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Disney's Aladdin (2019), the Old Rum in the New Bottle: Stereotyping Gender and Race

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Abstract

Disney Corporation has recently released *Aladdin (2019)* as their official remake of their own animated Film *Aladdin (1992)*. By making some significant changes in the storyline, Guy Ritchie, the director of the film, tried to create some newness through the actions of the film. But the gender role of the princess Jasmine and the casting of Genie have brought back the same old tendency of the corporation that is the stereotypical representation of the females and racial ethnicity. The princess becomes the victim, and the male rescues the female, and the black becomes the slave. This very study shows how Disney has been doing the stereotyped portrayal of the women and showing the racist attitude towards the dark-skinned people. Since this study is conducted through a textual analysis approach, initially, the dialogues and actions related to the objective of the study have been coded. Then by analyzing the two characters and their dialogues, contexts and related actions, this study explains how Guy Ritchie's *Aladdin (2019)* contains the old philosophy of Disney, that is keeping the women inside the house and neglecting the dark-skinned people, which at the end made the film nothing but the old rum in the new bottle.

Keywords: *Females, Genie, patriarchy, portrayal, slavery.*

INTRODUCTION

The Disneyland in Anaheim California calls itself as the 'The Happiest Place on Earth' and throughout the world the Disney Theme parks offer the same friendly sphere for the visitors of all ages; and interestingly, their films also promote the same through the characterizations and actions performed by them (O'Brien, 1996). Many of the historical and iconic characters have emerged either from the animations or from the films produced from the Disney studio. Through a deliberate oversight of textual and contextual information, Disney has been creating the mythic images of all Disney productions as curative and family entertainment, which is for the 'children of all ages.'

Still, controversies regarding issues like characterizations, gender stereotyping, race have never left the Disney movies (O' Brien, 1996). The Walt Disney Corporation has created a protracted range of the princess characters through their animated and live-action films, which influence the idea of femininity for millions of little girls both in America and around the world (Strover, 2013). It is the Disney studio that has sowed the seeds of the idea of being princess amongst the children of America and gradually all over the world through their theatricals, full-length features, and live-action films since 1937 (Garabedian, 2015).

Despite being so much popular among the audiences, many of the Disney films have got negative comments from the scholars and critics around the globe in this regard. Many critics from different backgrounds have already come up with their opinions that conflict with the ideology that Disney films circulate. Among them, the questions that have been raised by feminist critics are quite serious. They have raised the issue of the 'wholesomeness' of the Disney's portrayal of the female characters from a patriarchal landscape, "If Disney corpus can be seen as peddling a pedagogy of innocence, perhaps one of the most telling lessons it tells us that of gender---of bodies, sexuality, and desire." (Bell, Hass & Sells, 1995, p. 10).

Besides, Disney is known for upholding an outmoded and conformist identity of the women through the characterizations of the film's production. Until his death, Walt Disney promoted his philosophy and attitudes towards the women, where he frequently kept the setting of the society as a patriarchal one (O'Brien, 1996).

Moreover, it is significant to recognize the role that Disney, as a company, plays an imperative role in the psychological development of children all over the world by being a crucial part of their recreation and entertainment. Children pocket various types of messages from the media contents. It is significant to analyze the portrayal of the characters since it is the characters and their actions that retain the viewers on their seats to watch the contents and make the longest-lasting impact on their memory for the future (Habib & Solaiman, 2015).

So, the construction of the gender identity of the princesses and their portrayal in Disney princess films remains important because of the messages it sends to children. It is crucial to identify whether gender roles presented in the films downplay the intellect of a woman in modern society or whether Disney princesses are restrained to the female gender roles such as meekness and fostering (May 2011).

Since its beginning, the Disney Corporation is known for representing the female characters and femininity within the frame of being gender-biased. In many cases, among the Disney comics, cartoons, and films, the women turn into the victim (Maity, 2014).

