

CHAPTER TWO

LITERARY REVIEW

2.1 Previous Study

In order to do proper analysis, the writer needs to review previous studies. Since previous study used to provide example of how to analyze and conduct a research with a good result and it also has function to regard new research finding. Hence, the writer has review three previous studies which become the writer's consideration to conduct this study. However, there are also difference and similarity from the previous studies and this recent research.

The first previous study is from Elayan (2005) with research entitled *Stereotypes of Arab and Arab-Americans Presented in Hollywood Movies Released during 1994 to 2000*. The objective of this research is to describe the stereotypes of Arab and Arab-Americans presented in Hollywood movies released during 1994 -2000. The researcher used qualitative method and conducted Shaheen's theory (2003) in order to reveal and describing how Hollywood movies are presenting Arab people. The result of this research concluded that the films were selected in order to demonstrate the frequent existence of negative portrayals in popular films prior to 9/11. A primary coder, the author, analyzed 108 scenes, while the secondary coder analyzed 10 % of the total scenes as a reliability check. The findings suggest that negative images of Arabs/Arab-Americans appeared frequently in the popular films within this study. Here, the writer needs to review this previous study since it gives information about stereotypes of how Arab people are represented in most of

Hollywood movies and what kinds of stereotypes that commonly shown (both in culture and physical appearance of Arab people).

A journal from Latiff Azmi et al (2016) entitled *An Analysis of Stereotype and Agenda Setting Theories in The Portrayal of Muslims in The Kingdom* examined the images of Muslims that is portrayed in Hollywood film, *The Kingdom*. In this research, the researcher applied descriptive qualitative method and conducting Agenda Setting Theory by Pickering (2001), supported by Shaheen (2003). As the result of the research, it shows that Muslims in the film of *The Kingdom* are portrayed as terrorists where it can be clearly seen from the selected scenes when it involving Muslims and terrorism act. *The Kingdom* film is showing stereotypes that are related to the portrayal of Muslims as people who are violent and cruel which is then lead as act of terrorism and extremists. Moreover, the film also tries to label Muslims through the dressing that are applied to the characters (Arab people) during the scenes which lead into misunderstanding that (Muslims) terrorists are dressed up like them. In other word, it can be said that this film is generating stereotypes of Muslims in negative ways. As the matter of fact, Shaheen (2003) stated that Islam is a religion of peace so that is must not be expected to be stereotyped negatively and the fact also indicated that Muslims in general are not (never) represented in such negative way that is so-called as terrorist. Further, the writer reviewed this previous study since it gives the information about stereotypes and how it is applied in Hollywood film in representing Muslims and Arab people.

Further, another previous study that is discussing about stereotype comes from journal by Atillah et al (2020) entitled *An Analysis of Stereotype in Zootopia Movie*. The objective of this research is to describe the categories of stereotype and to analyze the function of stereotype that are performed by selected characters in the movie. In doing the research, the researcher applied descriptive method and conducted Schneider's theory (2005) of stereotype categories. The result of the research shows that there are six categories of stereotype reflected from eleven characters in Zootopia movie, they are gender, race, physical features, occupation and socioeconomic status, national group and other categories. Further, the most widely shown from all of those categories is race stereotype since the movie directly displays various types of animals that live in the city (Zootopia) so that the difference among race is the most vivid one. In addition, all of the eleven characters are showing two main functions of stereotypes, they are individual function and social function. Thus, the writer decided to review this previous study since it also provides the information about stereotypes and how it can be applied from different perspectives which in this case, it is used to describe the portrayal of animal characters in film.

A research from Utami (2017) entitled *A Sociolinguistic Analysis of Stereotype in Multicultural Society as Represented in The Express Movie* aims to investigate the stereotype phenomena in multicultural society as represented in *The Express* movie and also to examine the functions of stereotypes through the characters in the movie. In conducting the research, the researcher applied descriptive qualitative method and using linguistic features in reflecting stereotypes technique by Semin (1995). The result indicated that there are five linguistic features reflecting stereotype

uttered by the characters employed in *The Express* movie, they are: descriptive action verbs (DAV), interpretive action verbs (IAV), state verbs (SV), adjective (ADJ) and noun categories (NC). Here, the NC is the most dominant feature employed to assign certain group and it frequently occurs toward out-group category. Moreover, the functions of stereotype appear as promoting the loyalty and consensus of the dominant group, rationalization or excusing the discriminatory behavior, reducing mental effort and proving the inferiority of the sub-group. Further, the writer chooses to review this previous study since it provides that information about stereotypes from other resources so that another understanding can be achieved.

