

## “ALADDIN” FROM ARABIAN NIGHTS TO DISNEY: THE CHANGE OF DISCOURSE AND IDEOLOGY

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**Abstract:** This study compares the folktale “The Story of Aladdin and the Wonderful Lamp” from the Arabian Nights, and the animated film produced by Walt Disney Feature Animation under the title “Aladdin” (1992). The differences of those two stories in two different medias shows the shifts of ideology and discourse. The study applies Fairclough’s Critical Discourse Analysis, by applying the three stages of analysis. The first level is micro level, on the language practice. In the second level, mezo level, discusses the discourse practice that covers the intertextuality of ideas, concept as the reference in delivering the ideas. In the third level, macro level, it interprets the social context of particular events, especially the social practice in exercising their power. The finding shows that the Disney’s Aladdin campaigns ideology that refers to the American values such as freedom and American heroism. Besides, the discourse of Arab barbarism is developed in line with the practice of stereotyping such as labeling the Arab people as barbaric, bad, silly and wicked as well as dangerous Arabs. These imply to the removals of the Islamic messages and values that exists in the original tales of Arabian Nights. The Disney’s Aladdin completely removes the Islamic messages and values, and changes them into ‘American values’.

**Keywords:** Aladdin, Arabian Nights, CDA, Hollywood, Walt Disney

### INTRODUCTION

The story of “Aladdin” is part of the folktales from the Book “*Alf laylah wa-laylah*” which is a collection of West and South Asian stories and folk tales compiled in Arabic during the Islamic Golden Age, in the era of Abbasid Chaliph around 10th century. It is often known in English as the Arabian Nights, from the first English language edition (1706), which rendered the title as “The Arabian Nights’ Entertainment.” This story is very popular in Western countries since it was firstly translated into French by Antoine Galland in 1704 and then translated into English edition in 1706. Since then, there have been more than 10 translation in English. 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 article, which is taken from the Arabian Nights

Entertainment translated by Edward William Lane (1838-1840) and revised by Stanley Lane-Poole that is published online by [www.bartley.com](http://www.bartley.com).

The story of “Aladdin and the Wonderful Lamp” is also adapted into many other media such as television film series, animated film, and video games. One of the most popular is the animated film produced by Walt Disney Feature Animation, under the title *Aladdin* which was released on November 22, 1992 by Walt Disney Pictures. Though “Aladdin” was released on November but it was the most successful movie in 1992, earning over \$217 million in revenue in the United States, and over \$504 million worldwide ([boxofficemojo.com](http://boxofficemojo.com)). The success of this film worldwide is supported by the distribution system of Disney corporation as the example

of the domination of US film industry in the world (Crane, 2014, p.377)

The importance of analyzing popular product such as the commercial film is supported by the fact that film is not merely an entertainment. The popular product of film can be widely accepted by people, because it reflects audience's anxiety and longing, and it expresses important problems people face in history (Miles, 1996, p. x). Martin, J and Ostwalt, C (1995, p. vii) highlights that film has potency of strengthening, challenging, and crystalizing a particular perspective of religion, ideological assumption, norms and values. Films also challenge the norms and big narration and truth that we believe (Martin and Ostwalt, 1995: vii). Peter Berger (1969) and Clifford Geertz, (in Banton, 1966, p. 1-46) note that the cultural products of film is a product of *secular significances* that effectively define the realities in consumer society .

American Hollywood cinema has long tradition of producing, strengthening emotion, cohesion, and imitation in reflecting its relation to the East culture (Miles, 1996, p. 3). The construct of Orient which is represented in Hollywood films, according to Ella Shohat (1990, p. 40-42) is related to the colonial imagination of Hollywood and the evolution of West male gaze. This perspective contributes to the analysis on the way the film represent people in different ethnic, especially people of the third world countries. As the example, in a study on more than 900 Hollywood films, Shaheen (2001) finds out only 50 Arab figures, including Arab women, who are not represented as "erotic, wicked or humiliated and can not speak up her voice" (Shaheen, 2001, p. 2), so almost majority of the Arab figures are misrepresented as "bomber, belly-dance and billionaire" all of which connote to bad guys. This Shaheen's finding on Arab portrayal in Hollywood cinema is also supported by study by Riegler (2009) and Ramji (2005), stating that Arab/Muslim are mostly stereotyped as villain, terrorist and bad guys in Hollywood cinema, highlighting the concept of Said's Orientalism (1979) that is still applied in this cultural product .