The recent feature live-action film *Aladdin* (2019) by Disney, which is a new rendition of their animation based on the story of Aladdin and the wonder-lamp, is no exception in such depiction of the female characters. Through a portrayal of the character of Jasmine -

- the princess from the transition period of the idea of the princess by Disney (Garabedian, 2015) -- as a passive and less powerful character in a conservative patriarchal society, and the giant from the wonder-lamp, Genie, who is used to be the slave in the beginning and becomes free afterward; *Aladdin* has given birth some controversies which were there in the Disney films previously.

It is not only the issue of the stereotypical portrayal of the females but the casting of an African American actor for the role of Genie, have made the film to be discussed as a scholarly text despite its success in the box office (Aladdin, nd). Through textual analysis, this paper attempts to examine Disney's live-action film *Aladdin* (2019) as a text to reveal how this very film has transmitted the ideology regarding the portrayal of the female characters and their attitude to the African American which were already there in the Disney films. By analyzing the film through the feminist film theory and postcolonial theory, this study attempts to reveal how women and dark-skinned people are portrayed in Disney films. However, the outcome may also produce a satiric tone towards the social system of the Arabic countries during the ancient period if the intention of Disney's portrayal of women and the use of 'black' is kept aside.

LITERATURE REVIEW

Disney's Controversies Regarding Gender and Race

Disney has had its utmost contribution to the media industry in America through its productions of various animated cartoon characters. It was the company Disney, through which the popularity of animated cartoons and films has gone from high to higher throughout the world (Burguera, 2011).

Parallel to its implausible and outlandish popularity amongst the people of all ages around the globe, Disney has earned records of controversies through its ways of portraying the characters in the animated shorts and films too. Since its beginning, Disney has been under the spotlight for creating and portraying controversial characters in cartoons and films, especially the characters of the princesses in both animated and full-length feature films. Now before going to the discussion on Disney's portrayal of gender role, it is significant to realize the issue first. Gender roles are a set of definite behaviors and social roles that are long-established and associated with gender, which can be illustrated as stereotypical, counter-stereotypical, androgynous, or undifferentiated (Bem, 1974; Durkin, 1985a).

Disney, in most of its films, presented the princesses as dominated, delicate, passive women in the patriarchal society with the hegemony of the masculinity (Venkat, 2015). The company has been maintaining a pattern of portraying the female characters, which is the emblematic modernized medieval female stereotypes taken from the fairytales in both animated cartoons and films where the fate of the females (princesses) are saved by the males (princes) (Wells, 2002, p. 4).

The stereotypical portrayal of the female characters in the Disney films has created several controversies amongst the academicians and critics. Although, a recent animation film by Disney, named *Frozen* (2013), has brought a subtle and significant change to the impression of Disney and was a box-office success. The film portrays a conflict between siblings rather than the usual domination and passive condition of the princesses in Disney's films (Fritz, 2015; Stewart, 2014). It seems like a corrective form of the stereotyping done in the other Disney films (Coyne, et al. 2016; England, Descartes & Collier, 2011; Do Rozario 2004; Henke, Umble, & Smith, 1996). Through this film, Disney was able to create two types of princesses, Elsa and Anna, who broke the ground of being stereotyped (Dundes & Striefs, 2016).

In many of their animated films during the studio era, Disney has portrayed female characters either as heroines or princesses. In other roles, the female characters were passive and rarely used to develop the expansion of the storyline. Their most distinguishable goal was finding an upright, dominant, and rich prince as their husbands. However, Walt Disney claimed that he needed this sort of portrayal of the characters for gaining popularity during the post-era of the second World War and the era of the great depression in America (Bálint, 2013). Besides, to turn the cinema production into a successful one, the producer needed to mingle the messages for the multi-level of audiences from various ages, relying on the concept that children would only acknowledge the images that they used to like only due to their innocence (Booker, 2010, p. 30-31).

Scholars from different parts of the world have been raising issues regarding Disney's portrayal of female characters in both animated cartoons and live-action films. In this regard, Johnston in Thornham (1999, p. 33) has disputed the representation of the women in the movie where the sexist ideology toward the women is dominating. The male characters are dominating over the females, and the women are presented the way the men want them to be represented.

