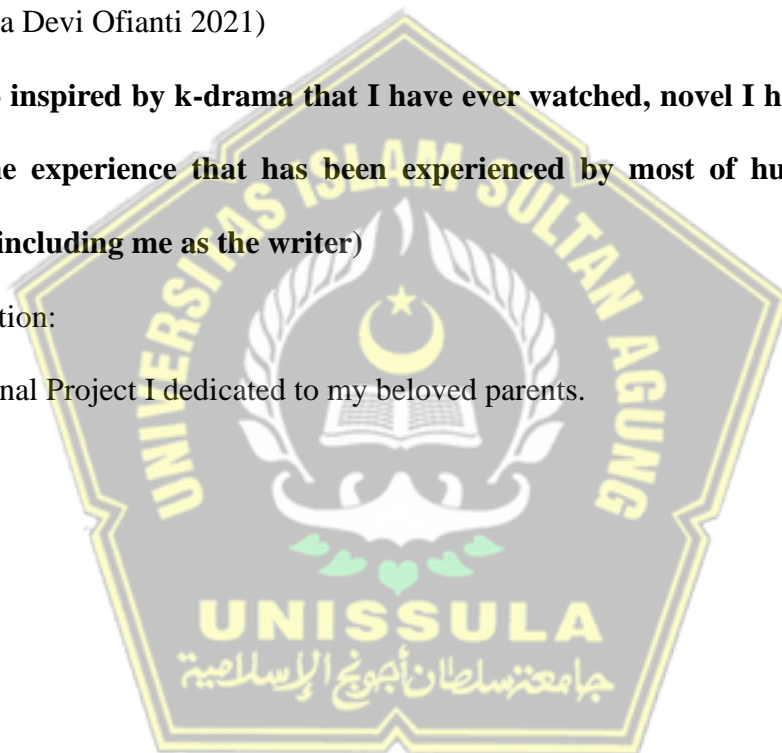
ABSTRACT

Ofianti, Riesma Devi. 30801500228. Stereotypes Orientalism as Reflected in the

Disney's Movie *Aladdin.* Advisor: Riana Permatasari, M.A., M.Pd.

This study analyzes the stereotypical process of orientalism depicted in Disney's film Aladdin. The purpose of this study is to analyze how the stereotype theory is presented in the film. This research method is descriptive qualitative. The data used in the thesis is in the form of words, clauses, sentences, dialogues, monologues, not in the form of numbers or statistics. After researching and analyzing Aladdin's film, it is found that the stereotype of orientalism has been reflected by the characters in the film, then Aladdin as the main character in the film shows his success in breaking the stereotype of orientalism that eastern society is not always what is defined in the theory of orientalism. Some of the stereotypical characteristics of orientalism that have been identified are oppression of the orientals, giving nicknames and characters to the orientals and making assumptions about the orientals which are not necessarily true.
Keyword: Orientalism Stereotypes, Aladdin
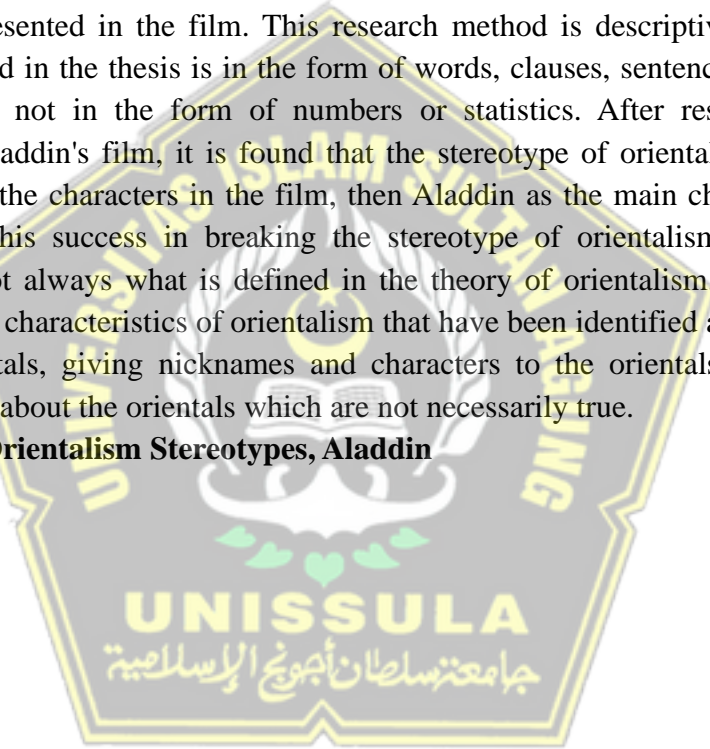
INTISARI

Ofianti, Riesma Devi. 30801500228. Stereotip orientalisme sebagaimana tercermin dalam film Disney *Aladdin.* Pembimbing: Riana Permatasari, M.A., M.Pd.

Skripsi ini menganalisis proses stereotip orientalisme yang digambarkan di dalam film *Aladdin* oleh Disney. Tujuan penelitian ini untuk menganalisa bagaimana teori stereotip itu dipresentasikan di dalam film. Metode penelitian ini merupakan deskriptif kualitatif. Data-data yang digunakan dalam skripsi berbentuk kata, klausa, kalimat, dialog, monolog, bukan dalam bentuk angka ataupun statistik. Setelah meneliti dan menganalisa film Aladdin ini ditemukan stereotip orientalisme yang telah tercermin oleh karakter-karakter di dalam film, kemudian Aladdin sebagai pemeran utama dalam film menunjukan keberhasilannya dalam mematahkan stereotip orientalisme bahwa masyarakat timur tidak selalu seperti apa yang didefinisikan dalam teori orientalisme. Beberapa ciri stereotip orientaslime yang telah teridentifikasi yaitu penindasan pada kaum oriental, pemberian julukan dan karakter pada kaum oriental dan membuat anggapan tentang kaum oriental yang belum tentu benar.

Kata kunci: Stereotip Orientalisme, Aladdin

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1. My parents, who always give me spirit and always pray for me even though I always let them down. Thank you for always support and give me attention. Sorry that I am neither perfect, sorry for everything I do, although you didn't say it outright that you were disappointed and hurt because of me, but from the bottom of my heart, I want to say my deepest apologies. I am not good daughter for both of you, but please stay healthy to me, so that I can repay all of your endless love and support. Which may not actually be paid for and replaced with anything in this whole world. I am more than grateful because I have parents like you.

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CHAPTER I

INTRODUCTION

This chapter one consists of an introduction which consists of the background of the study, the limitation of the study, the problem formulation, the objective of the study, the significance of the study, and the organization of the study.

A.   Background of the Study

Nowadays, societies are categorized as western and eastern. According to Said, the West sees Eastern societies as static and undeveloped (Said 85). Furthermore, it is called orientalism explaining how Western societies view Asians and Eastern as regressive citizens. Orientalism with it is scientific style looks for points of weakness in the East to be used as a reference for differences between the East and the West, then take what is useful from the East to develop the Western world. Scientifically it refers to the regulation and humiliation of the East as primitive, not civilized, and must follow a civilized West so as not to be considered strange. They assume that oriental society did not develop because it is considered strange. This leads to a European and American point of view in describing Asians and Middle Easterners as strange, regressive, mysterious and mystical.

According to Said's analysis, Orientalism dates from the period of European colonization of the Arab World. Orientalism provides a rationalization for European colonization (86). Orientalism can be discussed as a legal institution for approval with the East, by making agreements about it, teaching it, making it a place of settlement, and administering it. In short, orientalism is a western-style to dominate, reorganize, and rule the east.