In politics dimension, Hollywood cinema also has important role as a means of campaigning US agenda. Sally-Ann Totman (2009) in the book *How Hollywood Project Foreign Policy* analyzes the relevance of US

foreign policy and construction of other to the other ethnic or states in Hollywood films. Totman's analysis explores that film audience can understand the US' friend and the enemy through what the authorities of Foreign Affairs office say and through what is said in Hollywood films. Film has been the device to project US foreign policy. When a particular nation is an enemy, it will be represented as a bad guy with all opposites American characteristics. On the contrary, allied countries will be represented as good guy, and friend (Totman, 2009, p. 1-2). This political roles makes Hollywood becomes part of American social political power in the global context. Gardels, N and Medavoy, M (2009,p.61) underlines that domination and hegemony of American culture get various responses from other countries including criticism and denial.

## METHOD

This article is aimed at exploring the shifts of the folktale "Aladdin and the Wonderful Lamp" and the animated film "Aladdin" by Walt Disney (1992). This study will also answer the question of why the difference happens in that way, and the discourse and ideology behind the change into the new form. Discourse is a way to refer or construct a knowledge on particular topic or practice, such as a series of ideas, pictures, and practices that determine the way of discussing something, construct knowledge and behavior, related to the topic, social activities and particular institution in society (Hall, 1997,p. 6).

This study applies Critical Discourse Analysis which covers the analysis of text and context (Meyer and Wodak, 2001). Specifically, it will use Fairclough's CDA, which includes the three stages of analysis. The first level is micro level, in which the focus of analysis is on the language practice. In this practice, the focus in on the linguistic device such as metaphor, particular words and diction used, repeated words, naming, and others. In the second level, mezo level, analyses the discourse practice which covers the intertextuality of ideas, concept as the reference for the actors in the film in delivering the ideas of a particular events. The intertextuality shows the consumption and production of the text. In the third level,

macro level, interpret the social practice done by particular persons in exercising their power (Fairclough, 1989; Udasmoro, 2014).

Disney's "Aladdin" is an animated musical film. According to Dick (2005, p.122-123) animated musical is the most popular type of contemporary musical film. The revival interest of the animated musical should be credited to Alan Menken (music) and Howard Ashman (lyrics) who have been experienced in their collaboration in *The Little Mermaid* (1988) and *Beauty and the Beast* (1991), who also handle the music and lyrics of Disney's animated musical *Aladdin*.

To make better understanding of the picture as a text to be analyzed, Leeuwen (2005, p. 138-148) contributes to the analysis of CDA through the analysis of pictures, by examining how picture depicts people and the relation of the picture and the viewer. Three dimensions are considered: the social distance between depicted people and the viewer, the social relation between depicted people and the viewer, and the social interaction between depicted people and the viewer (Leeuwen, 2005, p. 138). In addition, Leeuwen give more analysis on how picture depicts people, which can be analyzed from the aspects of "exclusion, roles, specific/generic, individual/group, and categorization (Leeuwen, 2005, p.147-8). Exclusion discusses who is included in the picture and who is excluded or omitted in the picture. The roles of the person in the picture also shows how someone is depicted. People in the picture can also be analysed through the picture in which he or she is depicted in specific or generic (ethnic) category. How people depicted can also be analyzed through its representation as an individual or part of a group. A picture of an individual represents a strong and clear identity of the person depicted, while a picture of individuals in a group tends to blur the individual identity. The group identity is highlighted more than the individual identity. Most of the pictures of Iraq soldiers (during the US mission to Iraq), for example, are represented as a group, so that there is no individual identity, that's why they are all look the same. On the other hand, US soldiers in many international medias, are photographed in individuals, interviewed individually, described individually so that

each of them gains their own identity and give their own voice.

## DISCUSSION

In this discussion, "The Story of 'Ala-ed-Din and the Wonderful Lamp" from the bartley.com will be shortened into "TSAWL" and Disney's animated film will be called Disney's Aladdin or "Aladdin". This discussion will start with the analysis of the difference of the two and the changes of discourse as well as ideology that come up as the consequence of the difference of the two story. The difference between the TSAWL and Disney's Aladdin can be observed and analyzed as the following.