Gledhill has also opined about the representation of women on the screen "women on the screen do not represent women at all, but are figures cut to the measure of the patriarchal Unconscious" (Thornham, 1999, p. 167). Interestingly, these arguments by the scholars and critics have become expressly factual for Disney's early films, as these were animated solely by men (Barrier, 2007, p. 130). Mulvey, in regard to the portrayal of the women in the films, came up with the concept of women being the option of the male gaze. She has coined the term "to-be-looked-at-ness", which indicates that women in the films are only "exhibitionistic erotic objects on display, providing visual pleasure for the heterosexual, male, voyeuristic spectator" (Cristian & Dragon, 2008, p. 90).

The discussion, on the controversial portrayal of the characters of the princesses in the Disney films (both animated and live actions), becomes comprehensive if the characters are seen from their origin. So far, Disney has produced eleven princess characters between 1937 to 2013, and these princess characters can be categorized into three types

based on their time of production and their roles in the films, such as the pre-transition princesses, the transition and the progression (Garabedian, 2015).

The first three princesses of Disney, Snow White, Cinderella, and Aurora are the pre-transition princesses. They appeared on the screen during such a time when women in contemporary American society were confined to the stereotype of homemakers, with only 39 percent of American women working by the end of the Pre-Transition period (Garabedian, 2015).

The transition period represents the after-effects of the world war on the social structure. There was the second wave of feminism and princesses -- like Jasmine in *Aladdin* and Ariel in *The Little Mermaid* -- remained inside the house. They attempt to come out and to seek help from the princes of their beloveds (Garabedian, 2015).

Princesses from the progression category have appeared on the screen with some new gimmicks and concepts. Through the recent character of Elsa in *Frozen*, Disney has shattered all the ideas of the previous two types of princesses (Grabedian, 2015).

Various analyses have been found regarding the portrayal of the genders and their roles in the Disney princess films. In their study of Disney films, England, Descartes, and Meek (2011) have investigated the roles and portrayals of the princesses and defied the idyllic of outmoded gender roles among the prince and princess characters (May, 2011). From the analysis of their study, England, Descartes, and Meek (2011) have figured out three points about gender roles and portrayals:

1. Males and females have different gender roles,
2. The females are rescued by the males and,
3. Characters exhibit more egalitarian behaviors over time.

Apart from the issue of portrayals and roles of genders, Disney's films have been accused of the misleading and stereotyped portrayal of the racial ethnicities, especially regarding the character having the dark complexion of the skin. The princess films of Disney are nothing exceptional in this regard too. On the issue of the portrayal of racial ethnicity in the Disney films, Hurley (2005) has made an altercation that Disney films maintain a relationship between self-image and the portrayal of the racial ethnicity while the black and white colors play crucial roles as symbols. In *Snow White and Seven Dwarves (1937)*, Snow White was depicted as white as snow, and she was portrayed as a good character, whereas, Ursula, the villain in *The Little Mermaid* was shown dressing black and having black blood too. It forms a symbolic meaning of the color as good and evil.

Disney's *The Princess and the Frog (2009)* also created some controversies among the scholars in relation to the portrayal of the ethnic-racial communities, and the use of colors in depicting the characters, both males and females. Gregory (2011), in his study on this issue, has argued that Disney's *The Princess and the Frog* contains two themes where one is Tiana's aim of having her own restaurant and maintaining the whiteness

throughout the film. Gregory has mentioned that in this film, Tiana, a non-white girl remains as an amphibian, whereas her friend, Charlotte, who is a white girl, shown as the princess. The second theme Gregory (2011) has talked about is the inter-racial relationship in the film where Tiana marries Naveen, who is not an African American. Through this, Gregory indicates the tendency of maintaining the whiteness by Tiana. She does it by marrying someone from another race and getting encouraged to be modernized.

About the Story of Aladdin

The storyline of *Aladdin* has been originated from the Middles Eastern folktale, *Aladdin's Wonder Lamp*. It is a part of the classic collection of the *One Thousand and One Nights* (in Arabic, *Alf Layla, wa-Layla*), which is known as a piece of Arabic literature from the 9th Century (Elturki & Shaman, 2013). Among many other stories in *One Thousand and One Nights*, *Aladdin's Wonder Lamp* is one of the most famous and has been retold many times in various versions in many countries. It has been adopted in various media too, since the early days of the eighteenth century (Elturki & Shaman, 2013). Many changes have been brought in the storyline too in line with the will of the producers and storytellers. They found it necessary according to their contexts.