Said also explains about the general understanding of the eastern including the Middle East has improved better in Europe compared to the United States. In the US, the hardening of attitude, the tightening of the grip of demeaning generalization and triumphalist cliché, the dominance of crude power allied with simplistic contempt for dissenters and others have found a fitting correlative in the looting, pillaging, and destruction of Iraq's libraries and museums (871). Orientalism with that East with all it is contents, if not patent to the West, then it needs a corrective study by the West. The East is seen as being in a container in the form of classroom, criminal court, prisons, and illustrated manuals. It that Orientalism is knowledge of the Eastern world which place everything about Eastern. It means that everything related to orientalism will point to the eastern world.

From the statement, it can be seen that eastern people are very bad. They have to be passive and are under the greatness of the westerners. Western people think that the eastern people are not better than their people in any field. Furthermore, if the east follows the west they will be the good nation and they do not look too bad. In short, orientalism stereotype bring the negative impact for

eastern, such as, it limits eastern's capacity to develop their personal abilities, restrict them to from expressing their culture in the worldview for fear of being looked down on.

The issues of orientalism can be found in literary works such as movies, novels, and so on. One of the movies that portrayed orientalism stereotypes is Aladdin. The movie explores the orientalism stereotype in the east.

Aladdin movie is a great example of orientalism stereotypes issue because the movie shows stereotypes of orientalism about Arabian as the east world. Aladdin tells a story at the first with Agrabah city as a mystery. Jasmine is a princess who wants to escape from the oppressive degrading culture of women. Agrabah citizens are described as cruel sword holders and women as sexy belly dancers and Jafar who sly and greedy.

However, Aladdin and Princess Jasmine here are precisely contrast representations of easterners it is shown that Aladdin is a culturally intelligent, romantic, agile also person who has a different vision from the inhabitants of Agrabah people who are described as conservative and merciless. The portrayal of the characters in this movie also shows that Agrabah people and Jafar look bad and have foreign accents while Aladdin and Jasmine look good and smart westerners.

In the movie entitled Aladdin, it is provided some orientalism stereotypes of the Arab world. That is why the researcher is interested in analyzing this movie with the title; **ORIENTALISM STEREOTYPES AS REFLECTED IN THE DISNEY'S MOVIE *ALADDIN***

B. **Limitation of the Study**

Based on the background of the study above, this study's limitation is concerning orientalism stereotype as reflected in Disney movie's *Aladdin.* This study wants to limit the problem here only on the analysis of orientalism depicted in the movie and how the main character shows the opposite representation of the stereotype.

C. **Problem Formulation**

There are two problems in this study, as follows;

1. How is the orientalism stereotype reflected in the *Aladdin* movie?

2. How does the main character show the opposite representation of orientalism stereotype in *Aladdin* movie?

3. **Objective of the Study**

The objectives of this study are;

1. To describe orientalism stereotype reflected in the Aladdin movie.

2. To describe the main character shows the opposite representation of orientalism stereotype in the Aladdin movie.

3. **Significance of the Study**

The study will give a deep explanation of the orientalism stereotype. This study is expected to give the students, especially those who study literature, more knowledge of understanding and appreciating literary works, mainly those which are about the stereotypes. By reading this research, hopefully, the students can think about stereotypes, especially orientalism stereotypes. It is expected that the

readers will understand stereotypes and be encouraged to do deeper literary research on orientalism stereotypes.

D.   Organization of the Study

To make this study easier to read, this final project is represented in three chapters. The first chapter is the introduction. This chapter consists of the background of the study, limitation of the study, problem formulation, objective of the study, the significance of the study, and organization of the study. The second chapter is a review of related literature. It consists of theories related to the study and synopsis. The third chapter presents the research method. It consists of types of research, data collecting method, and analyzing the data. Chapter 4 presents the finding and discussion. The last, chapter 5 includes the conclusion and suggestion.
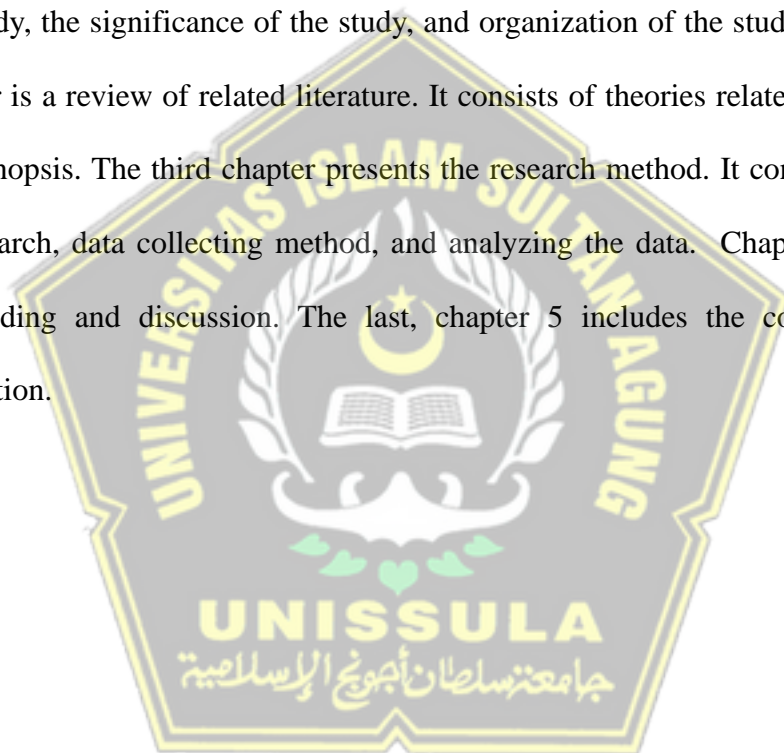
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter two consists of synopsis and review of related literature. The review of related literature consists of two parts which are orientalism and stereotypes for middle eastern.

A. Synopsis

The movie tells about a poor young man named Aladdin who spends his time stealing the food in the market of Agrabah city. One day, Aladdin meets Princess Jasmine, the daughter of the Sultan of the country. Aladdin never meets Jasmine before because Jasmine never leaves the palace. At that time, Jasmine ran away from the palace because she was ordered to marry by force of her father, who is a sultan and previously Jasmine always refuses proposals from the princes who come and it makes her father worry that Jasmine will not immediately marry. Then her father will immediately arrange a marriage with a prince of her father's choice. Meanwhile, she does not want to marry without being in love.

At the market when Jasmine sees a hungry boy, she takes an apple and gives it to the hungry boy. Because she never leaves the palace before, she doesn't know about life outside the palace. It means we need money to buy anything. But she does not have money and can not pay then she accuses of being a thief, the merchant selling the apple immediately tries to punish her for taking the apple. Aladdin, who sees the incident not far from that place comes to save her, he acts like Jasmine is his young crazy sister and needs special treatment. Everyone in the

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market screams and several people come with swords that are thought to be warriors from the palace and want to punish anyone whom they thought would commit a crime. Aladdin grabs jasmine's hand and ran together looking for a safe place. Unluckily, they were caught and taken to the palace.

On the other hand, Jafar, the Sultan's magician and also the palace advisor wants a magic lamp to become a sultan. He asks his magic ball to see who can enter the magic cave to take the magic lamp, and the magic ball shows that person is Aladdin. Unexpectedly, the warriors who catch Aladdin and Jasmine are Jafar's orders, instead of just catching Aladdin they also find Jasmine with Aladdin, and make an excuse to catch Aladdin for kidnapping Jasmine. Then he imprisons Aladdin. In the prison, Jafar in disguise as an old man to incite Aladdin, so that Aladdin want to go to the magic cave and take the magic lamp for him. Jafar instigates if Aladdin can find the magic lamp he will become a rich man and be able to marry Jasmine who is a princess. Due to Jafar's influence, finally, Aladdin wants to enter the magic cave and looking for a magic lamp. Then Jafar, who in disguise, shows the way out of the prison to the magic cave.