The first difference between them is the setting of place. In the "TSAWL" the story takes place in China, but in Disney's Aladdin, it takes places in fictional place Agrabah. In China, it is told that the Aladdin boy lives in a poor family but they live in a relatively happy Muslim community without any distinct social problem. The conflict of the story does not come up from the social and geographical aspect in where they live. In Disney's Aladdin, the fictional name Agrabah refers to a place of what we call Arabian peninsula, because the narrator says the characteristic of the desert, hot temperature, camel as the mode of transportation, and names that mostly in Arabic language. The characteristic of the people and the place takes important roles in building the conflict in the story. In Disney's Aladdin, when the narrator talks about the name of the place he also describes the characteristic of the people. He mentions this characteristic explicitly in an opening song, entitled "Arabian Nights".

*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*

In this opening song the narrator describes the Agrabah as a land faraway (far from the Western countries) with the specific characteristic of roaming caravan camels. The place with many caravan camels roaming refers to the desert areas in Middle East countries. The most critical description that

the narrator mentions is the controversial words describing the characteristic of the people “where they cut off your ear/ If they don’t like your face. Its barbaric /but hey its home.” This lyric says that the people in Arab countries where the land this song refers to is described as a barbaric people. They called themselves as barbaric with the example of the barbaric behavior that “they cut off your ear if they don’t like your face.” Indeed this is a barbaric behavior in this modern age. Such practice of cutting the ears of the enemy is a tradition of military or troops when they were in war in old times, and as the evidence of their victory many of them cutting the enemy’s ears after killing them, and bring the ears home as the “proof” of victory.

In the next lines it is stated that “it’s barbaric but hey it’s home.” This implies that the narrator realizes that the cruelty is indeed a barbaric action, but he (represented as the common Arab man) happily admits it as part of natural things to do. Ironically, this label of barbarism in the song lyric is sung in a cheerful tone. This means that this barbaric action is constructed and admitted as a natural and daily social practice. The narrator is a vendor of second-hand things, a common folk who makes a living by selling the second-hand goods, and he admits barbarism as “its home” that connotes to something common, accepted as daily practice.

The labeling of barbarism for the Arab in that song, ignites controversies. Arab American community were insulted to be called barbaric. They did not accept the bad stereotyping of their identity so that they protested. The Arab American Anti-Discrimination committee protested the stereotyping of the animated film, and demanded the omission of the Arab stereotyping. Because of this protest, right after the Aladdin released in 1992, the lyric of the song was changed in the home video version released in the following year, 1993. The lines “where they cut off your ear/ If they don’t like your face” were replaced with “where it’s flat and immense/ and the heat is intense.” However, the next line, “It’s barbaric, but hey, it’s home” is maintained. The change still constructs the ‘barbarism’ that is embedded to the people. The constructed setting of place in Disney’s Aladdin shows that this animated musical film intentionally

stereotypes the Arab people and the labeling of barbarism functions to strengthen the stereotyping practice which is targeted to the Arab people.

In “TSAWL” Aladdin’s mother is depicted as a widow who takes care of her only son after the death of her husband. It is also described that the mother is responsible for nurturing the boy and she has important roles for Aladdin as a boy and when there is a stranger (the Moor) came to him. Aladdin boy will always go to the mother to consult and talk about anything, and ask for her permission for anything he does. Aladdin’s mother is also described as an old woman who is pious, who always perceives that any food and well-being she got is from the God Most High. Aladdin also has similar understanding that the Jinn who helps him with the food or anything is no other than the extended hand of the God Most High. Aladdin always says that all he obtains are from God and he always prays for God’s help to overcome his problems. When he was trapped in a cave under the ground, Aladdin prays:

*“I testify that there is no God but thee alone, the mighty, the omnipotent, the all-conquering, the quickener of the dead, creator of needs and fulfiller thereof, who dispellest troubles and anxieties and turnest them into joy. Thou sufficest me, and thou art the best of protectors; and I testify that Mohammad is thy servant and apostle. O my God, by his favour with thee, release me from this calamity.”*

