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**Stuart Hall`s (2009) Representation Theory and the Color Theory
Application to the Arab Ethnic Representation and Stereotypes in
Disney`s Animation Movie *Aladdin* (1992)**

**Dissertation Submitted in Partial Fulfilment of the Requirements for the Master
Degree in Language Sciences**

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Declaration

We hereby declare that this dissertation is entirely the result of our investigations, and that due reference or acknowledgment is made, whenever necessary to the work of other researchers.

We are duly informed that any person practicing plagiarism will be subject to disciplinary sanctions issues by university authorities under the rules and regulations in force.

July ,2023

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Dedication

We would thank Allah before everyone else.

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To the ones I love, respect and live for,

My grateful parents “Essaid & Nacera Benmoussa”,

My dearest sister and brother “Meriem& Islam”,

My magnificent husband “Abdelsalam”,

My mother-in-law “Ljoher”

And the whole family and friends, and being more grateful to my bestie Houria

Tazerouti and my two Aunties Zahira and Baya;

Because of you I am here today, and up forever.

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The reason behind me standing here today

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and encouragement whenever I needed any

All three of my brothers Imad , Anwar and Houssam who kept supporting me

And all of my cousins and friends

Nourelhouda and Sirine.

List of Abbreviations

<u>Abb</u>	<u>Significance</u>
US	United States of America
EG	Ethnic Group
MENA	Middle East and North Africa
ADC	Arab American Anti-Discrimination Committee

List of Tables

<u>Tables</u>	<u>Pages</u>
Table 01: Colors types	14
Table 02: Production's crew of Aladdin (1992)	53
Table 03: Consumption selected comments	55

List of Figures

<u>Figures</u>	<u>Pages</u>
Figure 1: The Circuit of Culture.....	11
Figure 2: Complementary colors in Blade Runner poster	16
Figure 3: Analogous colors in Kung Fu Panda	16
Figure 4: Monochromatic colors in Grand Budapest Hotel.....	17
Figure 5: Triadic colors from Aladdin.....	17
Figure 6: Split-Complementary colors in The New Yorker	18
Figure 7: Tetradic colors in MCDonalds	18
Figure 8: Square colors in Inside Out.....	19
Figure 9: Encoding and Decoding.....	26
Figure 10: The Beginning	44
Figure 11: the Sunset in a Sahara	44
Figure 12: The Castle	46
Figure 13: Punishment of theft.....	47
Figure 14: the guards' siege to Aladdin	49
Figure 15: Sharing with the poor	49
Figure 16: The Prince's oppression	50
Figure 17: Catching Aladdin for Jafar	50
Figure 18: Street people laugh on Aladdin	50
Figure 19: Power	52
Figure 20: Slavery	52
Figure 21: Jasmine.....	56
Figure 22: Aladdin.....	57
Figure 23: Jafar	57

Figure 24: The housewives	59
Figure 25: The belly dancers.....	59
Figure 26: Aladdin as Street Rat	60
Figure 27: Aladdin as a Prince	60
Figure 28: The City Bazaar.....	61
Figure 29: The Palace Environnemen	61
Figure 30: Red in the Presence of Jafar	62
Figure 31& Figure 32: Aladdin's Colors Significations	63
Figure 33 & Figure 34: Jasmine's Colors significations	64
Figure 35 & Figure 36: Jafar's Colors Significations	65
Figure 37: The Sultan's Colors Significations	65
Figure 38: The Genie's Colors Significations	65

Abstract

With a world full of people comes a diversity of cultures. Movies are the passage made to help people in exploring the world easily since they are available for everyone, and most importantly, they are rich in signs, messages, and symbolism that give different information about the topic dealt with. This study falls under the semiotics of visual codes in movies by investigating the Arab ethnic stereotypes portrayed in *Aladdin* (1992) Disney animation movie. By implementing Stuart Hall's Theory of Representation (2009), aside with the Color theory, the study set four research questions in order to reveal how the moviemakers portrayed the Arab ethnic group using stereotypes, on the one hand, and the color symbolism, on the other. The results showed that Disney created multiple stereotypes regarding the different aspect which build up the Arab ethnicity. The Arabs were mostly associated with savagery, masculinity, and misogyny towards women. Also, the Arabs were depicted to be living an uncivilized life in which the strong had rights over the weak. Interestingly enough, these stereotypes seemed to decrease in use in the latest version of the movie *Aladdin* 2019. Concerning the color analysis in the study, the results showed how colors were judiciously used to draw the status of the characters and their evolution throughout the storyline. More specifically, the cold colors were mostly associated with the good characteristics, the characters' high status, and lavish life. Conversely, warm colors were used to refer to negative characteristics and poor life. Finally, the findings suggested that changes in *Disney* production's outlook about the Arabs were possibly due to the audience reactions to the negative portrayal of the ethnic group, which made *Disney* reconsider the use of some stereotypes in the latest version of the movie.

Keywords: *Aladdin* (1992), Ethnicity, Stereotypes, Arabs' representation, Hall's Representation theory, Semiotics, Color theory

Table of content

DECLARATION	II
ACKNOWLEDGMENTS	III
DEDICATION	IV
LIST OF TABLES.....	VI
LIST OF FIGURES	VII
ABSTRACT.....	IX
TABLE OF CONTENT.....	X
GENERAL INTRODUCTION	1
□ STATEMENT OF THE PROBLEM	3
□ RESEARCH QUESTIONS.....	3
□ AIMS OF THE STUDY	4
□ SIGNIFICANCE OF THE STUDY	4
□ THE ORGANIZATION OF THE DISSERTATION	4
CHAPTER ONE.....	6
THEORETICAL BACKGROUND AND RELATED STUDIES.....	6
1.0. INTRODUCTION	6
1.1. SECTION ONE: THEORETICAL BACKGROUND.....	6
<i>1.1.1. Semiotics Definition and Main Figures.....</i>	<i>7</i>
1.1.1.1. Ferdinand De Saussure.	7
1.1.1.2. Charles Sanders Peirce.	8
1.1.1.3. Stuart Hall.	9
1.1.1.3.1. Representation Theory.	10

1.1.2. <i>The Theory of Color</i>	13
1.1.3.1 Color types.....	14
1.1.3.2 Color harmonies.....	15
a- Complementary colors:.....	15
b- Analogous colors.....	16
c- Monochromatic colors.....	16
d- Triadic colors	17
e- Split complementary colors	17
g- Square colors.....	18
1.2. SECTION TWO: KEY WORDS DEFINITIONS AND NOTIONS	19
1.2.1. <i>Disney Company and Movie Industry</i>	19
1.2.2 <i>Mass Media or Mass communication and the Notion of stereotype</i>	21
1.2.3. <i>Ethnicity and Ethnic Group</i>	23
1.2.4. <i>The Stereotypical Depiction of the Arab Ethnicity in American Media</i>	23
1.2.5. <i>Encoding, Decoding, and Culture</i>	24
1.3. SECTION THREE: REVIEW OF LITERATURE	27
1.4. CONCLUSION	32
CHAPTER TWO	33
METHODOLOGY AND RESEARCH DESIGN.....	33
2.0. INTRODUCTION	33
2.1. METHODOLOGICAL FRAMEWORK	33
2.1.1. <i>Research Objectives</i>	33
2.1.2. <i>Methodology</i>	34
2.1.3. <i>Data Collection Procedures</i>	35
2.1.3.1. <i>The Movie Information</i>	36

2.1.3.1.1. Aladdin 1992.....	36
2.1.3.1.2. Aladdin 2019.....	37
2.1.3.4. Aladdin Movie (1992) Synopsis.	38
2.1.4 <i>Data Analysis Procedures</i>	39
2.1.4.1. Stuart Hall Representation theory.	40
2.1.4.2. The Color Theory	41
2.3. CONCLUSION	41
CHAPTER THREE.....	42
RESULT PRESENTATION AND DISCUSSION	42
3.0. INTRODUCTION	42
3.1. <i>SECTION ONE: RESULTS PRESENTATION</i>	42
1.3.1. <i>The Implementation of Stuart Hall Representation Theory</i>	43
1.3.1.1. Representation.....	43
1.3.1.2. Identity.....	48
1.3.1.3. Production.....	52
1.3.1.4. Consumption.....	54
1.3.1.5. Regulation.....	55
1.3.2. <i>The implementation of the Color Theory</i>	60
1.3.3. <i>The stereotypes in Aladdin (1992) & (2019)</i>	65
3.2. SECTION TWO: DISCUSSION.....	69
3.3. CONCLUSION	72
GENERAL CONCLUSION.....	73
REFERENCES	76

General Introduction

Generating messages has always been the aim of any discourse, no matter how it is. The Mass media became the source of information and ideologies' establishment; the mirror of the real- world attitudes and concepts. The Mass communication, thus, is not a mere message but is the visualization of the political-historical and geographical context of the real territories. Media, especially movies and TV channels, produces meaningful texts full of codes which ask the audience to decode the signs to get the preferred understanding of the producers.

Nowadays, movies became the messenger that delivers people's inner opinions and ideologies from and to the whole world's territories (Kindem, 2000). Movies attempt to create, change, re-generate or reject numerous stereotypical concepts. Thus, visual imagery is an art, entertainment and commercial-political way of expressing national and cultural beliefs which have essentially an impact on its audience's minds.

The creation of meaning in the movie industry is a powerful tool, either as being direct or indirect. Hence, semiotics which aims to decode the sign emerged and took place in the analysis of movies. Thus, the field of semiotics is very wide; it encounters all the angles of the human communication world: music, sounds, movies colors, gestures, and facial expressions. For semiotics, anything that has a purpose and a meaning is regarded as a sign. Since the 1990s; the *Walt Disney Company* became a successful media enterprise in the world of entertainment, especially in terms of building up culture and ethnicity. Disney Company opened the gate allowing its audience to gain knowledge about the world and enrich their cultural, political, and historical background.

Aladdin (1992) was the first animated work with an Arab context that Disney Company produces. The folk story of *Aladdin* (also named *the wonderful lamp*) was the first known English translated story by the Frenchman *Antonio Galland* in 1906 in his book *Arabian Nights* as an adaptation from the *One Thousand and One Night* book (It is a book which goes back to the 13th century, with an unidentified author). On November, 25th 1992, Disney Company released the animated movie of *Aladdin*, directed by *Ron Clements* and *John Musker*, who edited the version of Galland. Hence, *Aladdin* (1992) was released to portray the Arab identity and to show the stereotypical image of the Arab communities stored in the minds of the moviemakers. The one and half hour movie was the excellent version. Later, on May 24th, 2019 and after 27 years, a live-action version by Disney Company entitled *Aladdin* directed by *Guy Ritchie* has launched. Thus, the two versions have the same plot and setting with slightly noticeable differences.

From this stance, this study is conducted to examine the Arab ethnic representation in *Aladdin* (1992). As naive viewers of the movie, many striking misconceptions were observed namely with the Arabs portrayed as thieves, barbaric and women oppressors. These pejorative representations motivated this study to analyze from a semiotic perspective, the filmmakers' presentation of some stereotypical scenes and images when dealing with the Arabs and the Arab world for entertainment purposes.

To give more depth to the film analysis, these stereotypes are also sought in the film second version to confirm Disney company's ideology regarding the Arabs and the Arab world's misrepresentation. To achieve this, Stuart Hall's Representation theory which is based on "The Circuit of Culture" and the Color theory are adopted to account for the filmmakers' encoding of the symbols and stereotypes, and our decoding and deconstruction of these by looking into the codes, stereotypes and color meanings found in the animated movie *Aladdin* (1992).

- **Statement of the Problem**

Disney Company released two movies about the same story by portraying the Arab community, using the language, clothing, and physical appearance. One of the major problems in the movies is the prevalence of some stereotypes about the Arab identity which is negatively represented. Media people and informed public know that films are not used for entertainment as many ideologies, stereotypes, and perceptions are passed, maintained and reinforced through the media, namely films. All of this calls for a study that reveals how *Disney Company* might have misled people around by marketing a negative image of the Arabs and spreading stereotypes related to their physical appearance, culture, and identity.

The Arab community represents 453 million people of the inhabitants of Earth by 2022 (Arab countries/ Arab league countries 2023, 2023). Persistent stereotypes related to Arab ethnic groups are found in many films and cartoons, and almost no law is set to ban negative ethnic representation in the media. Moreover, exceptionally few studies addressed this issue in western and Algerian research despite the seriousness of the subject and the disastrous effect of stereotyping on individuals and groups. The stigmatization of ethnic groups is a dangerous process as it creates social and economic discrimination which sustains inequality and exclusion.

- **Research Questions**

This thesis is conducted to give a clear answer to four main questions concerning the ethnic stereotypes representation in the *Aladdin* Animated movie which are:

RQ 1: “How does Disney Company represent the ethnic group in *Aladdin* animated movie of 1992?”

RQ 2: “What are the most frequent ethnic stereotypes when representing the ethnic group in *Aladdin* animation movie of 1992?”

RQ 3: “What do the colors used in the movie symbolize”

RQ 4: “Do the ethnic stereotypes persist in *Aladdin* live-action movie of 2019?”

- **Aims of the Study**

The movie-makers and the mass media in general use images and scenes with selected expressions to deliver unique content, ideologies or stereotypical concepts. This study aims to see how semiotics can be applied to analyse movies in terms of culture and identity, and how the producers make a cinematic piece full of signs and hidden symbolism. The semiotic analysis will cover the song's lyrics, some selected scenes and color use in *Aladdin* 1992 version. In addition, a look into *Aladdin* 2019 live-action version is intended to discover the stance of Disney production regarding the Arabs with the change of time. The implementation of Stuart Hall's Representation theory that aims to explain culture construction through the mass media is joined by the theory of color to provide a more comprehensive view on the subject.

- **Significance of the study**

This study is significant as it will help bring the Arab community's value and identity back to the world by revealing the stereotypes lying in some scenes of 1992 *Aladdin* animation movie. It is also important in the way it introduces semiotic analysis to film studies, hoping to inspire students and researchers interested in the same topic. Another significance lies on providing ways to deconstruct ideology formation, stereotypes' construction and maintenance and revealing possible political theories propagated by the media to subordinate some ethnic groups and value others. As stated earlier, research on films and cinematography are rare either in the western or Algerian research. So, further study is required to fully explore this.