The last previous study is from Azizah (2019) entitled *Social Discrimination as A Result of Stereotyping as Reflected in The Palacio's Wonder*. In this research, the objective is to analyze how the stereotyping occur to August Pullman so that it causes the social discrimination and gives a great impact to his life. In doing the research, the researcher applied descriptive qualitative method and conducting structuralism approach and Saussure's theory. The result of the research shows that the stereotypes that appear in the novel is about physical appearance that happens to people who have physical disability so that it resulting social discrimination for them, including the main character, August Pullman (Augie). Moreover, the researcher also found that there are cause and effect behind the stereotypes of physical appearance in the novel such as appearance and personality, good and bad, superior and inferior, kind and rude, and also ordinary and extraordinary. Here, the stereotypes mostly shown and dominated by normal people in the novel where they usually judging others physically without knowing the personalities. In fact, those

people who are stereotyped also struggling to get a normal life like normal people. Further, the writer needs to review this previous research because it is not only provided the information about stereotypes, but also it shows how stereotypes can lead into social discrimination.

However, there are gaps between the previous studies and this recent research and the difference that can be noticed comes from the object of research. In this research, the writer is using Aladdin movie (2019) as the object of research and applying Shaheen's theory (2003) in describing the stereotype of Middle eastern in the movie. Meanwhile all of the previous studies are using different literary works that are chosen for the object of research. Meanwhile in the theory, the recent research and the first two previous studies are applying the similar theory which is from Shaheen (2003), while the other two previous studies are applying different theories (Schneider and Semin).

2.2 Sociological Approach

The sociology of literature is the area of study which focuses on its attention upon the relation between a literary work and the social structure in which it is created (Hamilton in Setri and Setiawan, 2020) and it shows that the existence of a literary creation has determined the social situations (Abrams in Lina and Setiawan, 2017). Therefore, sociological study of literature proves very useful to understand the socio-economic situations, political issues, the world view and creativity of the writers, the system of the social and political organizations, the relations between certain thoughts and cultural configurations in which they occur and determinants of a literary work (Nordquist in Habibah and Nurmaily, 2020).

Since the writer concerns on stereotypes that are reflected in the movie of Aladdin (2019) by Guy Ritchie, so that the writer chooses sociological approach as the theoretical framework.

“Sociological criticism is the study that examining literature in the cultural, economic, and political context in which it is written or received. Sociological criticism explores the relationships between the artist and society" (Henderson in Mertania and Amelia, 2020)

Based on the quotation above, sociological criticism reveals some contexts there are cultural, economic, and political. It can be in the form of written or received. Therefore, the artist or characters will give influence toward the society. Through the artists who do the action, the story has the sequences. Sociology of literature are two different fields of science, such as sociology and literature. Sociology is the study of the object of study in the form of human social activities.

Literature is the work of art is the expression of human life. So, between a literary work with sociology is in fact the two fronts Science is different, but they are both complement each other. Sociology is not only linking with the social environment of the human culture, but also with nature. (Fananie, 2001:132).

In literature, human can express their emotion through the literary work. Sociology and literary work in the fact as the complement each other even they are different but cannot be separated each other because sociology only as the link which is connected to the social environment of the human culture and the nature. In addition, Endraswara (2008) stated that,

Sociology of literature is a study that focuses on the problems of mankind. Therefore, the literature often expresses human's struggle in determining their future based on imagination, feeling, and intuition. Thus, the opinion that it appears that the

long struggle of human life will always be coloring text literature.

Based on the quotation, it can be said that the literary works that has sociology theme will focus on discussing about human's struggle for their future. According to Warren and Wellek (1993) the study of Sociology literature is classified into three, they are:

1. Sociology of the author that is questioned about the status of social, political ideology, and others relating to the author. Therefore, the social status of the author will give big impact for the analysis, because it influences the way of the literary work is created and also the condition at that time. Meanwhile, the ideology can work and see for some aspects related to the author's mind.
2. Sociology of the work that is questioned about a work of literature, which became the review that is about what is implied in the literary works and what is the purpose or the mandate to be delivered. Thus, the literary work can become the review for the reader and it has meaning inside which can be called as mandate. Therefore, literary work is created to have some purposes and goals that will be given to the reader who read the literary work.
3. Sociology of the reader who questioned about the reader and social influence on society. The reader has their own perspective after reading the literary work since the way they think and solve the problem influence to the society. On the other hand, they still think and question about what they have to do after knowing the purpose and the content of the literary work.