The story of Aladdin in TSAWL constructs the characteristics of Aladdin and his mother who live in a poor family, as pious Muslim people in the sense that they embrace the concept of “Islamic tauhid” (the core faith in Islam that Allah is the One). The Islamic values are applied in their daily life. Aladdin as a boy in his ten years old is not a thief and he is just a little bit lazy and not focused yet to learn a particular skill that he makes a living. When he gets the treasure from the Jinn, Aladdin and his mother did not submit themselves to the Jinn. They keep thanking to God the Almighty who has given them all they have obtained. Aladdin also explicitly testifies that Prophet Mohammad is the apostle and servant of God. Aladdin’s mother denies to deal with the Jinn, because she is afraid of the appearance of the Jinn but the most important reason is her statement that according to the

prophet they are not allowed to make a deal with the creature like Jinn. In this case, Aladdin keeps the lamp and the ring that contain Jinn inside, from his mother, and he still asks Jinn's help only when he needs the help. By obtaining the food presented in beautiful golden and silver trays and dishes, Aladdin and his mother can make a living. Aladdin sells the trays and dishes and Aladdin get acquainted with the sellers of jewelry. He gets knowledge of trading the golden or silver things, and in this way their living is getting better and Aladdin grows into a respected young man.

Aladdin's mother has a big role in Aladdin's life, not only nurturing him in his childhood as a single mother, but also when Aladdin is grown up and intends to propose Sultan's the only daughter, Badr-el-Budur. Aladdin's idea seems impossible mission in his mother's eyes, however Aladdin forces his mother and arranges the strategy for proposing Sultan's daughter. Sultan is the highest social and political rank in the society, and his daughter also deserves the highest status in the region. This is opposite to Aladdin and his mother's social status in which they are common folk, low rank people. However, supported by Aladdin's strategy, the old mother is proven to be able to do this important job. Aladdin's mother success in proposing Sultan's daughter also shows the appreciation to Aladdin's achievement of having much jewelry and other properties to be presented to the Sultan. In Muslim tradition, marriage proposal is done by the parents of the bridegroom, and in Aladdin's case, his only parent is his old widow mother, so that she becomes the most important person for Aladdin to reach his goal. This narration shows that family takes very important roles in Muslim community, and especially for a boy, a mother's effort is priceless. This idea supports the concept of the dignity and importance of family institution and the role of a mother for her child's success.

In Disney animated film, Aladdin is described as an urchin, a poor young man who supported himself by stealing little things such as bread or fruits at the market just for survival. He lives with Abu, a little monkey that accompanies him all the days. He has no mother nor a family, and lives at a vacant part

of a building, just for sleep. Aladdin in Disney is also depicted as a little thief who has to cheat the vendors in the market to get food or fruit, but he is a kind, generous thief. His habits of stealing bread or food is compensated with his generosity, sometimes he shares his bread or food to other poor children he met. In other words, Aladdin is a little thief and his crime is considered as a good crime justified by his poor condition to survive, so he only steals the food for his survival.

In this animated film Aladdin is depicted as a young man with bright skin, and represented as a man who does not practice any religion. While in TSAWL Aladdin and his mother are pious Muslim, the Disney represents Aladdin as an agnostic, a person who does not embrace a particular religion. Aladdin's decision in his life is mostly relied on his common sense. The other creatures accompanied him, Abu the monkey, Jinn, and magic carpet are all perceived by Aladdin as friends who help him in all his life business.

The most important of Aladdin's characteristic in Disney's animated film is that he is depicted metaphorically as a "diamond in the rough". This metaphor means that someone who is called "diamond in the rough" has "rough" characteristic such as not polite in speaking or behaving or in his/her appearance, but s/he has potential good quality behind his appearance. As "diamond in the rough" Aladdin is constructed as a young man who do not live in a normal life such as in a family, or having a particular job. He is portrayed as an idle and easy going young man, wondering in public places such as market and street. He has nothing but simple clothes to wrap his body. He is slim and athletic because he does a lot of jump, walk, run and swing. In spite of his poverty, Aladdin has many good qualities such as generous, high solidarity with other poor people, brave to challenge the "bad mannered" prince, and cleverly challenge the powerful sorcerer. His "diamond in the rough" quality is the key for accessing the cave of wonder inside which the magic lamp is hidden. To obtain the magic lamp, Jafar, the sorcerer makes a trick to persuade Aladdin to get into the magic cave and brings the magic lamp for him. Aladdin is brave and clever so that he is successfully obtaining the magic lamp inside the cave of

wonder, while the wicked sorcerer Jafar always takes tricky efforts to get the magic lamp.