- **The Organization of the Dissertation**

Following a certain structure in organizing the ideas of this work is as essential as the ideas themselves, just to achieve the goals of this work. The current study is divided into three

main chapters, each one consisting of particular elements and starts with an introduction and ends with a conclusion. The Theoretical Background & Related Studies is the First chapter; which is divided into three related sections. Section One will tackle the semiotic background of the study, getting back to the multiple definitions of semiotics, the main figures of the field, and the theories used in this research namely the Representation theory of Hall& the theory of Color. Section Two is concerned with the definition and the explanation of the keywords related to the study to make the different aspects of the work explicit for the readers. Section three is about the related study (the Review of Literature).

The second Chapter, moreover; serves as the scheme of the methodological background of the research. It is designed to provide the research objectives, the methodology, the data collection procedures and the data analysis procedures. Finally, the last 30 pages which will represent the Third Chapter is the core of this work which is going to contain the results of answering the research questions and discussing them; this chapter is divided into two sections, (1) it is devoted to the presentation of the results found, and (2), it is programmed to discuss the previous results with the use of the selected theories.

Chapter One

Theoretical Background and Related Studies

1.0. Introduction

This semiotic study is a work built for the sake of uncovering the stereotypes formed by Disney Company and put into a movie of their production under the title of Aladdin, the movie was released in 1992. The said stereotypes revolve around the Arab world as a whole, they show certain images that might be wrong and that should be addressed about Arabs as an ethnic group. This is the reason that drove this study.

In the last century, the movie analysis stood on semiotics to reveal the real thematic of any cinematic piece since it is concerned with the exploration of the intended and the hidden messages with in the various signs. This chapter is meant to introduce the most relevant theories of semiotics, specifically the ones that will be used in this work. There will be an introduction to semiotics, as well as an introduction to the main figures in the field.

Ferdinand De Saussure, Charles Sanders Peirce and also Stuart Hall whose theory of Representation will be used in this study accompanied with the theory of Color. By narrowing the picture, several definitions of some keywords and concepts will be found in the second section of this chapter. The third section, the related studies' sphere will be formulated, it is where similar studies and works will be studied and used as backup to build this study.

1.1. Section One: Theoretical Background

The first section is programmed to address the multiple definitions of semiotics according to different scholars, who are Ferdinand de Saussure and Charles Sanders Pierce. The theoretical background section establishes the theories which are going to examine the selected topic. Every study is built up upon certain theories, this particular study, being a semiotic study is going to use two specific theories; the Representation Theory by the

culturalist Stuart Hall accompanied by the Color Theory. The choice of these two theories is due to the relativeness they provide for conducting a semiotic study which will follow a qualitative research method. Thus this section determines the theoretical scope of the conducted study.

1.1.1. Semiotics Definition and Main Figures

Semiotics, also known as “semeiotics” or “semiology”, are all terms given to the study of sign by the Swiss linguist and philosopher Ferdinand De Saussure (1857-1913) and the American philosopher Charles Sanders Peirce (1839-1914) in the late 19th and early 20th century. The previously mentioned philosophers in addition to Roland Barthes are the most important figures in the field of semiotics.

The definition of semiotics in the simplest words is the making of meaning through sign. Ferdinand De Saussure (1916) defines semiotics as “a science which studies the role of sign as a part of social life” (De Saussure, 1916, as cited in Chandler,1994, p.6). He also states that “it would form a part of social psychology, and hence of general psychology, we shall call it semiotics” (p.6). Liszka resumes what Charles Sanders Peircebelieves in as a definition of semiotics which is that semiotics is the science that’s aim is not to reveal what must be; alternatively, what the sign actually refers to in the actual world (Liszka, 1996, p.1). He continues that semiotics is “the science which draws necessary conclusions”(p.1). While Roland Barthes claims that semiotics is any system of signs as gestures, images and music and object in spite of their constituents and confines (Barthes, 1968 as cited in Bouzida, 2014, para. 7), this concludes that anything considered a sign can be a part of a semiotic study.

1.1.1.1. Ferdinand De Saussure. Among the semiotician figures, Ferdinand De Saussure can be considered as the strongest figure for being the founder of both modern linguistics and today`s semiotics. Most of his theories are reported in “*Cours de Linguistique*

Générale”, a book published posthumously by Saussure’s students which contains the linguist’s courses and theories assembled and published after his death in 1916.

Constantly, one of the topics tackled in this book is semiotics. Saussure talks about the sign, signifier and signified and explains what each of these concepts means and how they relate to society and overall life. He argues that a linguistic unit is double-faced, in which two terms are needed to accomplish the success of this unity; he continues that both of them are entirely psychological and located in the brain (De Saussure, 1916) Saussure is saying that language or a linguistic sign is not just a word; it’s rather a two-faced coin each side complements the other to make a sense out of the sign; the two sides in question are the “signifier (signifiant)” and the “signified (signifiée)” which are both connected. The signifier is what is seen, heard, said; and the signifier is the idea that gets awakened in one’s mind after receiving the signifier.

Saussure also claims that the relationship between the signifier and the signified is arbitrary considering that there is no actual relation between the two except that the signifier only refers to the signified due to the carried concept. society agrees to call a horse a horse. Though it is conventional, the non-English speaker won’t recognize the signified unless they hear it in their language; the signified will be immediately recognized. Thus, culture is largely based on these relations.

1.1.1.2. Charles Sanders Peirce. Another influential figure in semiotics is Charles Alexander Peirce, an American linguist and philosopher who was born in 1839 and died in 1914. He is regarded as the founder of American Pragmatism and semiotics. Peirce was interested in a lot of topics and wrote about mathematics, physics, language, logic and sign. He claimed that “a sign, or representamen is a first which stands in such a genuine triadic relation to a second, called it’s object and to be capable of determining a third, called it’s intepretant ”(Peirce,1931, as cited in Kilstrup, 2015, p.564). His definition differs from the

one of Saussure because Peirce divided a sign into three elements instead of two; those three elements are the Object, the Representamen and the Interpretant.

Furthermore, the *Representamen* might be anything that has a meaning like a sound or an image; the meaning which will send a specific idea to the brain. Next, when the brain receives it and interprets it according to many factors, the process is called the *Interpretant*. Since everyone has their own interpretation of the same sign which makes it different from the object. *The Object* is the meaning that the *Representamen* actually refers to and which is often one common meaning agreed upon by most people in a community.

More importantly, Peirce came up with new additions to semiotics which are the three concepts of Icon, Index and Symbol which are counted as the classifications of a sign.

- **Icon.** It is a sign which stands for its object because it resembles it exactly like a picture of a plane.
- **Index.** It is a sign which stands for its object because of a causal or physical connection between them like the traces of a cat in wet cement.
- **Symbol.** which is a sign that stands for its subject because of some kind of law, common sense or a collective habit like a dove signifying peace, keep in mind that there is no actual relation between the sign and the object here.(Pierce, 1998, as cited in Atkin,2010, para 3-5)

1.1.1.3. Stuart Hall. Stuart Mcpha Hall (1932- 2014) a Jamaican – British academic, writer and cultural studies, is famously known as the founder, or the pioneer of the School of Thoughts (now it is; Birmingham School of Cultural studies). His personal experiences are his essential influence in achieving that amount of works, movie, articles and theories. The most important vision he has is that everything is regarded as a piece of culture, even people.

Stuart Hall is another eminent figure in semiotics. His contribution to the field was an indirect one as he was much more interested in cultural studies. is the founder of *the New Left Review* along with his full carrier of cultural themes which promoted him the succuss and the fame. When he became 32 years old, he published his 1st book with Paddy WhomeI intituled “*The Popular Arts (1964)*”. His works varied among Books, Articles, Movies and Theories.

After decades, his variation in works inspired and it still inspire the new generation studies and communication. In his seminal work entitled: *Cultural Representation and the Signifying Practices (1997)*, Stuart Hall firmly set the foundations for a new Media discourse analysis approach which mixes semiotics, anthropology, and culture. This has been noticed in some of the theories he suggested, namely The Representation theory

1.1.1.3.1. Representation Theory. Stuart Hall was fascinated by the cultural studies in media, thus this theory is generated to examine how media represent particular thing as culture (Mrs Fisher YouTube Channel, 2018).Representation is one of “the corner stone” of media studies (Mrs Fisher You Tube Channel, 2018, 0:25); it is about how the reality is represented in the media’s angles of view; whatever it is true or false.

In cultural studies, the notion of representation is reviewed as “too little, too literal and too straightforward” (Lilian2727 YouTube Channel, 2018, 4:35). Thus, many factors affect the interpretation in which any representation of thing can be understood differently (7:29).

Basing his theory on the “Circuit of Culture”, Hall generates his representation theory focusing on the interest of the notion of representativeness. By examining the Language of the media (including symbols, expressions, gestures, music and lyric) Hall attempts to decipher what the media producers want to say, how it is said and how it is understood.

Circuit of Culture

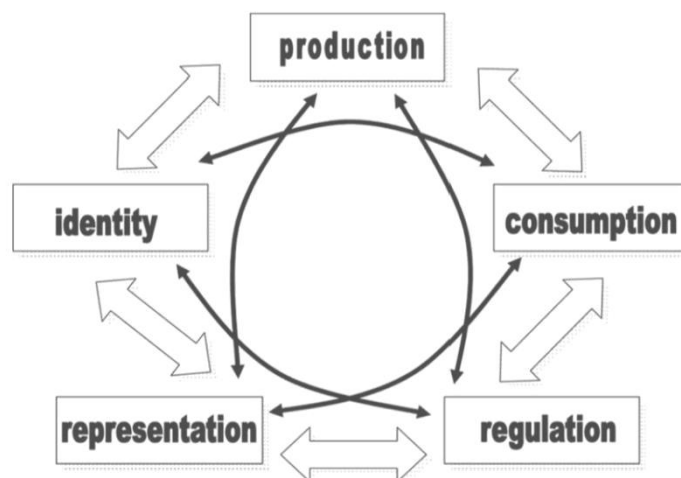


Figure 1: The Circuit of Culture (du Guy et al., 1997, p.3)

As seen in Figure 01, representation theory contains five major components which make up culture. The media are seen as influential tools due to their extraordinary capacity to present, represent and sometimes distort reality in a circle to offer a given point of view to the audience. The delivered view is repeatedly presented in the media in a way that it becomes the new reality. This is how cultural values, perceptions of the others, and a vision of the world are created, supported and maintained through films, songs, documentaries, and cartoons.

In the attempt to deconstruct culture creation through the media, five elements are put forward. When analyzing media discourse, Representation, Identity, Production, Consumption, and Regulation are necessary tools to consider to better understand the discourse semiotics. According to Hall (2005), Representation element is defined as “the ability to describe or imagine” (p. 18). This ability is formed through the meaning delivered by language, expressions, and words, as the cultural meaning is “mediated” by the language shared (Hall, 2005, as cited in Nugroho, 2020, para. 1-2). The mediated meaning can be intended and unintended, and forms the two layers of the product. In 1997, Hall classified the representation into three forms:

1. REFLECTIVE Representation: the symbols as a language that exist to reflect a meaning: tone patterns, posters, expressions, gestures...
2. INTENSIVIONAL Representation: is how those symbols shape or personify the intended meaning of the producer/ sender.
3. CONSTRUCTIONIST Representation: is how the meaning produced is received or re-constructed in & through the symbol used. Here is the semiotic approach (Hall, 1997, as cited in Nugroho, 2020, para. 3).

In addition to representation there are four other components which are as much as of importance as the notion of representation, which are identity, production , consumption and regulation.

Identity is linked to the “positioning we take on, i.e., the way in which we position ourselves within the discourses constructed (...)” (Kelly & Yochim, 2011, p.8). The positioning refers to the ideas, the looks the behaviors and the beliefs of the participants in the social relations. For Woodward (1997) as cited in Champ & Brooks (2010) Identity is related to the human behaviors while they are in particular discourses. It is exclusive for humans however in certain occasions it is associated with other creatures, experiences and things (Champ& Brooks, 2010).

The Production process is the most essential component it the culture circulation. It is about how the producers shape the intended discourse by encoding it with particular codes and meaning in which this last may misleads its consumers because many factors affect the decoding process (du Guy et al., 1997). At this stage, knowing who the media producers are, their gender, nationality, ideology, religion, and social group, can be key elements in the interpretation of the presented discourse. Films and media products in general are reflexion of all these, as they mirror the producers` world, beliefs, and aims.

Moreover, the stage where the recipients of the discourse introduce their thinking on the production of the representations is in the Consumption component. Hall in 1980 argues that the consumers may preferred the generated meanings by accepting every inserted codes however others may judge the intended messages the creatures shape according to several causes by accepting some and rejecting some others (Hall, 1980, as cited in Champ & Brooks, 2010, p. 576). At this stage, how much the audience adheres to the presented discourse is mostly shown in the comments posted online and which provide a clear positive or negative reaction to the product

Regulation is reviewed as “comprises controls on cultural activities (Curtin & Gaither, 2006, p.35), it is about the resistance on the practices of the discourse, it is associated with processes of production and consumption (Thompson, 1997, as cited in Champ & Brooks, 2010, p. 576). The regulation moment focuses on the power relations and the resistance among the participants. It calls for the analysis of the power and how it is regulated by the protagonists, the film makers, the scriptwriters and the story itself. It mostly stresses the importance of the vision offered by the film or any media, whether it is a conventional, an innovative, or a supporting vision of the existing ideologies

Therefore, the five components of Hall’s representation theory are of interrelated nature in which every component needs the previous to complement it. Researchers applying Stuart Hall’s Representation on film analysis or any media discourse need to be aware that its only by deeply deconstructing each element that stereotypes can be disclosed properly.

1.1.2. The Theory of Color

The world is full of colors which people see every day, and the impact that they have on people is what makes them such an important tool for movie makers because they are intentionally used to convey feelings and significations to the viewers. The significance of colors is not static, it’s actually inconstant. A color’s significance may change according to

the culture, person and circumstances, however; there remain some color impacts that are universally agreed upon, and they will be seen and discussed in the following introduction to color psychology.