Those three kinds will help the writer to do the research since this research correlate with the society and also it will become guideline to find out the concept of sociology approach.

On the other hand, if we discuss about society, the sociological is really needed in order to know more about society. According to Laurensen and Swingewood (1971:11), “Sociology is essentially the scientific, objective study of man in the society, the study of institution and social processes, it seeks to answer the question of how the society is possible, how it works and why it persists”.

Based on definition above, sociology regulates how people adapt to the environment and to the other people and how it is conditioned by a given society, cultural learning. It is also concerned on how an individual accepts and understands the social rules that exist in the community. By using sociology approach, it will help the writer to analyze the stereotypes in the Aladdin movie (2019).

2.3 Stereotypes Theory of Shaheen (2003)

The term stereotypes firstly coined by Lippmann in 1922 in order to describe a social group’s perceived characteristics (Mutz et al, 2010). After that, Allport (1954) as the social psychologists also defined stereotypes as an exaggerated belief associated with a category and has function to justify (rationalize) our conduct in relation to that category (Brink and Nel, 2015). Stereotypes are assigned to groups who are usually seen to be simplistic, inflexible and inaccurate, but those stereotypes can hurt the personal and social identities of individuals (Pickering, 2001). In other word, stereotypes have a damaging effect, especially since

stereotypes do not recognize the differences in social groups and often lead to inaccurate perceptions and inappropriate behavior towards people.

Interestingly, with the globalization of media over last few decades, it seems that mass media (including movies, news on television and advertisements) are overflowing with stereotypes and are a main source of stereotypes learned by individuals (Whitley and Kite, 2006). In that case, Shaheen (2003) as the professor emeritus of mass communication are revealing and describing how Hollywood vilifies people (especially Arabs). In his research, he stated that history reminds us that the cinema's hateful Arab stereotypes are reminiscent of abuses in earlier times and sometimes, still, Asians, American Indians, blacks and Jews were vilified (Shaheen, 2003).

Shaheen (2003) also added that Arabs are correlated with Muslims and both are often identified in mainstream Hollywood film in many negative connotations which in this case, they are portrayed in many different racial stereotypes in both western culture and films. In many ways, Hollywood has played a direct role in fanning the flames of suspicion and hatred towards Arabs and Arab-Americans and this has accomplished by representing them in thousands of roles as the source of all that is evil (barbaric, greedy and terrorists) in world culture (Shaheen, 2003).

As the matter of fact, there are many positive things where Arabs have made contributions to other civilizations, for instance, Arabs and Persian physicians and scientists inspired European thinkers like Leonardo da Vinci and they also invented algebra and the concept of zero (Shaheen, 2003). Moreover, numerous English words, chemistry, coffee and many other are coming from Arab. In addition, Arabs

also used astrolabes for navigation, star maps, celestial globes and the concept of the center of gravity in astronomy and in geography, they pioneered the use of latitude and longitude. They also invented the water clock and their architecture inspired the Gothic style in Europe, while in agriculture, they introduced oranges, dates, sugar and cotton and pioneered water works and irrigation and developed a tradition of legal learning of secular literature and scientific and philosophical thought in which the Jews also played an important part (Shaheen, 2003).

Further, here are some critical points of stereotypes that can be noticed regarding to how America through their Hollywood movies is stereotyping Middle Eastern, especially Arab:

2.3.1 Social Reality

The term “Arab” in the Middle East should be used to refer to the “265 million people who reside in and the many more millions around the world who are from the 22 Arab states”. However, there are even exists a mixed ethnicity in the Arab world that stemmed from 5000 BC to the presents such as the Scots, Greeks, British, French, Romans, English and others who have occupied the area (Shaheen, 2003).

Their dress is traditional and Western. The majority are peaceful, not violent; poor, not rich; most do not dwell in desert tents; none are surrounded by harem maidens; most have never seen an oil well or mounted a camel and their lifestyles defy stereotyping. Moreover, in Arab itself, there are many people from different ethnic, religions and cultural backgrounds, including skin colors (from white to black) and sometimes, with wider variations seen within the same country (Shaheen, 2003). Shaheen (2003) also added that although the vast majority in Arab are Muslims,

about 15 million Arab also Christians (including Chaldean, Coptic, Eastern Orthodox, Episcopalian, Roman Catholic, Melkite, Maronite, and Protestant), reside there as well.