Aladdin as the hero in the Disney's animated film is represented as the ideal American hero, a hero from zero, a hero who comes from an ordinary people. This is in accordance to the popular ideal of "American dream" that an ordinary people, anybody, can get success of life by living and struggling in the land of America. The success is indicated by the possession of materials such as cars, homes, money, or fames. The value that is often associated with the quality of American dream, is a young man who has a life trajectory of "hero from zero".

Disney's Aladdin is portrayed physically different from the other characters in the animation. Aladdin is presented as a young, handsome, athletic, "American look" with light color skin, and all "good" characteristics. The other characters are portrayed as Arab who has dark skin, having beard, and mostly are represented as wicked or bad person. These can be found in the characters of the fruit vendor in the market who is represented as an ugly big man, a cruel vendor with big knife at hand, the narrator of the film who is not honest in explaining the condition of the goods he sells, and the guardian men who are described in group as a group of men, all of which have big body, dark skin, and wicked or silly facial expression who always bring swords whenever they chase Aladdin. The villain, Jafar is also represented as a dark skin man, in tall figure with a long black coat, dark and scary face and mysterius wicked agenda so that he is phrased in "a dark man with a dark purpose".

The association of group or ethnic identity with a villain or bad identity is a form of othering, which makes a demarcation of identity between "us" and "they". The light skin people is connotated with goodness and heroism, on the other hand, the dark skin people is stereotyped as villain or bad people (Young, 1996). Aladdin in Disney is constructed as the hero who has light skin color and American look with the design of his figure is after a popular and handsome Hollywood actor in 1990s, Tom Cruise (<http://www.ew.com/ew/article/0,,312562,0.html>), with easy going characteristic and wearing simple clothes, all of which is

identified with goodness. The other "they" is represented by all of the Arab people, the narrator, the vendor in the market, guardians, and Jafar the sorcerer, all of them are constructed as black skin and bad people.

In TSAWL, with the cultural setting of Muslim community, the "othering" practice occurs to the Jewish trader. When the first time Aladdin wants to sell the golden tray he gets from the Jinn, he does not have any idea about the value of the golden or silver thing. Aladdin just brings the trays and dishes to the Jewish shop in the market, and he gets one dinnar for the golden tray. Aladdin is happy because he can get more food with the dinnar. But after doing the transaction many times with the Jews trader, he is questioned by the other Muslim trader, who has jewelry shop, and Aladdin sells the tray to the Muslim trader and gets seventy dinnar. This narrative event constructs the bad, dishonest, and greedy Jewish especially in business and trading. The Jewish is stereotyped as greedy and dishonest in Muslim traditional imagination.

Beside the Jewish, in TSAWL the practice of othering also happens to the sorcerer Moors from Africa represented by the Moor sorcerer. The sorcerer is constructed as a wicked and dangerous practice. In this tale, the sorcerer as the villain in the story, is a wicked man from Africa who disguises himself as Aladdin's uncle. He has magical power that enables him to identify that Aladdin is the boy from China who is the key access to go into a mountain of treasure and magical lamp. The magical lamp has a Jinn inside who is very powerful and is able to give him the most powerful magic. After the sorcerer successfully convinces Aladdin's mother that he is her brother in law, he asks Aladdin to go with him to the magical mountain of treasure and persuades him to go into the magic gate to get the lamp. However when this mission is not successful for the sorcerer he is angry and buries Aladdin in underground. After three days, with the help of the Jinn of the ring, Aladdin is able to get out of the cave and comes back to his mother. The sorcerer is back to Africa and then after some years, he hears that Aladdin is successful in marrying Sultan's daughter and he is popular as a rich and generous person. The sorcerer wants to take revenge by stealing the

magic lamp, and asks the Jinn of the lamp to move the palace with all of its content into Africa.