1.1.3.1 Color types.

Primary colors:

Red: Power, security, speed, courage, excitement,	Danger, defiance, aggression, pain
--	------------------------------------

Yellow: Optimism, confidence, self-esteem, friendliness	Sickness, jaundice, fear, cowardice, depression
--	---

Blue: Trust, intelligence, serenity, calm	Sadness, cold, depression
--	---------------------------

Secondary colors:

Orange: Comfort, warmth, playfulness	Sense of being lost, despair, discomfort
---	--

Green: Fresh, restorative, peaceful, eco friendly	Sickness, greed, boredom
--	--------------------------

Violet: Spiritual, healing, royalty, creativity	Suppression, introversion, moodiness
--	--------------------------------------

Some tertiary colors:

Black: Elegance, wealth, sophistication glamour	Oppression, mourning, evil, fear
--	----------------------------------

White: Simplicity, cleanliness, clarity, purity	Emptiness, isolation, elitism
--	-------------------------------

Pink: Happiness, comfort, warmth, love, sexuality	Emasculating, physically draining, emotionally overwhelming
--	---

Brown: Warmth, seriousness, earthiness, reliability	Heaviness, dirtiness, lack of sophistication
--	--

Table 01: Colors types (Visme, 2019, 8:45)

As the table above shows (see Table 01), there are three kinds of colors which are primary, secondary and tertiary. Primary colors mixed give secondary colors and secondary colors mixed give as many colors as one could imagine; those are called tertiary colors. There is also what is called the color wheel, which is a wheel that combines all the primary, secondary and tertiary colors all together.

Pure colors, also called hues are colors which are not affected by any light or shadow; they are the original colors as red, orange, blue ect... When the pure colors are mixed with white are called “tints” whereas when they are mixed with “black” they become “shades” which increases darkness. the whole process of adding white, black or grey to make new colors is called “Saturation”.

1.1.3.2 Color harmonies. The color wheel is divided into two sides, Warm colors such as yellow, orange and red and Cool colors such as green, blue and violet. Warm and Cool colors serve different significations and give different feelings, however; if mixed the right way, they can accomplish the most wanted purpose and can be captivating.

This is where the pairing process comes in, colors can be mixed even if they are from different sides of the color wheel and still give the wanted result, of course, if done the right way.

a- Complementary colors: are colors that are opposite to one another on the color wheel, those colors should not be used in a fifty to fifty per cent ratio because then they will be less interesting to look at, instead they should be used in a twenty to eighty per cent ratio.

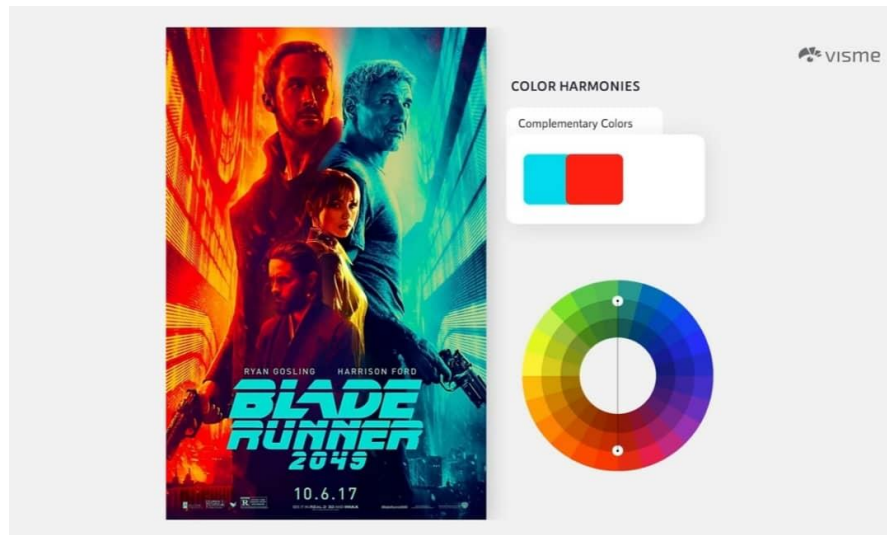


Figure 2: Complementary colors in Blade Runner poster (Visme, 2019, 5:27)

b- Analogous colors: are colors that are next to each other in the color wheel, these colors are used when the sensations of calmness and knowledge are desired, but not too much excitement.



Figure 3: Analogous colors in Kung Fu Panda (Visme, 2019, 5:46)

c- Monochromatic colors: this is when one hue is used in different shades, tints and tones.

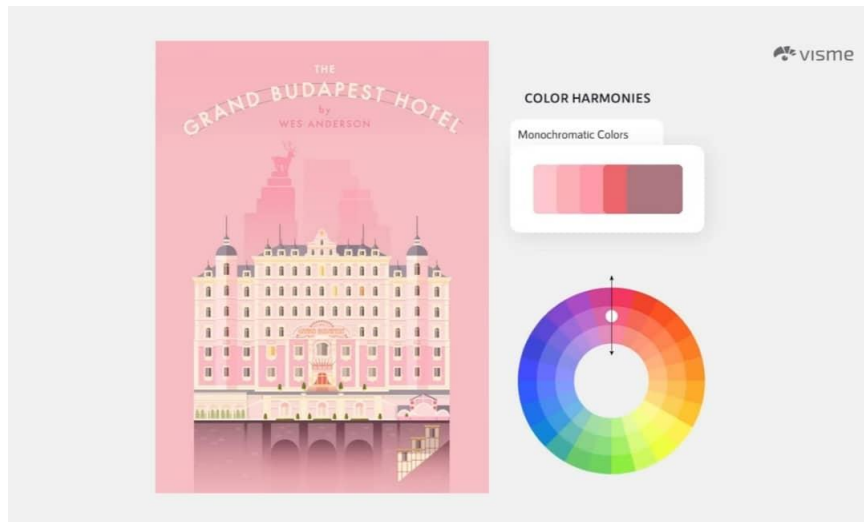


Figure 4: Monochromatic colors in Grand Budapest Hotel (Visme, 2019,6:18)

d- Triadic colors: here, three colors are picked through an equilateral triangle from the color wheel, in this case, the results will be either two warm colors and one cool one, or two cool colors and one warm color, and it's preferable if the colors chosen are primary colors to maintain a vibrant atmosphere.



Figure 5: Triadic colors from Aladdin (Visme, 2019, 6:47)

e- Split complementary colors: it's a color line that goes to the middle of the color wheel and then splits into two other colors while the first color is the dominant one.

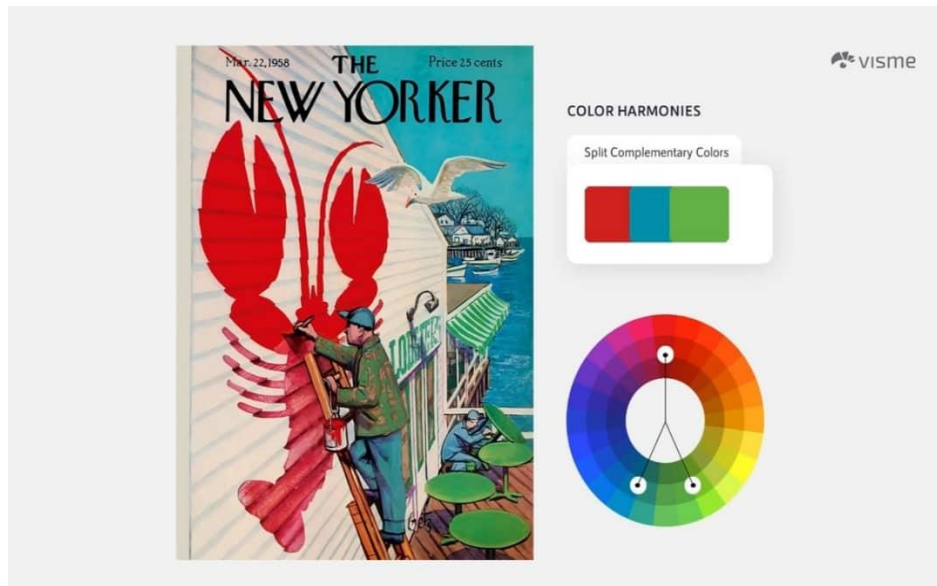


Figure 6: Split-Complementary colors in The New Yorker (Visme, 2019, 7:31)

f- Tetradic colors :this is two sets of complementary colors used in one graphic, it takes talent to use this technique because it uses tints, shades and tones all together while keeping the balance.



Figure 7: Tetradic colors in McDonalds (Visme, 2019, 8:01)

g- Square colors: they are four colors with equal distances from one another on the color wheel .This technique should be used according to a ratio of eighty per cent for the dominant colors and twenty per cent for the accent colors.



Figure 8: Square colors in Inside Out (Visme, 2019, 8:31)

To conclude, this chapter was organized to determine the theoretical background of the research. Semiotics is the field that questioned the current corpus. This section presented the main figures of the field and their accomplishments and contributions that are famous with. Stuart Hall's representation theory and the color theory as well are discussed in this section to clarify to the readers that those methods are the mediator of such research.

1.2. Section two: Key Words Definitions and Notions

This section is devoted to deeply explain the main important notions and keywords which have been tackled in this research. All this is going to prepare the reader for what this study will carry and simplify the process of understanding its content without leaving room for misunderstandings or ambiguity.

1.2.1. Disney Company and Movie Industry

Disney Company has become one of the best media production companies in the latest times, which is indeed admired by all members of the family no matter how old they are. It is commonly known as "Disney" or "The World of Innocence". Once, in 1923 and in the United States of America and as a Children animation studio, Disney began to enlighten the world with its colourful images. Since then multi-areas have been tackled till now by adopting the

world development and ideologies either, including Live- action movies, radio and television' channels (Schmidt, 2020). The history of Disney therefore, is very joyful, moral and innocent starting by Alice Comedies cartoon series (1923). The co-operation of the two brothers Walt and Roy O. made a big contribution to the world especially at the time of the war (the end of the 1st World War). At that time, Disney attempted to plant hope and water it to grow and encourage people to see the world as pink and lovely as babies, and to forget about the blood and all the horrible events.

Later on, and after releasing short works as *Mickey Mouse & Steamboat Willie* in 1928, the famous long animated movie intituled *Snow White and the Seven Dwarfs* was launched in 1937. The development of the company did not stop right there, however, it reached a higher level which is the production of the first Live-action movie in 1950 called *Treasure Island*. The most surprising aspect is that the world of innocence which is Disney in 1954 has broadened its works to the television shows:

Disney made a huge addition to its media empire in July 1995 by acquiring Capital Cities, which included ABC and ESPN and stakes in several other cable networks and local television stations. In May 2006, Disney acquired Pixar Animation Studios, which had produced popular movies for Disney such as *Toy Story* (1995), *Monsters Inc* (2001), and *Finding Nemo* (2003) (...) After its purchase of Lucas movie, Disney continued the Star Wars franchise with *The Force Awakens* (2015) and *Rogue One* (2016). (Schmidet, 2020, p.2)

Nowadays, the movie industry has been saturated with the idea of creating a new world that the generators have in mind or have experienced. The culture, the ideologies and political content are the most tackled issues in any production; the case is the same for Disney company production. Disney has brought an essential contribution to the field of movie industry by encountering multi-areas, domains and cultures in order to turn into a multi-cultural-national company which the international cinema needs.

1.2.2 Mass Media or Mass communication and the Notion of stereotype

In the last century, the usage of media reached its peak and the majority of its productions construct the audience's own thoughts. According to Noar (2006) the Mass Media Campaigns are tools that promote the counselling and awareness among people especially for those whom belong to the public health organization (Noar, 2006, as cited in Matamoros, 2011, p.399). The rapid development of mass media facilitates the access to news and movies; local or international (Sinuraya et al., 2021). The most known Media are Television, Movies, Radio and Newspapers however; movies are the most powerful ones. Thus the aims of media are to create, change, reject or re-generate knowledge and attitudes (Matamoros, 2011).

What's more, media is not purely linked to technology but it has existed with the first human being and because of time and culture it keeps changing over and over. Simply, it adopts the world's development (Straubhaar, LaRose & Davenport, 2015). Media contributes the prevalence of many ideologies, concepts and stereotypes in many fields as politics, economy and democracy taking into account many causal factors under the purpose of answering whether media actually relies on truthful events; in other words Does media bring the truth to the audience? (Graber, 2003). The mass media goes along with the stereotype's construction.

First of all, this study investigates on movies thus Sinuraya et al. (2022) in their article define movies "as a form of audio visual technology" (p.94), that means, movies are a combination of live images with expressions and sound which are generated to educate, inform, influence or entertain the audience. This kind of art gives the concepts, ideologies and stereotypes a well-formed shape that the majority of the recipients rather watch than read hard-copies or listen to a long conference; it is the easiest kind of documentation for memory

to store. As a result, movie companies put much effort to establish their own thoughts over their audience.

The word stereotype has a variety of definitions, each field uses this terminology for certain purposes. Generally, according to Walter Lippmann (1922), who coined the term Stereotype, “stereotypes are pictures in our heads” they can be true or false, credible or just a belief but it can legitimize any concepts (Lippman, 1922, as cited in Seiter, 2019, p. 16); as the case in which all the Arabs are terrorists for the western societies, in particular the USA. Thus, not the whole stereotypes are personal, because other tools as media can influence the audience thoughts and minds by creating new mental concepts and beliefs which may be true or false (Seiter, 2019).

Moreover, the study of stereotype provides a unique understanding of the components or the elements generated by the moviemakers, in particular, or by any media producer. Thus, media and stereotypes are integrated components, according to Tajfal (1981), a contemporary theorist, the stereotype is a categorization process based on the generalization over particular group or aspect and some stereotypes may results to prejudice (Tajfal, 1981, as cited in Devine, 1989, p.5). Devine in 1989 argues that stereotypes are unique personal beliefs which form an identity and stance toward particular groups or aspect.

The Mass Communication became the source of stereotypes in which the producer, the moviemakers and the TV programmes attempt hardly to create and emphasise on. One of the major stereotypes in the actual world is the sex-role in the society. In stereotypical world, women are seen as inferior, low self-esteemed and dependable in the men’s community and how man is the independent pillar whom she will depend on if she’s about to fall; and she always falls. The targeted category this stereotype encounters is not the powerful figures, however, the minority that is neglected. Therefore, the division is political in the roots,

especially the case of the THEM and US. This notion in Mass Media is an inherent feature among the producers that build up the human cognition process (Operario & Fisk, 2003, as cited in Mastro, 2009). The racial and the ethnic stereotypes therefore, are one of the different types of stereotyping that this world is full with. This research attempts to enlighten the cultural misconceptions drown by the stereotypes.

1.2.3. Ethnicity and Ethnic Group

Basically, both terms are of Greek origins. For Ethnology, the word ἔθνος (ethnos) means people and ‘logos’ means the science or the systematic study, thus, it is the science that studies humans as cultural aspect in which their relations matter (kumar, 2022, 0:42). However, kumar (2022) continues that Ethnography is divided into people (ethnos) and ‘graphos’ which means description, therefore, Ethnography is the descriptive, detailed study of people seeing them as a sort of culture (Kumar, 2022, 1:09-2:16).