Through immigration, conversion, and birth, Muslims are America's fastest growing religious group; about 500,000 reside in the greater Los Angeles area. America's six to eight million Muslims frequent more than 2,000 mosques, Islamic centers, and schools. They include immigrants from more than 60 nations, as well as African-Americans. In fact, most of the world's 1.1 billion Muslims are Indonesian, Indian, or Malaysian. Only 12 percent of the world's Muslims are Arab. Yet, moviemakers ignore this reality, depicting Arabs and Muslims as one and the same people. Repeatedly, they falsely project all Arabs as Muslims and all Muslims as Arabs. As a result, viewers, too, tend to link the same attributes to both peoples (Shaheen, 2003).

Hence, from the explanations, it can be said that there are diversities in Arab and the diversity can be noticed from people's ethnic, religions and even their cultural backgrounds. Unfortunately, in the most of Hollywood movies, the society in Arab seems very different with the reality, Shaheen (2003) described the stereotypes of Arab society through some war movies in singular race, Middle Eastern people, who have beards and has no diversity among them. Also, Some of the images that feature in these films include images of mosques, as well as churches and synagogues, images of women wearing the hijab as well as images of women wearing the cross around their necks, images of saints, shrines, people praying, as well as secularists, atheists, fundamentalists, magic, religious violence, and the call to prayer (Shaheen, 2003).

Shaheen (2003) explained that Arabs' depiction in Hollywood and consistent media images also seem to encourage the fallacy that all Arabs are Muslims, or at least they seem to be portrayed as such, as the matter of fact, a majority of the world's 1.1 billion Muslims are Indonesian, Indian, and Malaysian, but only 12 percent of the world's Muslims are Arab and many movie makers ignore this reality, repeatedly so that they falsely project all Arabs as Muslims and all Muslims as Arabs (Shaheen, 2003). As the result, people (audience) tend to link both of them as the same attributes.

2.3.2 Depiction of Arab Women

In most of Hollywood movies, Arab women are mostly humiliated, eroticized and enslaved (Shaheen, 2003). Moreover, Arab women also described as the one who get oppressed by the men (both Arab and Western) and they mostly doing "silent" scenes during the movies and they are never in the work place (Shaheen, 2003). In other word, Hollywood movies are presenting Arab women as subjects who are weak, humiliated, enslaved and oppressed by males.

2.3.2.1 Dress Uniform

In addition, Shaheen (2003) explained about how Arab women are depicted in most movies that the costume that is worn is either in black Abaya (a loose-fitting robe like cloak) and hijab or in tight-fitting one which make it quite personal and/or political statements. Since, by covering the Arab woman in black and relegating her to silence, the costumer links her to oppression but throughout the Arab world (Shaheen, 2003). As the result, the Arab woman's on-screen non-behavior and

black costume that is portrayed on movies only shown in alienating them while the tight-fitting only make it worst. However, there is no specific rules in Arab about the color of the clothes, government only stating rules to wear Abaya for females with their own personal preference for the color combination, while for Hijab, women are free to choose whether they wish to wear it or not (Shaheen, 2003).

2.3.2.2 (No) Occupational Role

The condition of Arab women is not only described as “silent” figures (never speak), but they also never portrayed or placed in the work place, such doctors, computer specialist, school teachers or journalists. In other word, Hollywood never depicted Arab women as diverse and talented as others (Shaheen, 2003). In other word, it can be said that the characters who portraying Arab women in Hollywood are never speak, nor are they ever presented in the work place. Unfortunately, due to these narrow-minded and grim depictions of “reality” for Arab women in Hollywood, many people may tend to associate Islam as oppressive and enforcing of submissive ideologies in its treatment of women as a whole. When Arab women are constantly portrayed in this situation, this may not allow for very positive views of the Middle East and Islam. These representations also fail to address the fact that Arab women have the capability of contributing many positive aspects to their communities, and just like any other ethnic group, are very involved in the world around them (Shaheen, 2003).

2.3.2.3 Belly Dancers

In some Hollywood movies, it is very stereotype where Arab women always depicted as a slave and belly dancers, for instance, in the movie such “*Outpost in*

Morocco” (1949) where the majority Arab women are shown as slaves who entertain men and some of them are portrayed as belly dancers are ruining the true values of Arab Women (Shaheen, 2003).

As the matter of fact, the traditional dance in Arab is known as “ardha”, a dance that is involving men’s sword dance and for some certain moves, ardha sometimes mixed with the female but they are not figuring as belly dancers (Shaheen, 2003). Thus, it can be said that Hollywood movies are mostly depicting Arab women as slave and they are portrayed as the one who wearing tight-fitting outfit while doing belly-dancing.