While in the cave, with his cleverness, Aladdin gets a magic lamp. And when he meets Jafar who is in disguise, Jafar even wants to trick Aladdin by confining Aladdin in a cave, immediately when Jafar gets the magic lamp, he changes to his original form, throws Aladdin away, and only reaches for the magic lamp. Fortunately, Abu, Aladdin's monkey can grab it also from Jafar without being caught by Jafar. Jafar, who doesn't know that Abu's taken the lamp, thinks the lamp is missing and thinks Aladdin is dead. However, because he still wants to become a sultan, Lago, Jafar's bird, suggests Jafar marry Princess Jasmine so that he can automatically become the next sultan. He also talks about Aladdin's dies to Jasmine which makes Jasmine sad because Jasmine already put feelings for Aladdin. Jafar then talks to the Sultan about his plans to marry Jasmine, but the

Sultan refuses because Jafar's only a palace advisor. Then he tries to influence the sultan to comply with his request by hypnotizing the sultan using a magic wand so he can marry Jasmine. Meanwhile, Aladdin, who thought to die coops up, with his genius able to come out and survive by bringing a magic lamp and magic carpet with Abu. When Aladdin takes out the Jinn in the lamp he gets three wishes, with an agreement that to use his last request to free Jin from his confinement in the magic lamp.

The first wish, he wants to be a prince and marry Jasmine because in the era, Princess only marries a Prince. Then Genie, Jinn's name, makes Aladdin as Prince Ali Ababwa. When he becomes prince Ali Ababwa he immediately meets the Sultan to propose to Jasmine, but Jasmine, who already loves Aladdin and doesn't know that it is Aladdin, refuses him. On the other hand, Jafar, who doesn't even know Aladdin, doesn't like Prince Ali Ababwa's presence, because the Sultan likes Prince Ali and it shows that he will fail to marry Jasmine, he supports Jasmine to reject Prince Ali's proposal. After that, in the evening, Aladdin, who still in disguise as Prince Ali, comes to Jasmine on the balcony of Jasmine's room to invite Jasmine to come with him ride the magic carpet as an apology for being presumptuous to propose to her, Jasmine refuses initially, but Aladdin was convinced and persuades her until she wants. On the same night after flying with the magic carpet, Jasmine asks Aladdin, who in disguise about who he is and asks if he is the same person that Jasmine meets at the market, but Aladdin lies and hidden his true identity because the conversation at that night Jasmine melts and accepts the proposal. Jafar who knows it is angry and tries to kill Aladdin by

drowning him in the sea because Aladdin is unconscious and drowning, he accidentally rubs his hand without realizing it into the magic lamp that he holds, Genie comes out to save Aladdin and makes it the second Aladdin wish.

After Jafar throwing Aladdin into the sea, Jafar returns to the palace and hypnotizes the sultan to marry Jasmine. Suddenly Aladdin in disguise appears and makes Jafar shocks, Aladdin tells the sultan that Jafar tries to kill him but because the sultan is hypnotizing by Jafar, the sultan does not believe Aladdin, Aladdin who knows Jafar has hypnotized the sultan with his magic wand takes the stick from Jafar and broke it instantly. The magic is lost and the sultan aware. At the same time, the Sultan immediately orders his warriors to tie up Jafar and imprison him in the basement but with his magical powers Jafar manages to disappear, but when Jafar disappears he sees a magic lamp in Aladdin's pocket and Jafar realized that Prince Ali is Aladdin. The Sultan thanks Aladdin and wants to immediately marry the two of them so that Aladdin will become sultan. Aladdin gasps then deep down he is afraid of losing Jasmine if the truth is revealed, he needs Jin with him. Genie then tells Aladdin that he is not honest with himself, Jasmine, the sultan, and other people. Not until the last wish, Lago, and Jafar then secretly steals the lamp from Aladdin and becomes Genie's new master and disassemble Aladdin's true identity.

Genie must obey Jafar's request. First, Jafar wants to be a sultan. Second, Jafar wants to get a magic power as the strongest wizard in the world. He traps the guards and Jasmine's tiger. He exposes Aladdin's true identity to Jasmine, Jafar exiles Aladdin and Abu to the frozen ground. Then Jafar threatens to kill

Jasmine's father except she agrees to marry him and makes her become his servant. After the magic carpet saves Aladdin and Abu, they fly to the palace. Aladdin and Abu return and save Jasmine, the sultan, and the palace's people from Jafar. When Jasmine tries to steal the magic lamp, Jafar knows and makes Jasmine trap inside a sand toy. Aladdin stops by mocking Jafar for being second only to Genie in terms of power, thus tricking him into using his last wish to become the most powerful creature in the universe.

Because Aladdin has the ingenuity and Jafar is greedy. Jafar becomes a jin and trapped in the magic lamp without a master. Yes, it because Jafar wants to be the one who has a powerful and asks Gennie he wants to be stronger than Gennie. Then Genie throws the Jafar lamp into the cave of wonders. After that, when Aladdin being Gennie's master back and have the last wish, Gennie thinks that Aladdin wants to be a Prince again. However Aladdin keeps his promise to use his last wishes to free Genie from the lamp, he is also willing if he cannot marry Jasmine because he realizes he and Jasmine are different. Finally, Sultan has seen kindness and sincerity in Aladdin also realize Aladdin and Jasmine's true love, the Sultan changes the law and the rule about a princess can only marry a prince, he allows Jasmine to marry whom she chooses. While Aladdin and Jasmine start their new happy life together and Genie chooses to leave Agrabah to explore the world.

E.   Related Literature

In this part, the study explains related literature. Related literature includes two parts; Orientalism and stereotypes for middle eastern.

B. 1 Orientalism

This part explains orientalism stereotype because orientalism stereotypes in this era exist and still a terrible scourge for a middle eastern. Said defines that the word "orientalism" is a noun form of the adjective "oriental" which means something related to eastern countries, but in the context of Said "orientalism" simply does not mean something related to the eastern countries, it means the misrepresentation of the people and the culture of the Eastern countries Like Middle East, Asia, and North Africa. Said used the word "Orientalism" to refer to the West's perception and depiction of Middle Eastern, Asian, and North African societies. Edward Said defines "Orientalism" as follows:

> "Anyone who teaches, writes about or researches the Orient and this applies whether the person is an anthropologist, sociologist, historian, or philologist either in its specific or its general aspects, is an Orientalist, and what he or she does is Orientalism." (Said 85).

According to Said define orientalism, A western style for dominating, restructuring, and having authority over the Orientalist (Said 3). In dealing with a terrible scourge about stereotypes, Said also argues that the orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the west (Said 5).

Orientalism is formed and is always associated with power because they are made by a group of people who have the power to decide how others are represented, so they are seen as bad, weak, and lowly so they have should be

obeyed and must systematic discipline with western culture. According Said confirm and uses Foucault's ideas about how orientalism is working on discourse:

> My contention is that without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage-and even produce the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively (Said 3).

Said states that western create knowledge about the orientalist, start from politically, sociologically, militarily, ideologically, scientifically, and then imaginatively. The western likes monopolizing the orientalist. Orientalism with it is scientific style looks for points of weakness. They assume that oriental society did not develop because it is considered strange, regressive, mysterious, and mystical. Because Orientalists are considered incompetent, Westerns always consider subordinates and make them patent.

Because of this stereotype from the late 1800s to the mid-twentieth century, the state emphasized the otherness of Asians by condemning interracial relationships. Marriage between Asians and white people was prohibited, and white people who married noncitizen Asian people could lose their citizenship (Koshy 1). Frightened by the difference between Asian immigrants, many white Americans wanted to protect their own culture and white race. For this purpose, Asian immigrants had to remain aliens who could not become real Americans (Koshy 10). This led to a separate bad doctrine and a bad stereotype which is created to form ideas that Asians or eastern societies were bad for living side by

side with Europeans or western societies and should not be united because according to it will be bad for European society.