Different authors have made different versions of the story based on their socio-cultural contexts. When the changes are done, the literature contains the essence of their changed context, because literature is considered as the product of any specific place within a particular socio-cultural context (Botelho & Rudman, 2009, p. 8).

Annalee R. Ward, in his book *Mouse Morality: The Rhetoric of Disney Animated Film*, writes that "generations are now raised on Disney fairy tales, and original storylines are forgotten or dismissed as not the real thing. Disney rewrites the original tales for its version of American values". For years now, America's younger generations have been taught to think and act according to their favorite princesses and or princes, ultimately learning social cues as they imitate their favorite animated movies (Ward, 2002, p.2). The folktales of Arabic literature have been modified into different versions, and the authors from the West have Westernized it. Disney's version of *Aladdin* is the most westernized version of it (Elturki & Shaman, 2013).

In Disney's animated film version of *Aladdin* (1992), princess Jasmine and Aladdin have been portrayed respectively as Arabs princess and a young man, both with lighter skin. The Arab Americans, including the American Arab Anti- Discrimination Committee criticized the film for its imprecisions, rewriting of history and offensive songs. Besides, the main two characters, Aladdin and Jasmine, were drawn with Anglo features, and they talked in anglicized accents, where Jasmine was voiced by an actress who was not from the middle east (Breaux, 2011).

METHODS

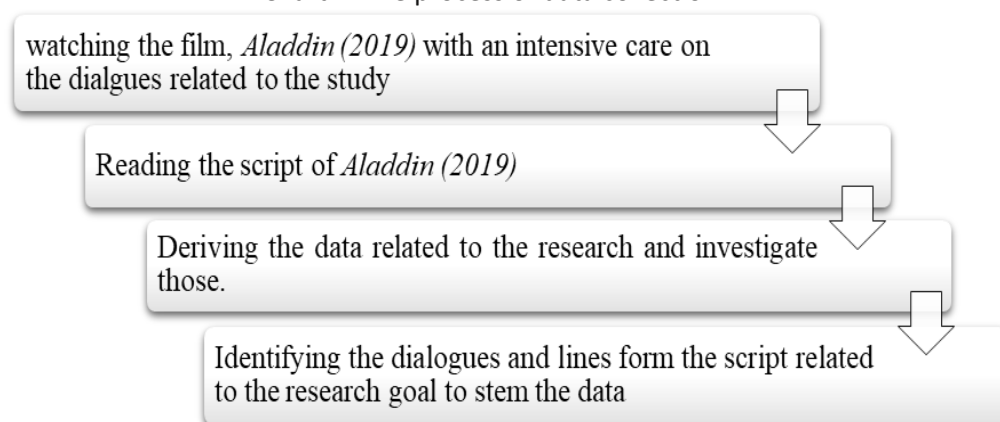
This paper attempts to reveal how Disney has continued its legacy in portraying the female characters in the patriarchal society in a stereotypical way alongside with the stereotyped portrayal of the African Americans. To achieve this goal, this paper takes the textual analysis as an approach for the study where the film, *Aladdin* (2019) has been studied as a text. The same sort of goal can also be achieved through a qualitative content analysis that requires a broader range of study of the text having several issues or numbers. Since the focus is only on the portrayal of the two characters, this study has adopted the textual analysis as the research approach in this regard. Besides, since the text does not express or interprets for itself, the textual analysis is done by considering the socio-political, economic, institutional, and cultural context of the text (Bennett, 1982). The meaning of the text can be found among its audience apart from its author or creator (Staiger, 1992).

This very study is designed to retrieve the answer about the portrayal of the characters of Jasmine and Genie in *Aladdin*, directed by Guy Ritchie. The textual analysis approach of the film is a method in the field of qualitative study. The data have been collected from scripts or transcripts of the films, articles, websites, etc.