Deeply, Ethnicity or the Ethnic Group (EG) was first known in 20th century, it seems to be a new term in the English language (Eriksen, 2010) and it has numerous definitions based on the context it is used in. It has been discussed by various disciplines such as politics science, sociology and ethnology. In Isajiw’s (1974) meta- analysis of 65 scholars, the majority did not mention the EG’s definition or the ones of Ethnicity; only 13 of them who really provide a boundaries of the terms (Isajiw, 1974, as cited in Hamer et al., 2022, p.29). The most frequent reason is that both terms “are muddy” (Omi & Winant, 1994, p.14, as cited in Homer et al., 2022, p.29). That would mean that EG has no clear cut definition, however, it has a gelatinous meaning making its examination is one of the most difficult works.

1.2.4. The Stereotypical Depiction of the Arab Ethnicity in American Media

Broadly, the media, depicts the Arabs (the assumed inhabitants of the MENA: Middle East and North Africa), all over its channels, with the same identity as barbaric, savages, and

famously known as *Terrorist* and *Murderers*. Besides, Muslims are depicted as violent, oppressive and in-tolerant. These norms ingrained in the mind of the Americans especially after the 9/11 events. However; they – the Americans- have a negative light on the Arabs as member, culture and value since the Arabs` appearance (Starck, 2009 &Ghandhi, 2013), that means that the stance did not start post 9/ 11, but far before this date.

To illustrate, a famous example of the Arabs` stereotypes in media is the Oscar-Winning movie the *American Sniper* which depicts Muslims and Arabs as two faced people (e.i. a metaphor of deception) and Homeland. Therefore, the media depiction evokes the revolution of the Arab American by generating committees that fight for the Arabs rights as ‘*The American Arab-Anti Discrimination Committee (ADC)*’ (Starck, 2009). One of the circumstances the ADC reacts on was the movie of *Aladdin* (1992) in the opening lyric: “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.” along with the depiction of being, rural, savage, thief, and “dehumanized” (Medhat, 2015)

1.2.5. Encoding, Decoding, and Culture

In the Mass communication, the process of encoding and decoding is inevitable. According to Hall (1973) in his article “*Encoding and Decoding in the Television Discourse*”, the encoding process is turning around shaping information. In other words, conceptualizing the thoughts of the producers in a particular symbol or code in order to maintain and establish an information or a hidden concept/ ideology through verbal or non-verbal discourse.

Similarly to the encoding process, the decoding process is the core of the communication. However; it is the recipients` work rather than the producer`s. By taking the bubbled puzzles the producers conceptualize, the decoding process which is the interpretation

will be done by the recipient who will check every piece and interpret or decode it, to finally generate the final form and idea the generator want them to understand. Therefore, the understanding of the mass media needs to have the codes that will go from the discourse' making (decoding) to the discourse interpreting (encoding) (Xie et al, 2022).

Traditionally, culture is a fuzzy-wide concept, however, its roots are linked to the Civilization's field which studies the history and the human achievements in a particular setting. Culture, therefore, is the identity of any ethnic group in terms of values, beliefs, traditions and norms. According to Edward Burnett Tylor (1871)"Culture, or civilization, (...) is that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society" (Tylor, 1871, as cited in Birukou et al., 2009, Para 5). Thus, culture is one of the most difficult concepts in the human and social sciences and there are many different ways of defining it (Hall, 2009, p. 2) however, it is the representation of any EG in terms of several aspects as traditions, language, costumes, morals and norms; anything which human creates to form their entity is culture.

The encoding and decoding process was generated by Stuart Hall in 1973 as a model of communication to examine its benefits on the mass media in general and the "Circuit of Culture" in particular. Furthermore, the circuit of culture is about the reproduction of culture through media and how it goes from the generators to the audiences (As it is mentioned in the 2nd subtitle in the 1st section in depth with the Representation Theory). By using this process, the meaning's structure may vary depending on many factors; the most important one is the cultural background on the issues tackled.

According to Hall (2005) the codes of encoding and decoding "may not be perfectly symmetrical" which means that the understanding or the interpretation's level will differ in the information exchange then the position of the receiver – who is the decoder- will be the

same, the opposite or negotiated in-between the sender “encoder” and the receiver “decoder” (p. 119) :

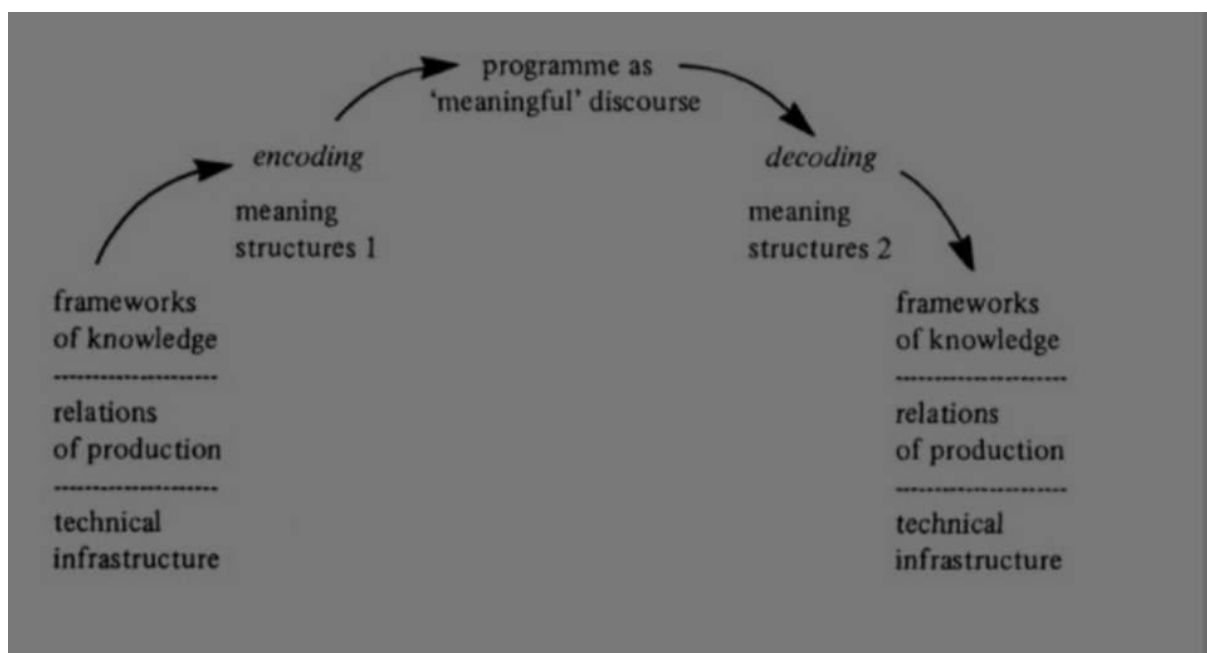


Figure 9: Encoding and Decoding (Hall, 2005, p.120)

Therefore, the viewers will have the same codes and instructions but the interpretation of the connotative meaning will take different paths though the information is the same. From this angle, this process is crucial to examine the way media producers think and believe and how their cultural position may affect on the true circumstances and existence of any territory.

This section explored the related terminologies which are linked to the subject under examination. It collected the necessary background information in order to facilitate the understanding and the consumption of the movie's scope. As first step, the section gave quick overview about the movie industry in general and Disney in particular. Later, it defined several notions which are the stereotypes, the encoding and the decoding process, culture and ethnicity or ethnic group in relation to the field of study.

1.3. Section Three: Review of Literature

The scope of this study is devoted to discuss the related studies' sphere and the current knowledge on the tackled topic. Furthermore, before getting to the primary issue there are coherent queries that should be answered. The related studies section will be dealing with studies on ethnical stereotypes in movies, as a first step forward; then on those studies which have used semiotic examination, and finally on the studies which apply Stuart Hall's Representation theory in examining ethnicity. Finally, after the clarification of the issue's boundaries, the essential one is to find the gap, by means examining the existence of the research in the Algerian context dealing with both axes.

Roumie (2004) in her work argued that mass media deliver a number of themes and ideologies. USA cinema, for a long time, portrayed Arabs in a primitive manner though the ages. She continued that in movies, in comparison to westerners "society and people", the others (as Arabs) are depicted with a sharp difference. Under the aim of investigating whether the portrayed images inserted in the movies are the real Middle Eastern identity or not, she selected a high-yielding movies in the box office, namely *Robin Hood: Prince of thieves*, *Aladdin* (1992), *The Spy Who Loved ME* (1970s) (*James Bond Movie*), among others. The final thought was that the portrayed pictures in the eight selected movies present the Middle Eastern society and people in negative connotations as thieves, savages, poor and uncivilized.

In the same line, Wormer and Juby (2015) investigated the visualization of race, sex and ethnicity in three multicultural movies of the "innocence" company: *Lion king* (1994), *Pocahontas* (1995) and *the Princess and the Frog* (2009). The movies were examined by applying Bell Hooks method of critique (1984). The choice of this method aimed to push Disney company to change its standards and react in a manner that is adequate for all races. The results were that Disney started to benefit from the critiques and initiated to produce other versions which are more adequate for all, such as *Frozen*.

Besides, Statista web channel (2023) investigation on the ethnic origin and race of lead actors in the USA movies in 2021 showed that the minority, which means others rather the white, has increased by 2020 to 39.7% and decreased in 2021 to 38.9%. Back in time, in 2011, the percentage of the minority of the lead actors did not even cross the 1/10 in comparison to the white majority. Thus, USA movie industry became aware of ethnic representation more than years ago (Statista Research department, 2023).

Regarding music in movies, the representation of the Middle East ethnicity as Wood (2019) claimed, is emphasized through the background music and lyrics. In refutation to what Brain (2001) stated by saying that American imagery is the room for the whole, the Middle Eastern ethnicity is excluded (Wood, 2019, p.91). Based on Edward Said's Orientalism theory and other post-colonial theorists, Wood (2019) concluded that the selected movies have negative ethnic stereotypes of the Middle East, seeing them as Others, excluding their existence and emphasizing on their chaotic, barbaric, and violent nature, without considering their audience states (e.g., starting their movies with scenes of war, bombards, mortal events" 9/11", act..).

Additionally, Bourenane (2020) analysed the discourse produced by Aladdin animation movie using Discourse Analysis theory and Edward Said's Orientalism theory. Aladdin (1992) movie examination confirmed Disney's stereotypes, which controvert what is in reality Islam and Islamic culture. The study concluded that the presented story reflects the producers' perspectives as the post-colonial discourse which is intended to consolidate the western degrading view of the Arabs in the mind of the audience.

Sharma (2016) is an additional scholar who investigated the ethnic groups' portrayal in Disney's movies from a semiotic perspective. In her study, Sharma showed how Disney had portrayed the various ethnic groups as a sort of "otherness", which is meant to describe the non-white and the foreigners who are recognized through their language variation and

appearance. Her examination revealed the stance of Disney at the age of *Dumbo* (1941) while representing such ethnic group in an obvious disgusting- uncivilized manner. However, after decades, the depiction or the visualization has been transformed as if it has been watered by an American identity, that is imaged in *Aladdin*, *Lion King* and *Pocahontas* (p.102). The final thoughts are that Disney attempts to fill the splits in its movies by inserting the American Identity.

Further, Maharani et al. (2022) employed the Connotative and Denotative theory of Barthes in their study on race or ethnicity in “*Antebellum* (2020)” American Thriller movie. The representation of the treatments of the white towards the “black” is ruled by numerous norms that value the white and vomit and terrify the “black”. The racism toward the black was clearly described. Thus, the countries of multi-cultures, or, the countries which join many ethnicities and races as the United States, decipher the hidden attitudes toward those “minorities” by excluding their existence, striping them of their rights and discriminate their humanities (Maharani, et al. 2022, p.6-9).

In this same semiotic line, Alawi (2021) explored “*My Big Fat Greek Wedding* (2002)” & “*Shanghai Kiss* (2007)” movies and declared that movies can be the bridge between different cultures; as a sort of inter-communication. He continued that media seems to be the auto-corrector of the drowned ideologies and concepts. In addition, it attempts to re-formulate, or re-shape the existed ones. Therefore, the movies can serve as an identification card for various cultures and ethnicities to round close distances and close cultural intolerance splits.

In the Algerian context, the studies on “ethnicity” are counted. The studies of ethnicity are regarded from Islamic, Arab or Tamazight perspectives, generally. Thus, the position of the researchers on the regional or religious contents is underlined. From this angle, there are

limited works which have explored the theme of “ethnicity in movies”, some are discussed below.

Mecheri (2020) showed in her study on Hollywood representation of Muslims that the beard of the Muslims in the moviemakers’ imagery is a symbol of religious and terrorist group which feeds its lusts and desires with blood, bombarding and victims. For the Americans, the ethnic stereotypes stored after 9/11 criminal event are that any Muslim is a terrorist and any terrorist has physical standards, such as the beard. Therefore, Islam and Arabs all over the world for the western societies, most specifically for the USA, are portrayed as if they are the only criminals in the universe though, as Shaheen (2001) states that the innocence struggles because of the obnoxious stance the other groups generate on that ethnic group (Sheheen, 2001, as cited in Mecheri, 2020).

Similarly to the western context, the earlier works of Disney have been criticized in terms of racial themes and stereotypes. *Dumbo* (1941), *Aladdin* (1992) & *Lion King* (1994) were the corpora of several works regarding their impact and importance. In 2016, Abed examined the depiction of the various ethnic groups by Disney and how they are portrayed in that “magical kingdom”, in particular for those who are Arabs, Africans, Afro-Americans or Black. Their representations indicated the neglecting of their existence as if these groups are undeveloped and uncivilized in contrast to the developed-urban West. Her study revealed the negative connotations, attitudes and stereotypes generated by such company on those of colorful skin. To conclude, the portrayal of these “minorities” in the big screen encourages the prevalence of the racial discrimination by the white as the preferred majority.

In the process of decoding the famous *Titanic* movie in terms of the British ethnicity and identity, Hamzaoui (2020) revealed that the ethnic stereotypes can be part of the developed countries not only on the minorities described before in the eye of Hollywood scenes. With

the use of the theory promoted by Pierce (Theory of Sign), the Interpretent of the selected scenes from *Titanic* resulted that the movie is full of cultural stereotypes about Britain as elegance, luxury, wealth and joy. These ethnic stereotypes express the western fascination on their life style and culture.