Likewise, there is a close relationship between Orientalism and popular culture. Orientalism determines what kinds of roles Asian characters can or will play, and once those roles are established, it will be very difficult to go against the mainstream and then create new representations of Asian people.

There are works of fiction written by Westerners that represent Eastern culture (Orient); the west is the party who holds power over it, this is in line with what Said (40) believes that the westerns, in Orientalism's manner, is the source of knowledge about the Orient due to the fact that they create the Orient, the Oriental and their world. In case of way, western writers were able to construct, manipulate, and control representations and descriptions of easterners, albeit in a misleading way.

According to Said (877) Reflection, debate, rational argument, moral principle based on a secular notion that human beings must create their history have been replaced by abstract ideas that celebrate American or Western exceptionalism, denigrate the relevance of context, and regard other cultures with derisive contempt. This made the oriental community the butt of European society that oriental people were no better than European people and considered their culture above all else so that the oriental people did not deserve to create their history because in the view of European society, Orientalism was not independent and inconsistent.

The knowledge about the Orient, according to Moosavinia (2011) is handled by the Westerners to construct a power operation between the Orient and the Occident. The West, through the representation of their literature, speaks for the Orient by negating the Orient's voice (Gardner, 1) and constructing knowledge about the Orients.

Therefore as much as the West itself, the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West. The two Geographical entities thus support and to an extent reflect each other (Said 12). Having said that, one must go on to state a number of reasonable qualifications. In the first place, it would be wrong to conclude that the Orient was essentially an idea or a creation with no corresponding reality. The second qualification is that ideas, cultures, and histories cannot seriously be understood or studied without their force, or more precisely their configurations of power, also being studied (Said 13). The third qualification, one ought never to assume that the structure of Orientalism is nothing more a structure of lies or of myths which were the truth about them to be told, would simply blow away (Said 14).

Orientalism is not the broad European fantasy of the Orient but a created body of theory and practice in which, for many rations, there has been a substantial investment of material. The continued investment makes Orientalism, as a system of knowledge about the East, an accepted grid to sift through the Orient to Western consciousness, just as the same investment multiplies, making

for a truly productive statement that breeds from orientalism into the general culture.

In a quite constant way, Orientalism depends for its strategy on this flexible positional superiority, which puts the Westerner in a whole series of possible relationships with the Orient without ever losing him the relative upper hand (Said 15). The examination of Oriental matters is based more or less exclusively on the Western consciousness itself which has the sovereignty of its unparalleled centrality. Then an Oriental world emerged, first according to the general idea of who or what Oriental was in their view, but then about the oriental according to rules governed not only by empirical reality but by desire, regression, investment, and projection.

Orientalism is also the general group of ideas overriding the mass of material-about which who could deny that they were shot through with doctrines of European superiority, various kinds of racism, imperialism, and the like, dogmatic views of "the Oriental" as a kind of ideal and unchanging abstraction (Said 16).

In short, Orientalism is the view of western society on eastern or oriental society which is considered strange, underdeveloped, not developed, and has no rules or is ugly. This makes western society have to dominate eastern society as it should be because their culture is considered inappropriate, not worthy of having its own history and culture above all else. According to western, the civilization possessed by western nations is the best thing and eastern are required to have it. So that the study of Orientalism is about how there is a transformation from

western to eastern nations. Again, the perspective of the eastern nation is the only subjectivity carried out by western nations. Such as the assumption that the eastern nation needs to carry out an adaptation process so that the eastern nation does not seem too timid in living life.

B.2 Stereotype for Middle Eastern

In this section, the concept of stereotypes is defined as generalizations to certain social groups against certain uncertain social groups. A different proffered explanation for individuals acquiring stereotypes is that they arise from individuals generating images of groups out of their own experience (Blum 254). groups and individuals, and arguably enable us to assess forms and levels of injustice in societies, even though some might use such information in an attempt to support unwarranted and demeaning characterizations of the groups in question (Blum 258). Stereotype threat describes the situation in which there is a negative stereotype about a person, group, and he or she is concerned about being judged or treated negatively based on this stereotype. When the above men are required to perform in the negatively stereotyped domain (Spencer, Logel, Davies 416). In society, the term stereotype has many and varied types, one of which is the stereotype about Orientalism, namely about the Middle Eastern, because Orientalism is another reason for the emergence of these negative effect stereotypes.

B.2.2. Stereotype for Middle Eastern in West Society

The Western representation about Arabs meaning middle easterners is not a recent fabrication, but has been operating and rooted in Western

conceptualization since the first contact with Arabs. Like what was stated by Said (1978) that Western authors often focus on the presentation of the East in degrading and humiliating actions that represent the East as uncivilized that need to be helped and to be enlightened by the West. This may be a reference so that western people or maybe from around the world create bad stereotypes about the middle eastern. For example, any representation that portrays Arabs as terrorists is likely to influence, impart, and relate these stereotypes, ultimately leading to automation. This activation can influence the attitudes, perceptions, perceptions, and expectations of Arabs as aggressive and violent. Apart from the cognitive effects, these learning episodes can also influence Arabs and ultimately affect the person's behavior script. For example, being exposed to a stimulus to which Arabs are accessed as enemies and aggressive can increase the likelihood of neutral or aggressive interaction with Arabs, thereby affecting their course of interactions.

Regarding the psychic functioning of stereotypes, once they are in place, culturally generated stereotypes are no different from individually generated ones; for a cultural image or generalization to be a stereotype is for it to operate in a certain manner psychologically within individual minds (Blum 255), bringing a group to the target of vices and hence evils that are justified or presented can be very damaging beliefs about the group itself. Revealing how repeated depictions can increase the influence of attitudes, perceptions, and imagination as well as anger and aggressive actions on a

group being depicted. In short, the repetition of the depiction of a certain group in which the Middle Eastern is a group that has strange, violent, bad, incompetent, not progressive characteristics systematically "regulate" and continuously can influence one's mind that members of the group are threats, bad or bad, useless. This automatic use of knowledge structures can influence people's perceptions and aggressive attitudes, for example, Arab society is a group of people who love violence and commit terrorism, the emotions associated with this are for example, anger and fear that arise in that person or group to another person or group of then another trigger behavior, for example, aggressive action towards members of this group.

As it is known or claimed that most of the people of the Middle East, especially Arabs, are predominantly Muslim. Westerners use fiction and non-fiction or travel literature and history in previous confrontations with Middle Eastern societies, especially Arabs and Muslims, to generate an opinion. The terms ascribed to the Middle Eastern people, although they have changed over time, not surprisingly, they meet in contempt for the west. For example, in the past, Middle Eastern and Muslim people were mostly known in the West as erotic, primitive, stupid, ugly, slave traders, and among many other derogatory terms. "Real Arabs" as he has known them: his family, friends and colleagues, and people he has met and experienced throughout his life. Another part, "The Stereotype's Entry," deals with how stereotypical Arab images entered American popular culture. Here he argues that American image-makers did not invent the negative

Arab stereotype, but rather "inherited and embellished Europe's pre-existing Arab caricatures." He elaborates, without giving specific examples, that these inherited tales were inhabited with "cheating vendors and exotic concubines held hostage in slave markets." He concludes that the American public's acceptance of those images as valid tremendously influenced American culture in its relationship with the "Oriental" Arab (Shaneen 139-140),

Old stereotypes and prejudices thrive and new ones have arisen, exemplified by the new popularity of the term "ragheads" in reference to Arabs and Muslims (Saleem 84). Likewise, in connection with the distortion of facts and the creation of stereotypical images of Eastern culture, the clothing is worn by Arabs does not escape the object of Western contempt. Hence, turbans, scarves, and headscarves are interpreted as being the level of masks worn by terrorists so that they are not recognized. In this way, Islamic headscarves and headscarves are stripped of the original symbolism in their sacred religion and culture. Hidden behind a veil, Muslim women are thus equated with undercover terrorists and criminals. Some people claim that wearing the headscarf has nothing to do with religious principles or rules, but it is just a pretend method of covering their "ugly face". On the other hand, Muslim who has a beard, here are categorized as Muslims only, not other people who are not from Middle Eastern society. Usually, Muslims are thus equated with ancient prehistoric people and barbarians who tend to commit irrational and conservative acts.