Because conducting library research is not a matter of luck by chance, rather in this procedure, one has the control of the entire process even without knowing what type of sources s/he might encounter while conducting the research (George, 2008, p. 1).

For conducting this study, a four-step data collection has been done, the chart below has been followed for generating the data required for this very study:

Chart 1. The process of data collection

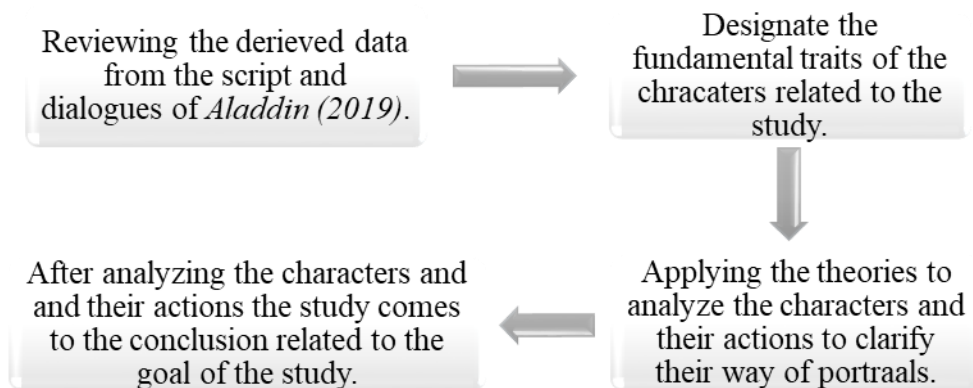


Source: Latif, 2016

Data analysis for this study is also done in a four-step procedure. Since this very study deals with a problematized representation of one of the female characters, Jasmine and the lamp giant, Genie, the study would analyze these characters and their action through

the feminist film theory and postcolonial theory, respectively. For the analysis of derived data, the following procedure has been maintained:

Chart 2. The process of data analysis for the study

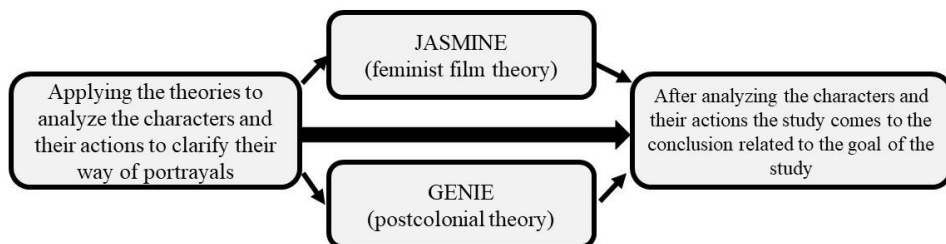


Source: Latif, 2016

The final stage of the analysis would be done through the application of the two theories for the two characters. Hence, the final stage of the data analysis would be as the following chart (Chart 3). The study necessitates conducting the analysis of the character of Jasmine through the feminist film theory, as it was the Laura Mulvey's feminist film theory which brings the issue of the gendering the characters and doing stereotypes on them in the Hollywood films (Freeland, 2003).

Mulvey, in her groundbreaking essay, 'Visual Pleasure and Narrative Cinema', first, being a feminist theorizes that men and women are gendered and differently positioned in and by the Hollywood cinema. Men are being positioned as the subjects identifying with the agents who take the narrative of the film forward, whereas women are the objects for masculine desire and fetishistic gazing (Mulvey, 1989). Besides, through the application of the feminist film theory, the films become easier subjects to understand as a cultural practice that represents and reproduces (to some extent) myths about women and femininity (Smelik, 2016).

Chart 3: Theoretical approach in the final stage of analysis.



RESULTS AND DISCUSSION

The portrayal of Jasmine and Genie in Aladdin (2019)

It has already been mentioned that Disney's 2019 edition of *Aladdin* is the official remake of their animated film *Aladdin* (1992). Guy Ritchie, the director, has made a few changes in the plot of the film. Although the main storyline has been kept the same as before, that is, Aladdin, the poor young man, gets the wonder lamp, and gradually he becomes rich enough to marry Jasmine, the princess of his country. Meanwhile, Jafar, the mischief sorcerer, who is also the chief advisor of the Sultan, makes a plan of conspiracy to own the lamp and become the most powerful magician in the world by using the power of the Genie from the lamp. But eventually, he fails to do so due to the bravery of Aladdin. Finally, Aladdin marries Jasmine and becomes the new sultan and live happily ever after.