2.3.3 Arab People and Violent Attitude

In most of Hollywood movies, Arabs (people) are described as brute murderers, despicable rapist, religious fanatics and abuser of women and because of those images that are portrayed by media (both in movies and news) people are symbolizing Arabs with limousine, harem maidens, oil wells, camels or even automatic weapon (Shaheen, 2003). In other word, it can be said that in most of movies that are involving Arab people, Hollywood portraying them as bad people and correlates them with violent, wealthy and women abuser.

However, the fact shows that violent attitude is not part of Arab people, since hospitality’s deep roots in the Middle East that is also shown in Islamic precepts forming one of its five pillars, the zakat (some of the assets which is donated) and it emerged as coping mechanism in desert environment, where individuals were utterly depending on the assistance from one to another during travel (Shaheen, 2003).

2.3.4 Arabs Portrayed as Villains

Begin in the early 1912, there are dozens of films that portrayed Arabs as “enemy” of United States where they are invading and terrorizing innocents. As it stated by Shaheen (2003) that most of Hollywood movies are depicting Arab people as “dehumanized caricatures”. Here, the term “dehumanized caricatures” means that they (Arabs) are portrayed as brute murderers, sleazy rapist, religious fanatics and abusers of women. They also described as the invaders of the United States and terrorize innocents and never hesitate to get whatever they desire by any cost (Shaheen, 2003). However, it does not mean that Arab should never be portrayed as the villain in a fictional story, but in this context, almost all Hollywood movies are depicting Arabs as the bad ones as if that they are very anti-American and anti-Christians (Shaheen, 2003). In most of the time, there are moviemakers saturating the marketplace with all sorts of Arab villains where producers collectively impugned Arabs in every type of movies, targeting adults in well-known and high-budgeted movies such as *Exodus* (1960), *Black Sunday* (1977) and *The Siege* (1998) and reaching out to teenagers with financially successful schlock movies such as *Five Weeks in a Balloon* (1962), *Sahara* (1983) and *Operation Condor* (1997) (Shaheen, 2003).

Furthermore, the occurrence of 9/11 (11 September 2001 where terrorists attack USA) has since modified the theme of Hollywood movies especially in terms of the involvement of Arab or Muslim characters. Immediately after the unfortunate event, there is no group of terrorists is identified without Arabs and Muslims connections and this event has purpose to strengthen the appeal of the narrative of Hollywood thrillers to the viewing public (Shaheen, 2003). As the result more and

more the Hollywood films came to associate Arabs with barbaric acts in the American society and it reinforces the stereotype of the Arab or the Muslim as the villain in many movies.

In fact, some protagonists even refer to Arabs as “dogs” and “monkeys” which result that the viewers laughing at bumbling reel Arabs leave movie theaters with a sense of solidarity, united by their shared distance from these peoples of ridicule and in dramas, Hollywood’s stars contest and vanquish reel Arabs (Shaheen, 2003). Moreover, in an attempt to further legitimize the stereotype, as well as to attract more viewers, in the mid-1980s studios presented notable African-American actors facing off against, and ultimately destroying, reel Arabs. Among them, Eddie Murphy, Louis Gossett Jr., Robert Guillaume, Samuel Jackson, Denzel Washington, and Shaquille O’Neal (Shaheen, 2003)

One of the examples can be seen from the Disney movie *Kazaam* in 1996 where O’Neal pummels three Arab Muslims who covet “all the money in the world.” Four years later, director William Fredkin uses actor Samuel Jackson exploiting jingoistic prejudice and religious bigotry in *Rules of Engagement* (2000). *Rules of Engagement* film is not only reinforcing historically damaging stereotypes, but promotes a dangerously generalized portrayal of Arabs as rabidly anti-American (Shaheen, 2003).

Equally troubling to this honorably discharged US Army veteran is that *Rules of Engagement*’s credits thank for their assistance the Department of Defense (DOD) and the US Marine Corps. More than fourteen feature films, all of which show Americans killing Arabs, credit the DOD for providing needed equipment,

personnel, and technical assistance. Sadly, the Pentagon seems to condone these Arab-bashing ventures, as evidenced in *True Lies* (1994), *Executive Decision* (1996), and *Freedom Strike* (1998). Therefore, it can be noticed that the effects of ethnic exploitation are especially obvious in scenes revealing egregious, false images of Arabs as assassins and enemies of the United States.