The discourse of othering in TSAWL is constructed by Muslim community in China towards the Jewish and the African Moor sorcerer. The adversaries between Muslim and Jewish has long rooted in the community justified by the sacred text and history. This discourse of othering the Jewish and African Moor sorcerer is reproduced in the story reflecting the existed imagination of others in Muslim community produced and consumed since old times.

In Disney's Aladdin, the sorcerer is Jafar that is portrayed as a dark skinned man, with extreme visual figure, tall, dark, and extreme facial expression with long nose, black and wide eyes and mouth, and curved eyebrows. Jafar is called a dark man with a dark purpose, that he is described with emphasize on his bad and wicked intention in his behavior. Jafar is Sultan's wizieer in Agrabah so that he has the access to the Sultanate kingdom and is able to influence the Sultan to favor and obey him through his magic power. The wizieer has the ambition to get biggest power through the magic lamp Jinn, so that he takes many efforts to get the magic lamp. This stereotyped black skin people who is almost always referred to as a bad and wicked man is part of an othering (Young, 1996).

The othering of black skinned Arabs people in Disney's Aladdin constructs the existing others in Western imagination that is always produced and consumed by the Western people. This production and consumption of Arab as others is also disseminated to the world through the well-established distribution line of popular product such as animated film. The imagination of others that is produced and consumed in wide scale strengthens the politics of representation done by Hollywood and reflects Western's perception to the other people.

The Jinn in the TSAWL is a kind of Marid (Jin of Sulaiman prophet) and Ifrit Jinn, referred as Jinns who have power and becomes the slaves of the man who possess the magic lamp and the ring. Ifrit has biggest power than other Jinn. In Muslim perspective, Jinn is a creature created by Allah from fire, and some of them are good and some other

are bad. Although the Jinn has big power, human being must not submit to the Jinn. Human being submitted only to Allah. In this context the existence of Jinn is problematic for human being. In one side the Jinn can help human being through its big power that human has not possess. On the other hand, the Jinn can trap human being to become the Jinn's slave, contesting human's faith to Allah. Human being who fails to realize this contestation will end to be the Jinn's slaves.

In Disney's Aladdin, the Jinn is visualized as a friendly big creature in blue color, who has big power and he is a slave to human being who possess the lamp. The Jinn of the lamp in blue color in Disney's Aladdin is the most popular character because its visual graphic represents the supra-natural creature which is visualized in a funny and friendly character instead of scary and mysterious one. The Jinn is so popular that audiences love him much especially of his humor and witty character. In many advertisement banner of this animated film, the most dominant visual form is the blue Jinn, that is dubbed by Robin William with his specific voice and character. With his magic power, the Jinn has power over human being although he is human 's slave. One of his power that the Jinn practices is his decision to make stipulation to the wishes and the terms and condition applied to the wishes. The Jinn only fulfills three wishes and he can not meet the wishes that deal with "making someone fall in love, killing someone, and awake the dead". This limitation shows the Jinn's bargaining power over human.

In Aladdin's case, his first wish after getting out of the cave is magically changed into a prince with all of its attributes, wealth and palace to propose marriage to Princess Jasmine. The second wish is returning his palace after it is removed far away by Jafar's magic power. The most important wish for the Jinn is the last wish, that is the wish of giving Jinn's freedom. Aladdin has the idea to free the Jinn, after the Jinn gives much helps and saves his life. Jinn welcomes the third wish enthusiastically although it is unbelievable at first. Aladdin is also in doubt in saying this third wish because this implies that he will loose the important capital for his life. After some hesitations, Aladdin finally makes the third wish, freeing the Jinn, after all of the problems solve and Jafar is defeated and

changed into a chained jinn kept in the lamp for hundred years and thrown far away from human life.

The idea of freeing the Jinn is in line with the spirit of freedom that is claimed to be the most important value in American and Western society. This idea of freedom as the most important value is strengthened and campaigned in this film, because the Jinn is described as a being that deserves to the freedom. Not only human being deserves to freedom but also all creatures has this basic value of freedom.