Barthes' Semiotic Theory and Fairclough's Three Dimensional Model were adopted in Aiad and Mahdab's (2022) research study. The study examined "*The Old Guard*" and "*Brids of Prey*" posters and aimed to find how the Algerian youngsters are fascinated with what Hollywood portrays, and how it influences their thinking by creating new thoughts and ideologies in their minds. The semiotic analysis presents the hegemony of the movie-makers cultural background which attempts hard to erase the audience, of various culture, identities and then rooting their -the producers- imagery and ideologies in the minds of the audience.

Almost no research either in western or Algerian settings on ethnic stereotypes in movies using Stuart Hall, is reported. Because of the simplicity of Ronald Barthes's semiotic theory, the majority of the Algerian existing works in the semiotic field have been implementing it as an analysis' method. Concerning cultural studies, which do not have much resonance in the Algerian research, the few researches on the ethnic stereotypes in movies have almost all used Ronald Barthes's denotation and connotation theory.

The main endeavour of this study was to find relevant studies on ethnic stereotypes in movies which implement one of Stuart Hall's theories in both western and Algerian contexts. That journey within the various databases and sources resulted in a double gap. To fill these gaps in research and add a genuine contribution to the field of movies' analysis from a different semiotic perspective, the current study attempts to understand how culture is created and maintained by deconstructing the Disney's *Aladdin* (1994) movie codes through Stuart

Hall's Representation theory. By so doing, ethnic representation and stereotypes can be examined and fully understood .

1.4. Conclusion

The current chapter is split into three sections; each provides a window to a particular angle of this study. The first section embraces the theoretical background of the study, encountering: (1) semiotic definitions and main figures, (2) Representation theory and Stuart Hall, and, (3) the color theory or the color palate. Simultaneously, the second section nears the readers to the context of the research by exploring the related terminologies and concepts such as mass media, encoding and decoding and ethnicity.

The final section is the brooding of the knowledge to external related studies on the discussed topic. The related studies section is devoted to grasp the research area that examines and investigates the issue of ethnicity in movies regarding semiotic study and Stuart Hall's notions. The findings are summarized and evaluated to infer the existed gap to work hard in order to fill it. Therefore, this chapter is the theoretical identity of the whole study in which it nears the readers to the content and helps them in future examinations and studies.

Chapter Two

Methodology and Research Design

2.0. Introduction

After having the theoretical background and the related terminologies deeply explained in the previous chapter, this chapter will be conducted to answer the methodological questions that this work is going to use for final results. The methodological framework will be organized to explicitly underline the aims of the research questions along with the movie's overview and presentation. Moreover, this chapter will point out the methods used with a careful explanation of the Qualitative method approach related to the semiotic study that applies Stuart Hall Representation theory. The collection procedures and analysis will be on the desk as well. Finally, each component of this chapter is carefully collected and shaped to lead to the last chapter where the analysis will take place.

2.1. Methodological Framework

2.1.1. Research Objectives

The conducted study on “*Aladdin* (1992)” is going to be done using a semiotic theory. The study of sign adopted in the animated movie will be part of the scope under the aim of detecting the moviemakers' intended objectives. Yet, the stereotypes and themes are the core of any cinematic work, thus, the moviemakers are examined to see their attitude towards the Arab culture.

In the attempt to accomplish the objective of this research, four research questions are the guide in examining the corpus gap. The research questions are involved to extract the ethnic stereotypes presented in the movie regarding the Arab culture, norms and attitudes. To reach that matter, the research questions narrow their aims regularly in order to point out whether the primary stereotypes remains the same with the time's change or not. Thus the

main objective is located in the third research question which is the discovery of Disney position about the Arab.

The first research question “*how does Disney Company represent the ethnic group in Aladdin movie (1992)?*” aims to reveal how the Arabs are viewed by the western world. That means, to explicit the stereotypical images drawn on the Arab culture and how media sees the Arab civilization, values, norms and traditions. This research question provides the description of the ethnic group that the filmmakers attend to establish in their consumers’ minds. With common purpose, “*What are the most frequent ethnic stereotypes when representing the ethnic group in Aladdin animated movie of 1992?*” is the second research question which narrows the objectives to the representation of the most repetitive images that form a regular stereotype. This question pursues to identify the frequency in the images portrayed in Disney production, in Aladdin movie of 1992.

The third research question, “*What do the colors used in the movie symbolize?*” looks into the schema that the filmmakers adopted in generating the live images and how the colors can symbolizes each personal characteristics. Essentially, this research question goes to uncover how the colors can delivers different psychological conditions for the audience.

The fourth research question examines the state of the ethnic group presented in both versions with in the western society. “*Do the ethnic stereotypes persist in Aladdin live action movie of 2019?*” objects to extract the stereotypes in the live version and compare it with the previous one to fulfil the gap concerning the position Disney stands on regarding the Arabs in specific. Thus, the core objectives of this study revolve among full description to stereotypes to reach the position or the stance taken according to it.

2.1.2. Methodology

“Choosing an appropriate research design means finding a match between the purposes that motivate your research and the procedures you used to meet those goals”

(Morgan, 2014, p 5). This study will be conducted using a qualitative method of data collection and analysis because that is what it requires to end up with a more authentic and satisfactory result. Hence, Qualitative method type is implemented, considering that it is the adequate research design to such genre of works; semiotic studies.. (Oflazoglo, 2017).

This study methodological layer goes through the process of discovering the gap, shaping its research questions and finally answering them by examining them with the selected theories. In this study, one methodological part is tackled due to the research scope and field of examination which is semiotics. Thus semiotics looks after the words level to extract huge amounts of details and interpretations, this matches the norms of Qualitative method as it is stated above.

The appearance of Semiotics in the 20th century is regarded as a break through especially with the development of media. By 1980, the Jamaican-born-British cultural theorist *Stuart Hall* was interested in the cultural semiotics as he sees culture as a tool of “resistance” (Hua, 2017). Thus, his Representation Theory is the employed methodology to achieve the objectives of this study. The selection of Stuart Hall in specific is his fascination with the messages delivered by culture, and how “culture help us to choose our identity” (Hua, 2017, p.2).

This theory provides deep explanation and interpretation of the subject from five components; the audience is part of.. In this manner, the research is going to analyse the animated movie of Disney Aladdin (1992). The analysis of the downloaded movie is going to be conducted in terms of its narrative structure and events founded in the version.

2.1.3. Data Collection Procedures

The corpus of this study is represented in a movie made by the Disney Company and a very small contribution from a second movie made by the same company, with a gap of twenty seven years between the first and second movies. The movies have the same title and

that is Aladdin. However, the one that will be examined is the animated movie because it provides the necessary details that this study needs. Far away from a comparative study, the live-action movie of 2019 is put on the desk only to discern the similarities and contrasts in terms of the depicted ethnic stereotypes with the 1992 version. The data collection process is done in organized steps and it goes as follows.

The first step is the downloading process by Using the Vidmate <https://www.vidmateapp.com/> which is an application that provides free access to movies and videos. *The second step* is watching the movie very attentively and carefully to try and find as many useful scenes as possible for the study and taking notes of the important details as well as making sure no relatively important point was missed. *The third step* is to find and read any reviews, analysis, and articles that relate to the subject and that might be beneficial in the process of building up this study.

To sum up, the data needed for this study will be collected through downloading the movie, fixing everything of importance and trying to gain more knowledge about the topic using outside sources. The corpus was chosen according to some essential points. The movie is extremely rich in symbolism which serves very well for a semiotic study. Another point is the sensitivity of the topic that is portrayed, which is a subject that catches the attention of many people and mostly Arabs. Moreover, the urge to decipher the hidden intents that lay in between the scenes of the movie to seek knowledge about how westerns view Arabs, is another point that affected the choice of the corpus. The live action version is regarded as a secondary accessory to show and answer the query of whether the ethnic stereotypes consist or fade in the said twenty seven years.

2.1.3.1. The Movie Information.

2.1.3.1.1. Aladdin 1992.

- **Distributed by:** Walt Disney Pictures

- **Directors:** Ron Clements, John Musker
- **Script Writers:** Ron Clements, John Musker, Terry Rossio, Ted Elliott
- **Cast:**
 - “*Aladdin*”: the main lead (protagonist) voiced by Scott Weinger and Brad Kane
 - “*Jasmine*” the female lead voiced by Linda Larkin and Lea Salonga
 - “*Genie*” the magical creature voiced by Robert William
 - “*Iago*” the parrot voiced by Gilbert Gottfried
 - “*Jafar*” the antagonist Jonathan Freeman
 - “*Abu*” the monkey voiced by Frank Welker
 - “*Rajah*” the tiger voiced by Frank Welker
 - “*The sultan*” Jasmynes father voiced by Douglas Seale
 - “*Harem Girl* ”Jasmine’s friend and servant voiced by Debi Derryberry
- **Release Date:** November 25, 1992
- **Adapted from:** Aladdin ‘One Thousand And One Night’
- **Duration:** 1h 30 minutes
- **Genre:** Music/ Fantasy
- **Box Office:** 504.1 million US dollar
- **Language:** English

(From IMBD <https://m.imdb.com/title/tt0103639/fullcredits/cast>)

2.1.3.1.2. Aladdin 2019.

- **Director:** Guy Ritchie
- **Distributed By:** Walt Disney Studios Motion Pictures
- **Script writer:** Guy Ritchie, John August
- **Cast:**

- “*Aladdin*”: Mena Massoud
- “*Jasmine*”: Naomi Scott
- “*Mariner*”: Will Smith
- “*Genie*”: Will Smith
- “*Jafar*”: Marwan Kenzari
- “*Dalia*”: Nasim Pedrad
- “*Prince Andrew*”: Billy Magnussen
- “*Sultan*”: Navid Negahban
- **Duration:** 2h 8minutes
- **Release date:** May 24, 2019
- **Genre:** Music/ Fantasy
- **Adapted from:** Aladdin ‘One Thousand And One Night’
- **Box office:** 1.054 billion US dollar
- **Language:** English

(From IMDb <https://m.imdb.com/title/tt6139732/fullcredits/cast>)

2.1.3.4. Aladdin Movie (1992) Synopsis. Both movies have the same story line so a summary of them combined will be provided here, the 1992 version of Aladdin was an animated movie directed by Ron Clements and John Musker and starred by Robin Williams, Scott Weinger and Linda Larkin. While the 2019 version , accordingly, was a live action movie directed by Guy Ritchie and starred by Will Smith, Mena Massoud and Naomi Scott , and the events go as follows in the next paragraphs.

Based on the movies’ events, they are both set in a city called “*Agrabah*”, *city of mystery*; they are about a young man named Aladdin , a kind thief who is an orphan and lives in the city with his monkey “*Abo*”. Via the song, *Aladdin*, the protagonist, depicts his circumstances that push him to be a thief, under the aim of surviving; in short, he steals

because he is poor and has nothing to eat, it also shows that he helps other poor people when he can. One day, *Aladdin*, meets the princess *Jasmine* while he is wandering in the market as usual, however; he does not recognise her as the princess since she lies to him saying she works at the castle for the princess, and he instantly falls in love with her. They go through a short adventure together and he saves her from some angry merchants, but later and after she goes back into the castle, he keeps thinking about her and sneaks into the castle to see her. Unfortunately, he gets caught by *Jafar*, the vizier, and the latter uses him to get a certain magic lamp from a cave in the middle of the desert, because only a person who is kind hearted can enter the cave, *Jafar* promises *Aladdin* with a reward but he betrays him and throw him at the cave. *Aladdin*, however, succeeds to keep the lamp with him so he uses it for his own good.

In an attempt to get out of the cave, *Aladdin* and his friends -who are the monkey, the magic carpet, and the genie which *Aladdin* got out of the magic lamp- manage to leave the cave, and *Aladdin* starts his journey trying to impress the princess and the sultan by making a wish to turn into a prince, because only a prince can marry the princess. A while later, *Jafar* uses his mischievous plans to get the lamp back and almost takes control over the Kingdom but *Aladdin* with the help of his friends again defeats him and sets the Kingdom and the genie free. Finally, as any fantasy story, good always wins, and *Aladdin* and princess *Jasmine* get married after deleting the law that forces a princess to only marry a prince, and also make a new law that makes the princess able to rule the Kingdom.

2.1.4 Data Analysis Procedures

The first step is to collect the data, organize it and prepare it for the next step which is the analysis. The analysis procedure aims to find the stereotypical ideas implemented in the movie through the selected screenshots of the movie's scenes. Furthermore, the analysis will be done based on levels, the first level is the analysis using the Stuart Hall Representation

theory, while the second level will be using the Color Scheme, or the Movie Color Palette. The third level is devoted to insert the live action as supporting argument to answer the third research question.

As previously mentioned, The Representation theory of Stuart Hall will be used to analyze how the movies were made , by whom, when and what impact did they leave on the viewers. The movies will be analyzed according to the five components of Hall's Representation theory which are: "Representation", "Production", "Consumption", "Identity" and "Regulation"; these components offer a broader analysis range which allows an easy collecting of details that are inserted in the movie, as well as help in the understanding of the purpose and the effect behind each element in the movie.

2.1.4.1. Stuart Hall Representation theory. This theory of Stuart Hall is one of the most used theories in the analysis of movies and culture; it consists of five components which will be explained as follows:

1. *Representation*: intended and unintended signification.
2. *Identity*: the characters, the roles, the events...
3. *Production*: time, setting, and makers of the movie.
4. *Consumption*: the audience's feedback on the movie.
5. *Regulation*: how the characters resisted the unfortunate events and the injustice that they faced. (Hall, 2009).

To complement the Representation theory of Hall, the color theory will also be used in this analysis because it offers a new addition that can be put in the analysis procedure to help capture the movie makers utilization of colors. It will focus on how the movie makers used color shades, tints and natural colors for their favor to add some significations to the movies.

2.1.4.2. The Color Theory. Colors are crucial in media in general and in movies in specific because they add a lot to the movies' mood and details. There is what is called the movie palette which allows the movie makers to add colors to the scenes to convey a purpose; colors are used in two conditions:

- *Hue*: the natural color
- *Saturated*: (it is called as well, *Intensity* or *Chroma*) the natural color mixed with white, black or grey (Visme,2019& Clark,2020).

Finally, the analysis will be done using a qualitative method, in other words this study will feature a detailed research method on the level of words, clothing, song lyrics and attitudes , hence the collection of data though the movies and other written sources. All of this is done for the purpose of insuring a more reliable result.