Both male and female, raise doubts as to why he looks so "exotic" in Islamic clothing. Along with fake images ascribed to Arab clothing, that is, identity deception by saying the symbol, the turban of Arabs or any cloth covering their heads is the target of humiliation in Western media.

Arab women in these stereotypes are humiliated, demonized, and eroticized, often portrayed as shallow belly dancers. The Arab female follows the Arab male with chadors, hijabs, (or) belly dancers' see-through pantaloons, veils, and jewels for their navels. (Shaheen 140). In art, of course, the Middle Eastern nations have it and this is also not free from the modification process which creates a multi-dimensional goal. Western people allocate the art of dance from the Middle East by calling it belly dancer because when dancing shows its belly with a sexy appearance. Its sole purpose is to ridicule or to eliminate, and make it worthless in comparison to Western culture.

When it comes to Arab characters in movies, Hollywood has only one kind: Bad Arabs (Shaneen 139). The vicious cycle of negative stereotypes about Arabs from over a century ago still continues, and Hollywood movies have been a major factor in their formation and dissemination. Within these movies, many images are available to all individuals who view them. However, the meanings that these images may hold or be attributed to, may play a vital role in the formation of stereotypes. (Elayan, 7). Even though these roles may be in fictitious stories for movies or TV shows, the public may become conditioned to seeing certain groups in

these consistent roles and believe that these are the only jobs this group holds and that the characteristics they portray are seen in all people of their ethnic group (Eleyan 13). This is supported by the existence of films that we know are always developing from time to time we always come across films about Middle Eastern nations. Of these films, some of us might just watch it without knowing the truth. Then the film feeds us with the stereotypes that have been portrayed in the film and thinks all Middle Eastern people are like that.

The media has played an active role in forming and disseminating negative stereotypes about Arabs for over a century. This contributes to supporting Western public policies harming Arabs and Muslims (Saleem 85). For more than a century, the film has dramatized the creation of myth and history. Since the cameras started playing, middle easterners or unkempt Arabs have emerged as uncivil and evil characters. The other is cultured, someone who looks and acts differently from a Middle-eastern person, that is, from a good white Western protagonist, a person with a difference in race, class, sex, or national origin.

In summary, stereotypes can be found among groups based on differences in race, ethnicity, and so on, and within the same group in the stereotype, there is a majority-minority. Stereotypes are an effective way to find out what is around us because they have a fairly cognitive function. These stereotypes in Middle Eastern societies in some ways have a negative impact on Middle Eastern societies.

Stereotypes about them make Middle Eastern society underestimated by the world, especially western society.

CHAPTER III

RESEARCH METHOD

This chapter three consists of research method. The research method consists of three subchapters. They are types of research, data organizing, and analyzing the data.

A. Types of Research

This research uses the qualitative method. This study involves interpreting no numerical data and reported by describing and delivering all in sentences based on data collection in the movie. Qualitative research data is usually text data, narratives, and stories told by people about their experiences recorded digitally, on tape, on the movie or in photographs, or notes taken by the researcher. These data are then examined descriptively to notice similarities and differences in the data, categories, patterns, and themes that are then described and sometimes interpreted to provide a rich description of the experiences-lived (Magilvy 123).

F. Data Organizing

B. 1 Data Collecting Method

In collecting the data, some steps were taken as follows:

B.1.1. Watching the Movie

First of all, because the object of the study was a movie, the first step in analyzing the data was watching the movie in order to find the data to be identified in the next step. Watching the movie was a must repeatedly more than one time to understand the whole content of the movie.

B.1.2.   Reading the Movie Script

After watching the movie several times, the next step was reading the movie script to collect the data. The data were collected from the movie script.

B.1.3.   Identifying the Data

The next step was identifying the data to find parts of the movie which are going to be analyzed. The data which were identified can be found in the form of sentences, narrations, dialogues, and prologues that related to the topic of this study in the Aladdin movie. Then, to get all of the forms of the data, it is needed to identify the data by underlining important parts and highlighting some parts of the object.

B.1.4.   Classifying the Data

Classifying the data was grouping the data based on the problem formulation. After identifying the data, the researcher classified the data by listing the data on the table. The table was called the appendix. The appendix consisted of some columns such as data, the form of the data, minutes, references and comments. The function was to answer the problem formulation.

B.1.5.   Reducing the Data

The last step was reducing the data. It means the data that did not correlate with the study were not used for analysis.

B.2   Types of the Data

There were two types of data in this study, as follows;

1. Primary data, which are taken from the Aladdin movie script. The data were the form of sentences, narrations, dialogues, and prologues of the movie.

2.   Secondary data were taken from other sources such as books, journals, articles and websites that related to the study.

3.   Analyzing the Data

Analyzing the data is the last step of this research. After collecting the data, then the data were analyzed using the theory of orientalism. The complete analysis were reported in chapter IV.
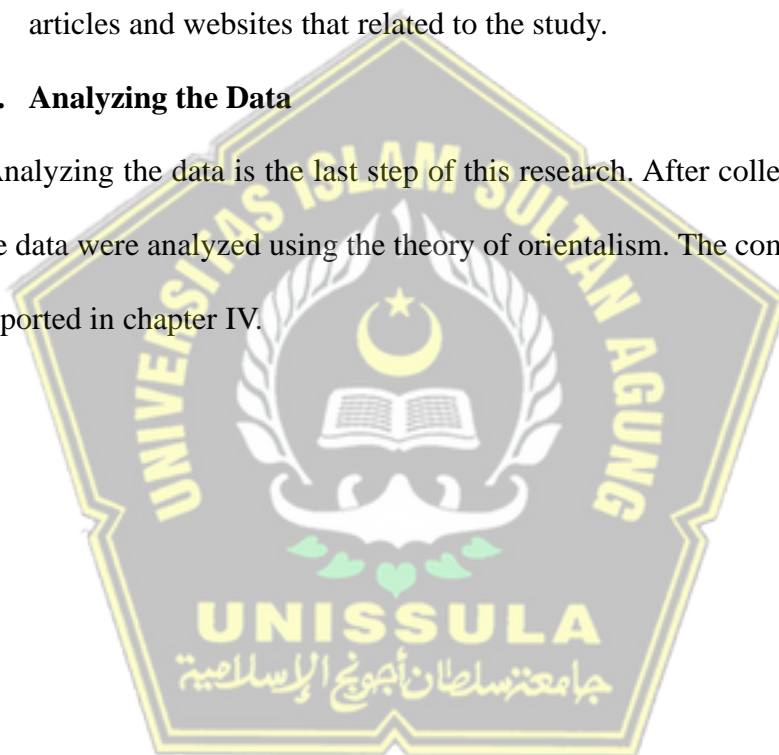
CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the data analysis to answer and solve the problem formulations stated in the introduction. The problem formulations are analyzed into two sub chapters, those are orientalism stereotype in *Aladdin* movie and the opposite representation of orientalism stereotype in *Aladdin* movie.

A. Orientalism Stereotype in *Aladdin* Movie

This sub chapter contains the analysis to answer the first problem formulation; how is the orientalism stereotype reflected in the *Aladdin* movie? After watching the movie, analyzing and identifying, this study finds there are four points of stereotype that experienced by the people of the east, those are; strange/mystic, barbarous/cruel, impose, cunning.