In *TSAWL*, the daughter of the Sultan named Badr-el Budr (an Arabic name means full moon) is a girl who obeys the Sultan and all of the tradition. She gets married with Aladdin after Sultan agrees and accepts Aladdin after his long struggle with his mother in convincing and winning the Sultan's heart. Aladdin and his mother have to work hard to convince Sultan and other people that he deserves to be the husband of Sultan's daughter. The girl obeys the father and accepts the man who is accepted by the father. There is no question about it. This idea of traditional woman who obey the patriarchal culture strengthens the gender relations in which the woman is under man's authority and her destiny is on men's hand.

In Disney, Sultan's daughter named Jasmine (an English word means a kind of white small beautiful flower with its specific fragrance). Princess Jasmine is described as a girl who is a bit rebellious to the tradition. The tradition says that as a princess she has to get married with a prince in a stipulated time. However, she is not interested in the princes who propose her. She is bored with the life in the palace in which she has no authority for herself in anything she does or wears or says. She does not become herself. This existensial problem leads to his refusal of the princes marriage proposal. Princess Jasmine is represented as a beautiful young woman with sexy tight dress that shows his belly. Her light skin, slim body, and long black hair represent her as an ideal Eastern beauty in western male's eye.

In *TSAWL*, Badr-el Budr is represented as an obedient young woman in traditional patriarchal community in which woman is constructed as having no agency but supporting the norms. In Disney's *Aladdin*, it

represent a young woman with her femininity constructed in western ideals, that is a woman with the spirit of rebelling tradition but she is constructed as beauty in western modern male gaze standard. Jasmine's sexy and attractive appearance is a hybrid of eastern femininity and western male gaze all of which supports patriarchal culture. A small rebellion is accepted as long as it does not change the social order maintained by the dominant group.

## **CONCLUSION**

The animated film Disney's *Aladdin* shows that Disney adapted the tale of "Aladdin and Wonderful Lamp" from the Arabian Nights stories by changing many important parts, from the setting of place, name, character and characterization and plots all of which build a discourse that is different from the original text. The changes are not a matter of the different media, but the most important is that the change the discourse and ideology purported by the story. The Disney's *Aladdin* show the discourse that campaigns American values of freedom and heroism. The discourse of American values is constructed through the concept of Aladdin's character and characterization, as the diamond in the rough, through Jinn's characterization of pursuing the freedom and giving service to friends.

Aladdin heroism is in line with popular ideals of American dream, a myth to be success, from nobody to be somebody, a myth that success that can be obtained by anybody. This myth of success in America has been pulling millions of people from many other nations around the world to come to the promised land of America. In international relation context, the American heroism is important to build the myth and image that America is a hero for many problems of the nation. This myth is disseminated around the world by the Disney corporation through the cultural product such as animated film *Aladdin*.

The changing discourse of Aladdin to be Americanized Aladdin in the Disney also shows that Disney has the agenda to highlight the aspects to be americanized and to be "the other." The hero and other people who support the ideas of "American values and interest" are considered as the friend and will be treated in a good ways, constructed as a



very good guy. The other people who oppose will be constructed as “the other” who is silly, wicked, barbaric, scary, dangerous that consequently will be treated as the enemy and bad guys who will be defeated, crushed and punished.

The women are also constructed in line with the ideas of the “us” and “they” discourse, but more important to note, the women characters are constructed by the patriarchal men. Princess Jasmine in Disney’s Aladdin has its name, changed from the original Arabic Badr-el Budr name, to make it more international name, the English word is considered more familiar than other language. The only aspect that is not changed in this tales-film narration is the construct of obedient women in patriarchal culture. Badr-el Budr and Jasmine are women constructed by male gaze in patriarchal society in the 10 century China and in the 20 century America. Jasmine’s little rebellion is just accepted as long as it does not go beyond the ceiling.

The adaptation from the tales into animated film also prove that the Disney’s adaptation is ideological process. Disney is successfully omitting the Islamic messages and values that exist in the tales of Aladdin in Arabian Nights. The Disney’s Aladdin completely removes the Islamic language, messages as well as Islamic values and changes them into ‘American values’ such as freedom and the Hollywood imaginary formula “happily forever after” whatever the case is. The values in the TSAWL, that are removed from the Disney, among other are, the values on family, important roles of a mother, young people’s dedication to the elder people, and young people’s hard work and submission to Allah. For that reason, 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.

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