2.3. Conclusion

This chapter introduced the research objectives, the research methods, the data collection procedures, in addition to the data analysis procedures which will be seen in the next chapter. Accordingly, it provided an overview of the corpus with all the needed information about the actors and characters, the producers, the general information and all that is needed to make the readers familiar with the movies in case they haven't watched them. In other words, this chapter was a guide where all the steps and procedures that this study will follow are mentioned

Chapter Three

Result Presentation and Discussion

3.0. Introduction

The presented chapter will be organised as the last and essential part of this research. The corpus will be analysed and discussed semiotically to decipher the themes and ethnic stereotypes. This chapter will be built up with the use of Stuart Hall Representation Theory and the color theory as the tools that will guide the process of determining how the ethnicity imagery is tracked in Disney Company. The previously collected data are represented in shots from the selected corpus, the data is chosen according to relativeness and richness in signs.

3.1. Section one: Results Presentation

After selecting the adequate corpus of the study and shaping up four related research questions, the quest is to analyse the chosen Disney movie “*Aladdin*” animated version (1992). To answer the research questions set for this work, “*how does Disney Company represent the ethnic group in Aladdin movie (1992)?*”, the movie will be analysed semiotically. The findings will be related to the ethnic stereotypes that Disney depicted in the movie, by employing Stuart Hall Representation theory and the Color theory.

Likewise, following the same procedures, the second research question “*What are the most frequent ethnic stereotypes when representing the ethnic group in Aladdin animation movie of 1992?*” identifies in a specific manner; the ethnic stereotypes that are the most frequent to account for the position of the company producers. Therefore, the examination of the animated movie will bring to light the primary visualization of the producers about the Arab society and culture by revealing the recurrent ethnic images which finally became stereotypes in the minds.

Using the color theory is the method used to answer the third research question “*What do the colors used in the movie symbolize?*” in the purpose of presenting the symbolism,

themes and the feeling delivered by the colors used in the environment and the main characters. The final research question will feature the live-action movie *Aladdin* 2019 as a complement to this study. It will be used for the purpose of checking whether or not the stereotypes from the first movie *Aladdin* 1992 still exist in the second movie *Aladdin* 2019 or not. To answer the third research question of this study which is “*Do the ethnic stereotypes persist in Aladdin live-action movie of 2019?*” the purpose behind this is to know if Disney Company has changed its idea about Arabs in the last twenty seven years or not. Therefore, the third research question is designed to extract the similarities and the contrasts in the ethnic stereotypes between the two versions for the purpose of pointing out the vision of the mentioned company of the Arab world.

1.3.1. The Implementation of Stuart Hall Representation Theory

To analyse the movie from a semiotic perspective, it is necessary to look after the linguistic and the non-linguistic aspects to decode the various levels of meaning. Implementing Stuart Hall's Representation theory to approach the literal/the intended and the hidden meaning of the movie is the selected theory which investigates the cultural themes from five pillar elements: *Representation, Identity, Production, Consumption and Regulation*.

1.3.1.1. Representation. For Hall (2009), the world is full of meanings and signs; each meaning or sign goes in a underlined way from the sender to the receiver to be well-understood (Hall, 2009, as cited in Leve, 2012). The representation, thus, is one of the stations that the meanings get through. In the common sense, Representation is the descriptive form of a thing or a form that suggests something else as concept, ideology, or thoughts.

This element is based on the intended and the unintended meanings inserted in the cinematic piece in which the denotative ones have no significance on their own. In the animation movie *Aladdin* (1992), there are variant representations which indicate certain ethnic group in terms of the intended meaning of the producers and the unintended ones. The

title inspires the audience about the children Arab story of *Aladdin and the Magical Lamp*, creating in mind that the movies represent the Arab community, culture, ethnicity and norms as the producers want the viewers to see.



Figure 10: The Beginning (Aladdin, 1992, 00:00: 25)



Figure 11: the Sunset in a Sahara (Aladdin, 1992, 00:00:47)

Following cchronological narration, the entry scene of the movie portrays flames surrounding the title in the first shot, and they fade to show a place which turns out to be a desert. The Heat, the Sun, the Sand and the Camel are indicators that are intended to show the location where the movie's events are set. In the second shot, the intended meaning of the producers is to describe the environment characteristics through a musical call made by the merchant describing his occupation as wandering vender and his home land with a sensation of belonging.

Through the shot, the lyrics below and the merchant's tone while singing, there are many unintended signification to be addressed;

“Oh I come from a land
From a faraway place
Where the caravan camels roam
Where they cut off your ear /Where it's flat and immense
If they don't like your face /And the heat is intense
It's barbaric, but hey--it's home!
When the wind's at your back
And the sun's from the west
And the sand in the glass is right
Come on down,
Stop on by
Hop a carpet and fly
To another Arabian night! ” (Aladdin, 1992, 00:00:30- 00:00:59).

The previous signs carry several implicit meanings formed in symbols and images the producers intended to manufacture, neglecting the content that constitutes other messages. Therefore, the signs above unintentionally show a stereotype that the Arab world is a rough desert emphasising on the Arab environment nature and implementing the idea of a civilization which is savage, unmapped and barbaric. Moreover, the lyrics claim that the personal nature that distinguishes the Arab man is barbarism and that is presented in the line *‘it's barbaric, but hey it's home!’* In fact, the term barbarism is associated with aggression, savagery and uncivilized actions that are done by human beings.



Figure 12: The Castle (Aladdin, 1992, 00:01:00)

It is noticeable that the movie enacts the Arab society though this does not hide the fact that there are other ethnic groups' characteristics. A shot of the castle, yet, captures a part of Indian culture which is introduced in the urbanization. The selected shot (See Figure 12) is of a building which is alike to the one located in India, namely Taj Mahal. Thus, the producers intended to establish the multi-cultural nature of the movie as a reflection of realities. The producers attempt to generate an imagery of a mixture of cultures which are put together in an imaginary city named Agrabah.

Moreover, what is hidden is that the Arab society is depicted in a way that, for the real Arabs, seems to be a contradiction of their identity. Nevertheless, the randy- rackety life is more associated with the Indian society than the Arab one. The representation sphere reveals how the ethnic group is depicted through the stereotypes included in the movie.

First, the representations that the filmmakers intended to deliver to their audience is describing that the entire Arab world is formed by kingdoms. Second, the life of the city and the castle completely contradict each other in means of comfort, subsistence, freedom and ease. However what the audience may grasp through the representations is something completely different, especially if the viewers were from Arab origins.

What is unintended to be understood is that the life in the kingdoms is unequal and unjust. People out of the castle are suffering from hunger, poverty, risk and the lack of the simplest life requirement and conditions; the majority resemble that. What is good about

outside life is the freedom they have, even if it was temporary. While the Palace residents are in ease, luxury, and safety, they enjoy the value of their lives in spite of the restrictions that surround their actions.

The movie stressed how life is tough on the innocent people and how being smart will help a person to survive. The protagonist, Aladdin, portrays the suffering of his people who are experiencing the same conditions. Moreover, his actions pushed the others to strip him of his humanity by almost never calling him by his name but with other nicknames such as 'street rat'.

The filmmakers give a shot to a religious action as an identification of the religion of the ethnic group. The intended action was regarded as a punishment of theft which is cutting the hand of the thieves. However, the shot took another course by revealing another meaning which is that Arabs are not open-handed, they expect a return to everything they give. Nevertheless, the representations unintended to show the intolerant nature of those who own the lowest thing in the market, without listening to the needy's arguments and circumstances (See Figure 13 & 14).



Figure 13: Punishment of theft

(Aladdin, 1992, 00:17: 41) & (Aladdin, 1992, 00:17:42)

The scriptwriters gave Jasmine the position of a Princess even though she experiences many events where she is not allowed to act as she wishes only because of being a woman. This restriction does not only apply on Jasmine but rather on most of the city's women. The

movie's events also convey the treatment of women by men as in the situation of Jasmine who was not given the right to choose, implying that women are oppressed. The female objectification is intended by the producers due to its redundancy. The females as well are considered subject to the male as seen in the sequences where the belly dancers are portrayed. The unintended visualization is that the fair sex are vilified, vulnerable and have no intentions of fighting against the opposite sex rules.

In several instances, The Vizier Jafar is seen planning his way up to the throne using evil and deception. The purpose behind his desire for the magical lamp is the cosmic power he wishes to have. The unintended symbolism is that the Arabs use deception in order to reach the highest positions. Moreover, the image taken is that Arab Governments are corrupt.

1.3.1.2. Identity. Identity is the second station Hall's theory reaches which specifically referring to the frequent gender, ethnic and social class stereotypes. This element shapes a critical step because it analysis the text from the mentioned stereotypical perspective. In many sequences of the movie, the same ideas keep occurring. These repetitions resemble the impressions the moviemakers have on the ethnic group portrayed. Moreover, the emphasis generates the stereotypes; the most frequent ones are a depiction of the vision the producers conceptualize and wish to implement in the consumers' minds.

According to the movie, the ethnic group is portrayed through the characteristics of the protagonist, Aladdin. Aladdin is a young man who is seen as a vandal, a smart thief and a trouble maker. For him stealing is a necessity for living and the more he steals the more he is wanted and known with the bad reputation, however; he remains the "*Diamond in the Rough*". Though he steals, he sticks to only stealing what he really needs but cannot afford, as he declares: "*I steal only what I can't afford*" (Aladdin, 1992, 00:07:08), and does not hesitate in helping those who are like himself. The portrayed images have both good and bad connotation about the ethnic group.



Figure 14: the guards' siege to Aladdin (Aladdin, 1992, 00:08: 09)



Figure 15: Sharing with the poor (Aladdin, 1992,00:09:37)

Additionally, the scene of Aladdin being pushed by the prince and having no one to help him because of his poverty contradicts the scene where he stands out in the palace balcony after having gained wealth and a position of a Prince. This suggests that people are always on the side of the stronger person, the one who can provide for them. This resumes that the social class inequality is rooted in the society through the movie. The ethnic group presented, yet, is obsessed with money and prestige; that means they value who has the wealth and discriminate who has not.

From one perspective, the movie mostly revolves around oppression which joins many characters. Whereby the events show how the power holders use their power on those who are ranked beneath them; the rich oppresses the poor “*whoever has the Gold makes the rules*”, the Old Man claims (Aladdin, 1992, 0:25:51), the vizier “Jafar” oppresses his servants and

the *Genie* at last; the guards ,the locals and the Prince as well oppress Aladdin which is portrayed through their treatments towards him.



Figure 16: The Prince's oppression (Aladdin, 1992, 00:10:09)



Figure 17: Catching Aladdin for Jafar (Aladdin, 1992, 00:22:32)



Figure 18: Street people laugh on Aladdin (Aladdin, 1992, 00:10:20)

How men oppress women in the Arab society is another relation that counts for how the women try to revolt against all the mischievous laws that silence them and control their action, thinking, imagery and life. As it is shown in Jasmine's character and the events she passes through while trying to show everyone that she is capable of ruling the kingdom.

Unlike her same-sex; she has a thirst for freedom. Thus, freeing the self from any restrains (from her father, the vizier and the lows) is a long exhausting journey. In the movie, almost all the main characters feel the need to break free from their restrictions. The relation between Aladdin and Jasmine started when they felt confined in what they were born into and attempted to build their own future and world how they want it to be:

JASMINE: “You’re not free to make your own choices.

ALADDIN: Sometimes you feel so--

JASMINE: You're just—

BOTH: (in unison) --trapped” (Aladdin, 1992, 00:20:40 -00:20:45)

The relation between the two does not stop in sharing the same feelings such as sadness and love but it goes further. The two characters suffer from the fate that decides for them due to the laws that they should obey against their will. These restraints necessitate them to act upwind and to break the bonds by any means. To illustrate, Jasmine ran away from the castle and Aladdin wished to be a Prince with the aim of accomplishing their dreams and desires. Yet, though Jasmine felt the need to break her father’s words and not marrying any prince she does not share any feelings with, she sacrifices herself and choice in order to rescue the Sultan when the Vizier tried to kill him. The state that Jasmine acts in shows how the relation is intimate between the father and his daughter.

As an addition, greed and longing for power and wealth is associated of the relation of Jafar with others characters. The antagonist is the highlight of this concept. As it is seen, he was never satisfied with what and who he was; he is always thriving for more, as he says *“I wish to be the most powerful being”* (01:17:08). This sequence in the movie intend to deliver the image of greed and evil through Jafar trying to become the strongest and the greatest.

In the end of the scene, he loses everything because of his greed. He becomes what he longed to be but the wish he made costs him his freedom in return for having the power and

wealth he always wanted. The covered message derived from this is that unlike ambition, greed is evil and toxic. It will not lead those who feel it in the right direction, but will instead blind them and drive them towards a sad and tragic ending.

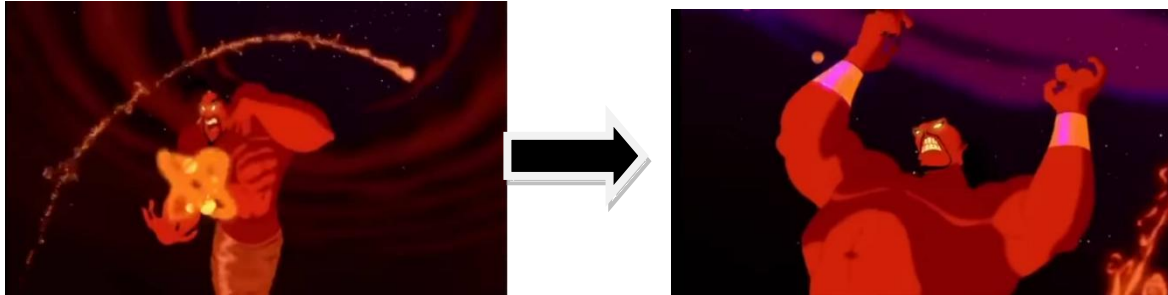


Figure 19: Power (Aladdin, 1992, 01:17:41)

Figure 20: Slavery (Aladdin, 1992, 01:17:52)

The relation between the Genie and Aladdin differs from the one between the Genie and the Vizier. The Genie is a magical creature with cosmic powers who lives in a lamp and enables any human to make three wishes. Aladdin's relationship with the Genie was not limited to the fulfilment of the three aspirations, but it was based on friendship, and this is evident from their behaviours. The protagonist's intention was not written by his hand, but with Jafar who used him as an object to reach that magic lamp. Therefore, Aladdin loved the Genie and vice-versa; this was portrayed in the last scenes when he gave his last wish to the genie to be free. In contrast to the latter, Jafar and his greed and deceptive plans as it is mentioned earlier, is what prompted him to take advantage of everyone to achieve his goals. Thus any relation with Jafar was a fleeting relation to achieve his endeavours.