A.1 Strange/Mystic

The first experienced by eastern is that they are touted as a strange and mystical society. In Aladdin movie, there are many cases which show that the east is stereotyped as strange/mystic. It can be seen in this dialogue of Jafar said to Aladdin;

> Jafar in disguise: "There is a cave boy, a cave wonder. Full of treasure.
>
> The treasure enough to impressed a princess. I'll bet."
>
> (26:50-27:02)

It shows Jafar, who was disguised as an old man, told Aladdin to retrieve the treasure. This means that there has been the doctrine that in Arabian a lot of treasure is buried or stored under the sand, in caves or at the bottom of the sea and there is a Jinn on the magic lamp. The case which happens is equal with a statement from Said (85). He states that European artists of the 19th and 20th centuries depict the Arab World as an exotic and mysterious place of sand, harems and belly dancers, reflecting a long history of Oriental fantasies which have continued to permeate our contemporary popular culture.
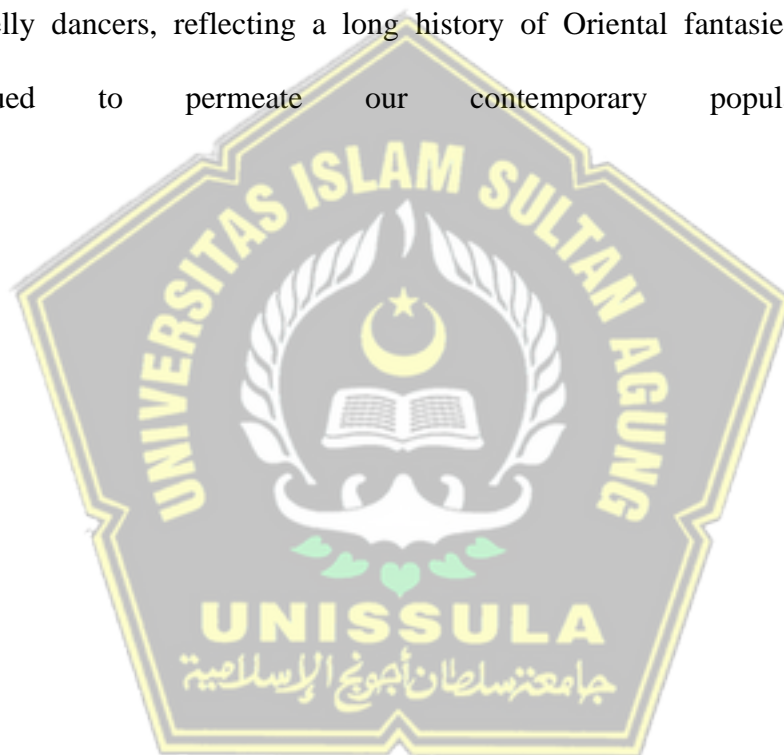
Another scene which relates to Said's statement is also can be seen in the dialogue between Jafar and the Sultan. He at that time was hypnotized by Jafar with his magic snake wand;

Jafar: "Don't worry everything will be fine, everything will be fine."

Sultan: "The diamond here Jafar whatever you need will be fine."

(15:26-15:37)

This dialogue shows Jafar does some magic to hypnotize the sultan to get the diamond. The scene makes Arabian looks mysterious and mystical. The research finds that one of orientalism stereotype is strange/mystic which is which is means they use the magical and have a strange foreign.

A. 2 Barbarous/Cruel

Apart from orientalism stereotype as strange/mystic, the west also stereotypes the east as barbarous/cruel. It can be seen from the lyric of song in the opening;

Agrabah man who tells the story: "It's barbaric but hey it's home."

Also Agrabah man: "A fool off his guard could fall and fall hard. Out there on the dunes."

(00:58-01:48)

It is defined that the opening lyric of a song describe a land, and the lyric are cringe worthy moments. As explained in the song lyric, the history of the Agrabah city is a barbaric like Arabian Night. This case which happens to Said's statement

(85) that Orientalism "is a way of seeing that imagines, emphasizes, exaggerates and distorts differences of Arab people and cultures as compared to that of Europe and the US. It often involves seeing Arab culture as exotic, backward, uncivilized and at times dangerous."

Another similar representation of the east when Aladdin runs and is chased by the people in the market. It can be seen the dialogue from the people who were chasing Aladdin in turn and calling Aladdin with inappropriate calls;

Evil warrior: "Stop thief! I'll have your hand for a trophy, street rat!"

Aladdin: "All this for a loaf of bread?"

(06:49-06:57)

It shows that Arabs or Middle Eastern people are cruel and like to act arbitrarily. Another proof can be seen in the dialogue between Jasmine and the seller;

The seller: "You better be able to pay for that just been mystified!"

Jasmine: "Pay?"

The seller: "No one steal from my cart."

Jasmine: "Oh I'm sorry sir, I don't have any money."

The seller: "Thief!!"

Jasmine: "Please if you let me go to the palace, I can get you some from the sultan."

The seller: "Do you know the penalty is for stealing?"

(Then the scene show the seller swinging the sword wants to cut off Jasmine's hand)

(18:28-18:46)

The dialogue shows that Jasmine wants to help the starving young boy, but because Jasmine never comes to market she does not know she must pay. The seller does not want to know Jasmine's reason, he immediately claims Jasmine as a thief and he will cut off Jasmine's hand. In this scene, the seller looks like a cruel Arabian and wicked.

Besides that, another point related to Said's statement is that the orients were regarded as uncivilized people; and the westerns said that since they were the refined race it was their duty to civilize these people and in order to achieve their goal, they had to colonize and rule the orients (86). From Said's statement is also can be seen in this dialogue between Jafar and Aladdin;

Aladdin: "Oh, I'll teach you some manners!"

(People around them laugh a lot to Aladdin)

Jafar: "You are a worthless street rat. You are born a street rat, you'll die a street rat and only your fleas will mourn you."

(10:58-11:20)

The scene shows that people of middle eastern/Arabic disrespectful but sometimes arrogant, unwilling to take advice, insulting and evil.

Then another proof can be seen in this dialogue;

Aladdin: "You little fool. You thought you could defeat the most powerful being on earth?"

Lago (Jafar's bird): "Squeeze him Jafar, squeeze him like a rock"

Aladdin: "Without a Genie boy, you are nothing."

(1:19:56-1:20:09)

The dialogue shows that Jafar is arrogant towards Aladdin for what he has by taking away Gennie, Jasmine and the Sultan's freedom. He also does not reflect on himself for his words to Aladdin. The case which happens is parallel with a statement from Said (86). He states that, this prejudice was also found in the orientalists (scientist studying the orientals); and all their scientific research and reports were under the influence of this. The generalized attributes associated with the orientals can be seen even today, for example, the Arabs are defined as uncivilized people. Therefore, in the west society view that the east barbarous/cruel.

A.3 Impose

The third stereotype experienced by the east is impose. In *Aladdin* movie, there is a case which shows that the orientalists are stereotyped by westerner as impose.

One case in experienced by the east which can be seen in this dialogue;

Sultan: "The lord says you must marry a prince."

Jasmine: "The lord is wrong. I don't like being forced."

Sultan: "You only got for three days."

Jasmine: "Father, please try understand. I have never done a think for my own. I never had a real friend. I never even been outside the palace walls."

Sultan: "But Jasmine you are a princess."

Jasmine: "That maybe I don't want a princess anymore."

(13:10-14:11)

The dialogue shows that in the era, Jasmine as a princess does not have a freedom and abrogation woman's right. Even she does not like being forced, her father still forces her to marry a prince because of rule of lord in the era that a princess must marry a prince. In the situation, it also can be noted that the Sultan imposes his will on Jasmine that Jasmine herself does not want. According to this situation, it is related to the Said's statement. He says,

> There has been so massive and calculatedly aggressive an attack on the contemporary societies of the Arab and Muslim for their backwardness, lack of democracy, and abrogation of women's rights that we simply forget that such notions as modernity, enlightenment, and democracy are by no means simple and agreed-upon concepts that one either does or does not find like Easter eggs in the living-room (Said 870).

This is represented by Jasmine's condition, where at that time her life was confined, she was not allowed to leave the palace, could not freely make her choice, even had to marry a prince at a predetermined age and this situation was the same as a lack of democracy and abrogation of women's rights. Jasmine should the liberty to choose what she wants for their life.

A.4 Cunning

The last stereotype experienced by the east is that they are cunning. In the movie, there is a case which show that the western describes the orientalist/eastern as cunning.

According to Jafar and Aladdin's dialogue as follows;

> Aladdin: "Help me out."
>
> Jafar: "Throw the lamp."
>
> Aladdin: "I can't hold again, give me your hand."
>
> Jafar: "First, give me the lamp."
>
> (Finally Jafar get the lamp from Aladdin and then he try kick Aladdin)
>
> Aladdin: "What are you doing?"
>
> Jafar: "Give your reward. Your eternity reward."
>
> (33:21-33:56)

The dialogue shows that that Jafar is sly, he lies to Aladdin because only Aladdin who can enter to the magic cave. When Aladdin is done to get the magic lamp, Jafar says he would help Aladdin if Aladdin gives the lamp first, but when he gets it he throws away Aladdin. This case is similar to a statement from Said (86) he states that how the science of Orientalism developed and how the orientals started considering the orientals as non-human beings. He also explains that he orients were regarded as uncivilized people; and the westerns said that since they were the refined race it was their duty to civilize these people and in order to achieve their goal.

Based on the explanation of the four orientalism stereotype in *Aladdin* movie, in short it can be said that the east experiences are; strange/mystic, barbarous/cruel, impose and cunning. The stereotypes of the east are all bring negative impact and indirectly bring the east bad value, such as, it limits eastern's capacity to develop their personal abilities, and keep them in the limitation.

Restrict them to from expressing their own culture in the worldview for fear of being looked down on.

G. The Opposite Representation of Orientalism Stereotype in *Aladdin* Movie

In this sub chapter contains analysis to answer the second problem formulation in the chapter one; how does the main character show the opposite representation of orientalism stereotypes in *Aladdin* movie? In the movie, the east experience negative stereotype which lead them to the many kind of suppressions. Negative orientalism stereotype also make them keep in the limitation capacity to develop their personal abilities and expressing their own culture. Life in dealing with the suppressions make them show that the stereotype given by the west about the east is wrong, and not always they only have badness. They also have advantages and goodness. Aladdin shows so many opposites to confirm that he is not like that and those are; passion for struggle, have mercy, brave and intelligent.

B.1 Having passion to struggle

The first opposite that indicated by the east to end the negative stereotype is having passion for struggle. This comes with the struggle to achieve what the main characters dream of, which shows that they also have good things to show. This is related to the statement from Said that,

> Contrapuntally of the rise of anticolonial nationalism, through the short period of liberal independence, the era of military coups, of insurgency, civil war, religious fanaticism, irrational struggle and uncompromising brutality against the latest bunch of 'natives'. Each of

these phases and eras produces its own distorted knowledge of the

other, each its own reductive images, its own disputatious polemics

(874).

It shows that they are can fight against the bad opinion of the world,

especially western society, which has been turning a blind eye to the fact that they

have a passion for struggle.

In the *Aladdin* movie, this element is reflected by dialogue of Aladdin when

he will be chased and will be caught, he did not want to lose and was just caught;

Evil warrior: "There he goes! You won't get away so easy!"

Aladdin: "You think that was easy?"

(07:08-09:44)

It can be seen from the dialogue that even Aladdin was in a state of threat

and urged to be caught he did not stop and give up, he still to fight and does not

give up easily. Another dialogue that reflected orientalism stereotype value of

passion for struggle is when Aladdin talked to Abu, his monkey. Aladdin says;

"Someday Abu, everythings are going to change. We'll be rich, live in a palace

and never have any problems at all." (12:16- 12:27)

Other than that, it turns out that in this film, it can also be compared to some

villagers from Agrabah who are evil and also Jafar be depicted who is an eastern

person. Meanwhile, Aladdin as the kind-hearted main character is likened to

western society. This could be related to the statement according to Said that,

The most important use of orientalism to the Europeans was that they

defined themselves by defining the orientals. For example, qualities

such as lazy, irrational, uncivilized, crudeness were related to the orientals, and automatically the Europeans became active, rational, civilized, sophisticated. Thus, in order to achieve this goal, it was very necessary for the orientalists to generalize the culture of the orients. (87)

From the dialogue, the statement of Said above and as stated in chapter two, it could be said that Aladdin as the main character reflected the West and having a dream that is so big and difficult to realize because in reality he is just a small person who lives alone with his daily life as a thief. However, he dared to be determined to dream and will make his dreams come true, even though not all westerners are depicted as being seen with only good attitude, they also have the same bad side just as not all easterners are bad if that thought, westerners are all good attitude and easterners are all bad attitude.

Another dialogue that can be seen about the passion for the struggle from the east, which proves that the western doctrine is not really right as the stated in chapter two is when Aladdin looking for the magic lamp and warned Abu not to do anything and stick to the goal for magic lamp. Aladdin said; "Abu! Don't touch anything! We must got that lamp." (28:42- 28:48). From the dialogue can be seen that Aladdin still consistent with his goals, he also wasn't greedy about taking a lot of treasure.

In conclusion, the value of orientalism stereotype in term of passion for struggle that opposite of negative stereotype from the west is reflected throughout the film in many dialogue.

B.2   Having Mercy

Have mercy is one of the element that include of opposite representation on orientalism stereotype. According to Said's statement that the orientals divided the world into two parts by using the concept of "ours" and "theirs". An imaginary line was drawn between what was ours and what was theirs (86). It shows that easterners should not share things with westerners, but here Aladdin shows his attitude to hungry children, he shared a food when himself is starving. Aladdin said: "Here, go on. Take it!" (09:52-10:21)

From the dialogue above and the statement can be seen that Aladdin looked over and saw two young children was looking for food in the trash, then he gave his bread to the young children. It shows Aladdin as the main character reflected the opposite representation of orientalism.

Another dialogue that reflected this value is between Genie and Aladdin;

Aladdin: "Genie… I wish for your freedom"

Genie: "One bona fide prince pedigree coming up… What?" (Genie was shocked)

Aladdin: "Genie… You're free now."

(1:23:14-1:23:36)

From the dialogue above stated by Aladdin when he wanted to be a prince and marry Jasmine but he also wanted Genie get to be free. He did not thought about himself who probably would not be with Jasmine. He wanted to keep his promise and set Genie free because for him Genie enough to help him. Then turn

him to help Genie free. He had manners and good attitude. He saved anyone who was distressing and even helping them, even though Jafar one of them. Meanwhile from Said define about orientalism that the Europeans used orientalism to describe themselves. Some particular attributes were associated with the orientals, and whatever the orientals weren't the occidents were. The Europeans defined themselves as the superior race compared to the orientals; and they justified their colonization by this concept (87). Precisely what Aladdin does in the *Aladdin* movie is opposite to the stereotypes given by the west as defined by Said.

In short by looking at the finding above, the value of orientalism stereotype in this term is reflected through the Aladdin as the main character made an impressive act show the opposite from the negative stereotype giving by the west.