1.3.1.3. Production. The third station the circuit of meaning gets through is Production. Leve (2012) states that the production sphere is essential in generating the cultural phenomena based on what the producers think, feel and believe of (p.7). The background information of the moviemakers' crew as well as the setting of the movie is the

concern of this element. With an eye on the production team, being all westerners, the image drawn is a reflection of the background they have lived in.

The movie presents an American touch on the main characters, as *Aladdin* and *Jasmine* for example, who are portrayed with American values, innocence and freedom of choice, and most clearly with Anglo American accent; whether the rest are portrayed as villains, thieves, and people of the street with an Arab accent (Gorchev, 1992). The script writers and the directors

Production's crew (<i>Aladdin</i> , 1992)	
Director	John Musker& Ron Clements
Distributed by	Buena Vista Pictures Distribution
Production	Walt Disney picture & Walt Disney Feature Animation
Music	Alan Menken
Script Writers	Ron Clements John Musker Terry Rossio& Ted Elliott
Country	United Stated
Language	English
Table 02: Production's crew of <i>Aladdin</i> (1992)	

(see Table 02) who are mostly males provide gender stereotype, this clarifies the masculine society the movie portrays; if the members were females It is inevitable that the themes would change by creating more feminist stereotypes. Therefore, the crew focuses on portraying a more masculine society relaying on the background information they have about the Arab community while also reflecting their gender throughout the events of the movie.

The production company's choice is crucial in this stage. *Aladdin* was produced by Disney Company which is regarded, for the most of people, as the world of innocence, the Gatekeeper of what is considered either appropriate or not to be a product addressed to children. Accordingly, movies under the generation of such company insure a less brooder scop of themes build upon certain norms to guarantee a beneficial and entertaining

production. The choice of other production companies may manipulate the intended themes and values (e.g. Netflix). Thus, this movie and most of Disney movies are aimed at entertaining more than cultivating the audience.

1.3.1.4. Consumption. This station is regarded as the area which is meant for the audience to give their feedback freely, it is based on how people react on the audio-visual piece from every aspect, giving their points of view and express how the movie made them feel. In this study, couple hundreds of comments were collected from multiple websites (e.g. IMDB, ROTTEN TOMATOES...) to be studied and examined in order to reveal the angles that the audience is more interested about. Likewise, it aims to examine whether or not the intended significance was successfully delivered to the consumers. The production company plays a major role in the consumption process. Thus this station mirrors the audience's opinions (Ps: the comments are copied with their mistakes).

Websites' Comments	
Williams really cuts loose, impersonating dozens of celebrities with his one of a kind comic aplomb.	Robin Williams and animation were born for one another, and in Aladdin they finally meet.
Williams makes 1992's Aladdin appealing for adults as well as for children and establishes the musical adventure as a Disney classic.	Robin Williams vocal performance as the Genie steals the show in this beautifully constructed Disney animation, his ad-libbing a perfect match for the wonderful visuals.
If just for Robin Williams shenanigans!	Behind the mask of animation, Williams has discovered a limitless stage for stand up comedy.
The entire production is one of the collaborative innovation and ingenious moviemaking choices.	Still one of the best Disney animated movies ever made...
One of those rare animated movies that really is for all ages.	Aladdin manages to be spectacular without seeming gratuitous or pretentious.
A competent Disney movie, but generally no more than that.	More silly than Beauty and the Beast ,but more fun than Pocahontas Aladdin is a worthwhile and more or less brilliant effort and entry into the Disney canon.

It's shallow as a puddle, but lots o' fun.	A solid disappointment.
--	-------------------------

Table 03: Consumption selected comments

As the table above shows, the comments are classified according to their frequency.

Opinions are split into three main subjects:

- The majority of comments are about Robin Williams who voiced the Genie adding his own touch to the character.
- The next in frequency are those which pay tribute to the company for making such a joyful and humorous piece of work.
- The least in the rank are revolving about critiques of the movie's characters, scenes and production.

The majority of comments which credited Robin Williams' work suggest that even though he is not the only main character in the movie, he took the spotlight from all the others. This is due to his personal touches with the sense of humor and his improvisation by not sticking to the original script. His fame attracts a great section of audience who watched the movie purely because of Williams' existence in it.

Additionally, Disney has succeeded in creating family vibes and warmth through their movies, as many of the comments are seen to be complementing the quality, the production, the shots and the values delivered (see Table 03). Finally, the viewers criticized the movies characters as in the case of Jasmine when a member comments that she is selfish for thinking about herself when her people are starving and some were fascinated by her look. At last, the intended comments on ethnicity are almost absent on the sphere, the audience neglect the in-depth culture presented and instead focus on the general image drawn. The movie's feedback, thus, is superficial.

1.3.1.5. Regulation. It is the last station the movie analysis gets across. It is where the analysis is done at the level of power relation; it aims to show how the characters react to the

social, political and sexism stereotypes. Regulation, furthermore, sheds the light on what is mentioned in the four previous components; the power relation is the concern. In many scenes in the movie, it is remarkable that multiple characters are going through a phase where they try to fight the power imposed on them. Particular attention underlines the existing relationship between the oppression and the oppressed resistance in terms of sexism, political and social stereotypes.



Figure 21: Jasmine (Aladdin, 1992, 00: 13:57)

In Aladdin (1992) resistance is presented through various scenes and characters. Jasmine stands against the oppression of law she was subject to by escaping from her environment hoping she will find the one who deserves falling in love with and marrying him in contrast to what the law forces her to do; marrying a prince with wealth and position. Moreover, Jafar, The Vizier, is also a source of oppression for this character. Jasmine sacrifices herself, her hopes, love and future for the antagonist to save her father, The Sultan, from death. Thus, this character surpasses stages where she could resist and stages where she accepts her fate.

Even Aladdin, the protagonist, resists the oppression of his life conditions by fighting everything to survive; he fought his poverty with stealing and the judicial sentence of imprisonment by escape. Continually, the oppression of law tracked him too; he resists against the law which forbids a normal man to marry the princess by deception by pretending

to be a prince. At last, the oppression of Jafar's evil was defeated by his intelligence as a sort of standing against the predominant power.

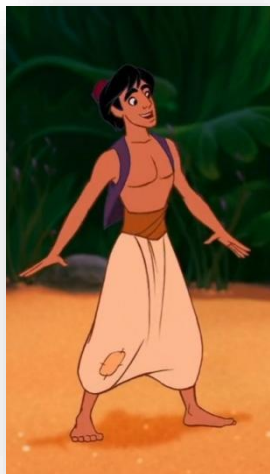


Figure 22: Aladdin(Aladdin, 1992, 00:45:13)



Figure 23: Jafar (Aladdin, 1992,00:41:52)

Finally, the oppressor is under oppression. Jafar felt iniquity on the part of the kingdom, while it did not do justice for him to be the king on its thrown. The release of his evil and the reveal of his wicked intentions are the form of resistance he chooses. Thus the distraction he made to the kingdom and the prevalence of the viciousness toward the Sultan, Jasmine and Aladdin were the path he adopted to withstand what he had thought was injustice against him.

Therefore, resistance against the superior powers is displayed through Aladdin, Jasmine and Jafar in particular, since they all share the feeling of being controlled by a higher being, entity or power. However; some minor characters show no resistance to their conditions and instead they just accept it and live peacefully. The house wives, the belly

dancers and the guardsmen, they all accept who they are and how they are meant to live and be treated. A belly dancer, in depth, submits to the fact which states that she is an entertainment instrument because that is what life offered her as a chance of survival. Thus, the generated stereotypes declare that resistance is not an option, whereas it's a chance that some are given and some are not.

As concerns the second research question "*what are the most frequent ethnic stereotypes when representing the ethnic group in Aladdin animation movie of 1992?*" The ethnic stereotypes that are the most frequent and repeated are identified to account for the unintended/ intended position of the company producers, and the transmitted ideology.

Invisible in the movie, there are multiple stereotypes regarding the Arabs as an ethnic group. The most frequent ones extracted from the movie are, first, that Arab society is a masculine society which believes that women's role is centred in the domestic scope. The inferiority, the weakness and the inability are the mirror's reflection of any woman who lived there at that era. Women, again, are regarded as entertainments objects, and that is shown in the belly dancers and in the scene where Jafar captured Jasmine.

Thus, through the movie the women are objectified. Jasmine, the Princess, is objectified by her father and the Vizier when it comes to making decisions though she owns the wealth and the position. She is seen as not qualified enough to make a choice be it the simplest one, as deciding what she wants to wear or who she wants to marry. As a final thought, whatever she has or who she is, a woman is always seen as an object to serve other men in the Arab society.



Figure 24: The housewives (Aladdin, 1992, 00:06:40)



Figure 25: The belly dancers (Aladdin, 1992, 00:07:35)

Second, lying or deception is a need for this ethnic group; this is suggested through the portrayal of several characters in the movie. Being trapped in a situation, sometimes, necessitates lying and deception to get through; this is depicted in Aladdin, the protagonist, lying to Jasmine, the Sultan and the whole kingdom pretending to be a prince to reach his aims. Similarly, Jafar, the vizier lies to the Sultan and the Princess by pretending to be good and loyal and to Aladdin by pretending to be an old man to hide his evil intentions and plans. This concludes that according to the movie, the Arabs are deceivers when they need to be.

Third, the power abuse which is based on law, wealth and position is investigated through multiple events and characters that impose their power and position into reaching their targets. The punishment of cutting the hand is an example of authority use, which symbolises how the Arab ethnic group is an intolerant and unmerciful when someone breaks the rules. The oppression of the laws, furthermore, is seen within Jafar use of law to

deliberately capture Aladdin and also when the Sultan tells jasmine she has to marry a prince because it is what the law states.

Accordingly, wealth is the steam of power; it provides its owner with almost unlimited advantages including respect, love and fear. The change in the protagonist's life conditions from poor to rich is intended to show how the Arab community treat people according to the titles; from 'Street rat' to 'Prince'.



Figure 26: Aladdin as Street Rat (Aladdin, 1992, 00:10:19)

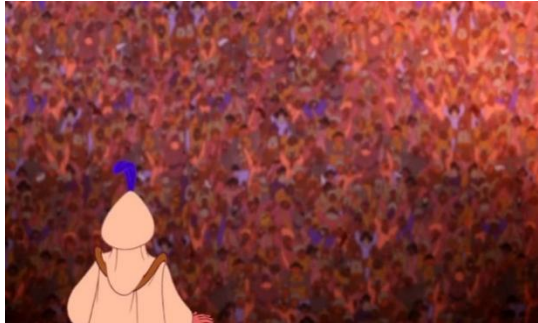


Figure 27: Aladdin as a Prince (Aladdin, 1992, 01:07:23)

1.3.2. The implementation of the Color Theory

The Movie Industry focuses on the choice of color because they symbolize what they represent. While observing an isolated color no significance can be extracted unless it is inserted in a particular context, the interpretation still varies from one person to another depending on their background, culture and feelings. *Aladdin* (1992) uses the color palette in order to add meaning to the characters and the environment. Yet, the producers of this movie

were aware of their choice of color while making it; each color mirrors the character it is associated with.

The first scene offers a suffocating environment because of the color selection. The use of different shades of red and orange indicates the dangerous mysterious nature that the movie events are set in. This combination of colors along with the use of shadows is a sign of many hidden things waiting to be deciphered. Later on, in the scene where the merchant puts down his caravan a feeling of suspense and adventure is depicted to the viewer because of the use of different tones of blue which also indicates night, the time when all bad things happen. Therefore, the introductory scenes attract the audience and implement a feeling of curiosity in them.



Figure 28: The City Bazaar (Aladdin, 1992, 00:17:06)



Figure 29: The Palace Environnement (Aladdin, 1992, 01:09:30)

The portrayal of the city (see Figure 29) with its bazaars and other areas is boring, draining and feels like a maze due to the utilization of different shades of the same color which is orange. These different shades create a monochromatic color scheme which tends to hint a sensation of loss, discomfort and playfulness. However; inside the castle walls everything is different, the colors selected are all vivid and evoke a joyful and fun atmosphere. . Especially that they combine two of the primary colors which are considered very eye-catching especially for kids. There is a combination of white, green, pink, purple, red, blue and other joyful colors that give a sensation of being in a vast and enjoyable place.



Figure 30: Red in the Presence of Jafar (Aladdin, 1992, 00:19:48)

Later on, in the scenes where Jafar takes control over the castle and the city of Agrabah, the use of monochromatic color scheme takes place again. So many shades of red and orange are present in those scenes to imply a dangerous situation and deliver feelings of fear, power and the intensity of the situation. Shadows are present as well, they are used for as to create ambiguity and vagueness for the audience and to rise their desires in knowing how the movie will end. It is worth to mention that many scenes featuring Jafar making an evil plan or being the evil character he is are mostly portrayed using the color red.

Aladdin: who is the protagonist is dressed in mixed colored outfit. His life conditions are shown in his cloths which were made with dull saturated colors referring to his poverty and suppression. After he realizes his wish and became a prince, his outfit completely changed into a bright white and blue. The white color symbolizes the wealth, position, and supremacy while the blue is an indicator of a trust worthy, confident, smart person.



Figure 31& Figure 32: Aladdin's Colors Significations (Aladdin 1992, 00:45:13) & (Aladdin, 1992, 00:51:39)

Jasmine: she wore blue in the majority of the movie, but also she clothed a red outfit in a certain point of it. The use of blue in this case is mainly to portray a negative connotation unlike how blue is mostly used. It indicates sadness and depression because of her situation that does not allow her to live the way she wants and make her own choices. Moreover, in a scene, Jasmine has been portrayed with a violet outfit; the color symbolizes the luxury, noble and ambitious character. In the scene where Jafar takes control, Jasmine is noticed with red hot dressing, the significance it gives is a sense of danger, risk and an emotionally overwhelming situation.



Figure 33 & Figure 34: Jasmine's Colors significations (Aladdin, 1992, 00:51:3) & (Aladdin, 1992, 00:53:52)

Jafar: the antagonist is mainly seen wearing black and mostly dark colors and at the end of the movie becoming a red Genie. Those colors often signify the evil, wicked, and bad morals in a person. Mostly the black is the symbol of fear, oppression and mystery while red is for power, troubles and danger. All of those are behaviours that can be found in the character of Jafar. Even his animal is red, this would portray the evil environment he had created it for himself; the environment which is full of harm, danger and evil powers.



Figure 35 & Figure 36: Jafar's Colors Significations (Aladdin, 1992, 00:41:52) & (Aladdin, 1992, 01:21:19)



Figure 37: The Sultan's Colors Significations (Aladdin, 1992, 00:41:40)

The Sultan: this character is associated with the color beige all long the movie which is a saturation of white. It symbolises naivety, innocence and a pure heart, however; it can also mean emptiness and stupidity as portrayed in the Sultan

The Genie: the Genie is a main character in the movie, the color that had been chosen for him is blue, with a little bit of gold which can be seen in his bracelets. Blue is the color of



trust, loyalty and intelligence but also depression and sadness. Thus the genie is made to be a strong, loyal and intelligent being and friend, and at the same time he is sad because of being trapped inside a very tiny lamp and having to be under the command of a master.

Figure 38: The Genie's Colors Significations (Aladdin, 1992, 00:44:53)

1.3.3. The stereotypes in Aladdin (1992) & (2019)

This part is dedicated to answer the research investigate whether the stereotypes from the first movie examined above still persist in the second one. The research is not a comparison; it is purely driven by curiosity for the purpose of answering the third research

question along with the willingness to open new gates for future comparative studies. Due to the time limitation and the designed objectives, this process can not be any longer to shape it as a comparative study. Therefore, this research's sub-title focuses on the notion of ethnic stereotypes as presented in both movies in order to extract the ones that changed and the ones that still persist. Thus, what follows is intended to answer the third research question “ *Do the ethnic stereotypes persist in Aladdin 2019?*”.

After the success of the animation movie of *Aladdin* in 1992, Disney, as usual, released a live-action version of the mentioned movie in May 24TH, 2019. The second version tackled the same story and kept the plot as it is, however; there are some noticeable changes. The increase of the movie's screen time indicates the additional events incorporated in it. This subtitle, thus, is devoted to decipher the contrasts and the similarities between the two movies in terms of the ethnic stereotypes presented. Moreover, after the protest that happened after the launch of the animated version in 1992 which was organized by the Arab American Anti Discrimination Committee (ADC) against the first song lyrics, the Disney moviemakers attempted very hard to generate a version free of flaws for the purpose of avoiding any critics and opposition.

In 1992 and after the release of the intro song “Arabian Night” many Arab Americans felt discontent about verses in the song that employ wrong stereotypes which contradict the Arab community norms. “*When they cut off your ears/ if they don't like your face*” is the line where the protest commends to omit it; and it succeeded by replacing it with “*Where it's flat and immense/ and the hit is intense*”, however, the last line “*It's barbaric, but hey it's home*” has remained (Rahayu, Abdullah & Udasmro 2015, pp.26-27).

The live-action movie's song “*Arabian Nights*” presents a new description and stereotypes of the ethnic group. In the line bellow many positive connotations are drawn:

“Where you wander among every culture and tongue

It's chaotic, but hey, it's home.” (Aladdin, 1992, 00:01:54- 00:02:01)

The first lines suggests that the city of Agrabah is a place where everyone is welcomed, thus, Agrabah is a melting pot of cultures and languages. The word “chaotic” has a negative significance when used on its own whereas the way it’s placed in the song reverses the usual meaning, presenting a new stereotype of a more vivid and charming nature according to the movie other than the barbaric one the first movie claims it to be. The next lines in the song explain how the life is “chaotic”:

“As you wind through the streets

At the fabled bazaars

With the cardamom-cluttered stalls

You can smell every spice

While you haggle the price

Of the silks and the satin shawls

Oh, the music that plays

As you move through a maze

In the haze of your pure delight You are caught in a dance

You are lost in the trance” (Aladdin, 2019,)

One of the things that changes in the second version is the character of Jasmine. Unlike the first movie where she was submissive, the live-action character is built to make a

break through by speaking up for her rights, beliefs and destiny(Speechless song). This is regarded as an attempt to prevail the idea that women should speak up for their rights and to challenge the gender inequality though the movie is still full of gender inequality imagery which is a remaining evidence of already existing stereotypes.

Some stereotypes have been changed in the second version implementing that the vision the westerners have in mind about the Arabs as an ethnic group has changed. Yet, the most apparent stereotype is concerning the religious approach, where Jasmine gets caught by a merchant who tries to cut her hand in the first movie. This has given a big shot emphasising on the act of punishment for theft while in the second movie this shot does not exist; it is omitted. It's replaced by a shot of the merchant trying to take Jasmine's bracelet as a fine for the bread; the scene where Aladdin is chased by the guards for stealing bread is also completely removed from the 2019's movie. Therefore, the stereotypes captured in the first movie changed into either more peaceful replacement or have been completely omitted in the second movie.

On the other hand there are essential stereotypes preserved from the first version like sexism and gender inequality though Jasmine may resemble the contrast. The image of women being inferior to men and treated as objects which are not supposed to have a voice is seen in the utterance of Jafar "*better seen and not heard*" (Aladdin, 2019,). The scene depicts a sort of discrimination and prejudice against women. In contrast, the men is the one who meant to rule and have the highest positions unlike women who are only meant to be by the male's side; referring to gender inequality. All of this is an indication of the moviemaker's hidden interests in making these stereotypes a reality for the consumers.

Finally, the process of contrasting the first and second versions of Aladdin is an investigation of whether or not the stereotypes are still persisting in the second movie 27 years

later. The result is that the moviemakers changed most of the ethnic stereotypes. However; some others are still in there even though a considerably long period of time passed. This means that many of stereotypical images that concern Arabs as an ethnic group are starting to fade from the minds of people with time; this employs the cultivation of the westerners about the Arab world. In the process of answering the third research question, thus, Disney changes its stance by producing a neutral description of the ethnic group in question far from the outdated stereotypes.

The aim of this section was to present the corpus and to put it under study by using Stuart Hall's theory of Representation and the theory of Color. This part was concerned with the process of analysis, where the most relevant shots were studied, and answering the research questions according to the results of the analysis. The interpretation of the movies' signs and hidden stereotypes formed the core of this section. Thus, it is devoted to decipher the shadows concerning ethnic stereotypes from the selected shots in order to reach the final results following the previously mentioned semiotic theories.

3.2. Section Two: Discussion

The narrative structure of the movie is full of signs and meanings. The meaning analysis process is semiotically approached by Stuart Hall's Representation Theory and the Color Theory which form the core of the study results. The analysis process attempts to interpret and decode the signs implemented in the selected scenes in order to accomplish the research objectives.

The concluding results are similar to the ones suggested by Roumie (2004), Wood (2019), and Wormer & Juby (2015). The scholars scrutinized the representation of Arabs, more particularly Middle Easterners in American movies, mainly Hollywood and Disney's movies. The results correspond to the finding of Roumie's (2004) study which pointed out

after the deep interpretation of the images inserted in the eight selected movies such as *Aladdin* (1992), that the connotations are almost negative and depict Arabs as barbaric, uncivilized, and thieves. Likewise, wood's (2019) study inferred that Hollywood big screen ranks the Arabs with Others divesting them from their identity and concludes that Hollywood is not as inclusive as they claim to be.

Thus, the orient is seen as a sort of Otherness, in which their morals and humanity are covered by chaotic, barbaric and violent nature (Bourenane, 2020). That association manipulated the real themes and modified it to be with post colonial and feminism discourses. Semiotically, the nature of the context of our study is ethnic stereotypes as portrayed in Disney's *Aladdin* (1992). The setting of the movie was in a post colonial period that's why, certain depictions are negative. This study disseminates that though the Arabs become part of the western's cinema, the qualities and the pictures which they are depicted in assert that they are still excluded from the westerners' accounts. This discordance presents the standing position of the West about the East.

The representations of the Middle East through Disney screen *Aladdin* (1992) are summed up in all the signs that are rejected by the world, which show great oppression and injustice to the Arabs' members and culture. Through the movie selected scenes, the conceptualization of the oppressions encounters all the community, showing that each member of the society imposes his authority on those who are below them. Having the right to speak up is regarded as a fundamental power of men over women, who are excluding from choosing their rights, destiny and fate.

The identity of the masculine society is a missing result of many works such as of Abed (2016) and Aiad & Mahdab (2020) who limited their results in terms of the omission of the real identity by portraying it in improper way as well as the pursuit to discriminate and

distort any other races, not only the Arabs, through the cinema screen in order to generate the idea that the white, or the West, is always the preferred.

Therefore, oppression is the leading stereotype of the movie; every character and event present a sort of oppression. In the case of *Aladdin* (1992), even the Sultan is oppressed, showing that the Arabs are portrayed in a vision that shows a community where the rights are stripped, the people are discriminated, and the rules are broken and the great hegemony controls. The media offers another perspective which works for the western world's benefit which is the involvement of the American Identity in shaping the ethnic hero.

Aladdin, the protagonist, is attributed American qualities for the Hero, such as smartness, pure heart, and courage,; even the language is attractive with Anglo American accent for the main characters as the Sultan, Aladdin and Jasmine. This result agrees with the founding of Sharma (2016) concerning the American identity. She suggests that Disney inserted its identity in its characters, the main characters, as nobility and accent. However, the suborning characters are noticed with particular poor English and bad qualities.

The beard, the clothing and the action are all noticed in the movie of *Aladdin*, however, they are not of significance to the terrorists and murdered nature. The movie under study excluded the theme of terrorism which is a permanent belief of the westerns about the easterners as it contradicts the status of its viewers, knowing that children are fond of Disney's cartoon films, and they are alienated from everything that is terrifying and bloody.

Deception is one of the most frequent stereotypes that Disney stuffs it in its movie *Aladdin* (1992). The movie events narrated that every purposive action necessitates lying and deception to reach the edge. Jasmine lied on Aladdin to not lose him as a normal man while she is a princess. Aladdin deceived all the city of *Agrabah* pretending to be a prince in order to please the Jasmine and the Vizier manipulated the Sultan's mind using his deceptive plans to be the king.

The contradiction in portraying different cultures refutes the idea that media presents reality but it modifies reality with its concerns and ideologies. Finally, *Aladdin* (1992) suggests that the media cannot be a bridge which links the different cultures due to the lack of credibility of most of its channels. This finding contradicts Alawi's (2021) claim that the media resembles the open door from and to the various cultures of the world.

Last, the differences between the two versions indicate that Disney started to look closer on the nations' cultures, on the one hand, and listen to its audience critics, on the other. This examination has not occurred in any of the previous studies which are inserted in the related study's section. The results of answering the four research question emphasises the originality of the tracked topic and how it can recommend future studies that implement a comparative perspective of the same issue.

3.3. Conclusion

In short, the last chapter dealt with a careful study of the chosen corpus's content; *Aladdin* (1992). The investigation followed both Stuart Hall's representation theory and the color theory to reach the desired results. The Five component of Hall's theory have been gradually incorporated in order to extract a sufficient amount of details, which in turn is a key factor in answering the research questions. The slight occurred comparison between the animated version and the live-action was under the purpose of curiosity and to answer the third research question. The discussion phase had examined the results founded with the ones inserted in the related study section. The aims were to see whether the findings correspond with the previous studies or contradict them.

General Conclusion

. The interpretation of signs is the purpose of any semiotic study. Thus, semiotics is a useful tool that facilitates the untying of the codes generated in any selected corpus. The current study targeted the codes generated about the ethnic group presented in Disney animation movie *Aladdin* (1992), by implementing a semiotic approach. As it is raised in the general introduction, the determined purpose of this dissertation was to reveal the ethnic stereotypes found in *Aladdin* (1992) to point out the stance of how the American Disney company imagined the land, the people, the values and the culture of the Arab world.

Additionally, the work examined the reproduction of the animation version into a live-action one (2019) in order to explore which ethnic stereotypes were kept by Disney and which ones were omitted or replaced. This problem was approached by using a qualitative research design which is the appropriate design that fits this genre of movies' semiotic analysis. Stuart Hall's Representation theory was the core of the analysis process and to support it, the theory of colour is added. Therefore, four research questions were shaped to achieve the highlighted objectives with the use of the mentioned theories.

As for as the first research question, "*How does Disney Company represent the ethnic group in Aladdin animated movie of 1992?*" The findings demonstrated that Disney Company delivered somewhat negative connotations and significance of the Arab group in *Aladdin* animated movie. The Arabs or the ethnic group was portrayed with savage nature, intolerant laws, and the prevalence of oppression, abuse and thieving society.

By narrowing down the study's concerns, the second research question, "*What are the most frequent ethnic stereotypes when representing the ethnic group in Aladdin animation movie of 1992?*", intended to focus on the most repeated representations which had turned into regular stereotypes linked to the Arab society. According to the findings, the most frequent stereotypes were, first the intolerance of Arabs against crimes, theft in particular.

Second, women oppression as most women were seen as inferior beings that exist to satisfy men in many aspects. The third was power abuse which was seen among the power holders against those who have a lower position. And finally, the power of wealth and position which offer their owner infinite respect, unlike the person who has none of them, and who will be humiliated and neglected by everyone.

Regarding the third question of “*What do the colours used in the movie symbolise?*”, this specific research question had the purpose of looking deep in the movie’s symbolism by analysing the colours used in it. To build this part, multiple colours were picked and analysed using the colour theory to understand how the moviemakers used them to deliver significations, add details to a character or a setting, or deliver an emotion. Many significations were driven out of these colours, as trust, love, purity, intelligence, fear, greed and lust.

The fourth research question revolves around checking the second version of the movies *Aladdin* which is a live-action movie. The question of “*Do the ethnic stereotypes persist in Aladdin 2019?*”, was the last stage in the analysis process. The quest was to take a look at the movie and try to notice which ethnic stereotypes remained and which ones were omitted or changed. The results showed that most of the stereotypes changed, especially the ones implying disrespect to the ethnic group in question.

This semiotic study is made for the purpose of revealing how the Arab ethnicity was misrepresented in the movie *Aladdin* (1992). Its significance relied on bringing back the value of Arabs and correcting some of the negative spread stereotypes about them. It is also built to introduce semiotics as a tool of analysis, one that is very reliable due to its depth in going into the subject of analysis. One other significance is to open new avenues for future research and researchers.

Time is a crucial determiner of how broad and specific a study could be. This study could have been much more specific and could have been deeper if more time was available. Another determining factor is the access to the needed documents, which unfortunately was very hard and in some cases even impossible. Even though many struggles were in the way of accomplishing the work, this study was given so much effort and hard work to end up with a satisfying result which might inspire students and researchers interested in the same topic in the future.

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