B.3 Having Bravery

Bravery plays a role in the opposite representation orientalism. As the stated in chapter two, the west gives a stereotype to the east and in this situation, Aladdin was brave to fight Jafar even though he was small. Orientalism is formed and is always associated with power because they are made by a group of people who have the power to decide how others are represented, so they are seen as bad, weak, and lowly so they have should be obeyed and must systematic discipline with western culture (3). The west creates the east being weak because they want to control the east for its weakness. There are works of fiction written by Westerners that represent Eastern culture (Orient); the west is the party who holds power over it, this is in line with what Said (40) believes that the westerns, in Orientalism's manner, is the source of knowledge about the Orient due to the fact

that they create the Orient, the Oriental and their world. In case of way, western writers were able to construct, manipulate, and control representations and descriptions of easterners, albeit in a misleading way.

There is dialogue show that Aladdin opposite representation stereotype. He said: "Hey! If I were as rich as you. I could afford some manners!" (10:54-10:57)

The dialogue shows Aladdin was brave saying out loud said to Jafar knowing he was right even he only a small people. Aladdin as a main character got the important rule that representation of the west as an Arabian. Likewise, there is a close relationship between Orientalism and popular culture. Orientalism determines what kinds of roles Asian characters can or will play, and once those roles are established, it will be very difficult to go against the mainstream and then create new representations of Asian people.

B.4 Intelligent

The last opposite representation orientalism stereotype is intelligent. Intelligent become a kind of help to the main character. In this film, there are some scenes that show the main character has an intelligence that looked natural. With those basic things, it is proved that the west not always same with negative stereotype given by east. Reflection of intelligent in the main characters can be seen in the dialogue;

> Aladdin to seller: "Thank you sir, I'm glad you found her."
>
> Aladdin to Jasmine"I've been looking all over for you."
>
> Jasmine: "What are you doing?"
>
> Aladdin: "Just play along."

The seller: "Hey you know this girl?"

Aladdin: "Sadly yes, she is my sister, she is a little crazy."

The seller: "She said knows the sultan!"

Aladdin: "She thinks the monkey is the sultan."

(18:48-19:38)

The dialogue proved that opposite of the orientalism stereotype. It is because of Aladdin's intelligence he help Jasmine from the seller who want to cut Jasmine's hand then freed Jasmine safely even in the last of this scene, they got caught. He can take advantage of the circumstances between precarious situations. On the other hand, the west believes that in the belief of ownership, that theirs are theirs and cannot be contested with theirs. It is in rhyme with the study by Said (86) that the orientals divided the world into two parts by using the concept of "ours" and "theirs". An imaginary line was drawn between what was ours and what was theirs.

Aladdin faced the difficult life to find a happiness, did not have anything and living by stolen the food. But, he has intelligent also because of his intelligent he can survive and help someone. He is quite good in his job with his intelligent, we can see from the dialogue;

Aladdin: "Oh you sure showed me, now about my three wishes."

Genie: "Oh, dust my ears deceive me? Three? You are done by one boy."

Aladdin: "Uh no. I never actually wished to get out of the cave, you did that on your own."

Genie: "Well don't I feel just sheepish. All right you bad boy, but no more freebies."

Aladdin: "Fair deal! So three more wishes."

(43:34-44:02)

Another reflection of intelligent in the main characters can be seen in the dialogue;

Jamine: "Father, what's wrong with you?"

Aladdin (coming): "I know what's wrong."

(Then Aladdin slams Jafar's snack stick and the sultan aware.

Aladdin: "Jafar was controlling you with this."

(1:05:27- 1:05:35)

From the dialogue above can be seen that that Aladdin was has an intellegent, he got three wishes from Gennie, and Gennie thought Aladdin already used one to got out from the magic cave, but because Aladdin's trick, he got the bonus and Gennie did not count it. And it proved that the western doctrine is not true as it is in chapter two. As well as with Said's statement (13) that the second qualification is that ideas, cultures, and histories cannot seriously be understood or studied without their force, or more precisely their configurations of power, also being studied.

Another scene that reflected of intelligent;

Aladdin: "The Genie has more power than you'll ever have."

Jafar: "What?"

Aladdin; "He gave you your power and he can take it away."

Genie: "Al, what are you doing? Why are you bringing me into this?"

Aladdin: "Face it Jafar, you're just second best."

Jafar: "You're right, his power does exceed my own."

Jafar (said to Genie): "Slave, I make my third wish. I wish to be an all

powerfull Genie."

Genie: "Alright, your wish is my command."

(1:20:11-1:21:42)

Aladdin did something very precisely and used the idea of his intelligence. He tricked Jafar who was so greedy by luring Jafar to become only the second strongest in the world under Genie, he used Jafar's greed to return Jafar's magic that destroyed Agrabah. With his intelligence, Jafar hooked and he ended up becoming Jinn and trapped in the magic lamp without a master. And because of this it can be proved that orientalism stereotype by the west are wrong as in chapter two. Like as define by Said (87) the most important use of orientalism to the Europeans was that they defined themselves by defining the orientals. For example, qualities such as lazy, irrational, uncivilized, crudeness were related to the orientals.

Based on the explanation above, it can be explained that Said even though the east experienced negative stereotype, in the end the main characters successfully prove that the stereotype are wrong and show the opposite representation of orientalism stereotype. In the story, the main character did four opposite representation those are; passion for struggle, have mercy, brave and

intelligent, those are also bring them prove to the world that they have privileges
too   and   can   be   a   developed   society   too.

CHAPTER V

CONCLUSION AND SUGGESTION

In this Chapter V, there are two points explained; those two points are the conclusion and suggestion. Both of them are written based on the findings and discussion in the previous chapter.

A. Conclusion

This study analyzes orientalism stereotype of eastern people as reflected in the Disney's movie Aladdin. Based on the analysis there two points. First, this study finds out that there are four points of orientalism stereotype. Those are; strange/mystic, barbarous/cruel, impose, cunning.

Second, then Aladdin as the main character shows the opposites of the stereotypes about the eastern people. Aladdin believed that the world and fate can change with determination, willpower and luck. Those are struggle are; having passion for struggle, having mercy, bravery and intelligent. Having passion for struggle, this comes with the struggle to achieve what Aladdin dream of, which shows that they also have good things to show. Having mercy, Aladdin shows his attitude to share with other even he in a bad situation, he willing to give in and not be selfish. Having bravery is a role in the opposite representation orientalism as Aladdin points out, he being brave to fight even he only small people who has nothing. Intelligent, Aladdin as the main character shows his attitude that he is smart, he is able to trick his enemies and get some things that are quite profitable

but with an attitude that in a simple, subtle way, does not seem messy, and still polite. Stereotypes are all negative and circumstantially bring the eastern people to the oppression which made them oppressed and give opinion convoy of other races. Moreover, it limits eastern's capacity to develop their personal abilities, and keep them in the limitation. Restrict them to from expressing their own culture in the   worldview   for   fear   of   being   looked   down   on.

H.   Suggestion

This sub-chapter presents the suggestion of this study. Based on the conclusion of this study, this study explains the suggestion as follows;

In this world there are many kinds of people and their origins. Because God created humans differently, humans and their groups were created with various cultures, languages, skin colors, races, religions in various countries. In this way, humans should respect each other's diversity. For the readers, this study suggested to respect each other, not treats it differently and judging someone or a group based on their origin, skin color, culture and language. Just looking at a one person doesn't mean everyone in the group is like that. Such actions are also inappropriate for us, it is not good to decide who is better or worse. The place where a person lives, culture, race, skin color are not indicators of their quality. With that existence, it should not be a measure to claim one's quality, it should be with the diversity in this world that humans can learn from each other and respect one another, not even differentiate. Rather than oppressing and stereotyping them, it is better to give understanding and justice to eastern society or a certain group. Therefore, maybe the world will be safe and peaceful away from stereotypes between groups, racism and quarrels.

For the next future researchers those who want and have interest in analyzing Aladdin movie by Disney, the writer suggest to using the same theory can be applied by using different approach. This movie includes some theory that interesting issues such as stereotype and discrimination. As such, it will be quite

challenging for the next future researchers to find some new prove by using the

same theory or using discrimination theory.

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