Guy Ritchie has made some changes in his new *Aladdin* (2019). Like the previous animated *Aladdin* (1992), both Princess Jasmine and Aladdin are shown as Arab people in *Aladdin* (2019). But unlike the other characters in this film, Jasmine and Aladdin do not talk in an Arabic accent; rather, they speak proper American accent, which has made these two characters distinct from others.

Jasmine, like the other princesses from the early days of Disney, is depicted as a powerless, voiceless, dependent woman who has no right to get involved in the political affairs of the kingdom. Despite being rich, Jasmine has nothing much in her life to be happy. One of her noticeable physical activities is her performance at the dancing party. All the princes from different kingdoms came and watched her dancing.

Hence, according to the early 1960s' nature of feminist criticism, she becomes the passive sex object, which Smelik (2016) exemplifies as some certain stereotypes oscillating between the mother (Maria) and the whore (Eve). In the beginning, when Jasmine, in disguise, meets Aladdin, she expresses her desire to come out of the palace more frequently so that she understands the needs of the commoners. The way she faces everything and reacts makes it quite transparent that she has not come out of the palace for a long time. She has been living in the palace, and people have not seen her for years, Aladdin adds. Besides, Jasmine (at that time disguised as Dalia) says that the Sultan will never let the princess come out of the palace.

Her father, the Sultan of Agrabah, always forces and asks her to get married to a prince who would be the Sultan of the kingdom. When Jasmine expresses her desire to become the Sultan of the kingdom, she is stopped in the middle of her speech by her father, who says, "You can never be a sultan. It has never been in the thousand year's history of the kingdom." From here, it has become very much visible that, throughout the years, Agrabah had been ruled over by the males only, and females have never been allowed to participate in the political and government-related affairs.

Jasmine then again tries to explain her ambition that she had been preparing herself for becoming the Sultan of the Kingdom for her entire life, but nothing has worked for

Jasmine. The Sultan remains rigid in his decision. Once again, she is stopped in the middle of her speech.

In the patriarchal social system, the ambition of the woman has been buried off, even though she is a princess. Jafar, the chief advisor of the Sultan, also supports the Sultan by telling Jasmine, "But you cannot read the experience... Inexperience is dangerous...people left unchecked will revolt...walls and border unguarded will be attacked." Once again, Jafar's words also clarify the absence of the value of a woman's opinion and desire in the society.

Then the Sultan asks her to leave saying, "You may leave now" which was the last nail on the coffin of the dead dream of the princess and left no scope for the princess to talk about her dream, her ambition, her willingness to become the Sultan of Agrabah and serve for her people. This shows how dominating the patriarchy is in the context of *Aladdin* (2019).

Jasmine gets rejected and neglected in two ways, being the daughter of her father and being the princess of the Sultan, which illustrates the position of women in contemporary society in the film. While leaving the room, Jasmine confronted Jafar. She becomes very upset. Jafar then tries to convince her by saying that she could become the happiest person by getting married and live happily with that new Sultan.

Jafar's words make Jasmine even sadder, and she sings a song where she describes how she has been being maltreated by the social rules just for being a woman. Every single time she tries to discuss her will of serving the people, her father gets manipulated by something or someone or by the social rules, and Jasmine became a voiceless woman. The social system has never allowed her to work outside of the home/palace. The lyric of her song explains so much about her state of mind and her position as a woman in the patriarchal social system, "Here comes wave, meant to wash me away, a tide that is taking me under, left with nothing to say, my voice drowned out in the thunder..."

So, in this post-feminist era, Guy Ritchie and Disney have brought a princess from the old mythic age of Arab, although she does not speak like YTT an Arab. Jasmine's overall portrayal has become the same old stereotypical voiceless passive woman in the patriarchal country. Although, at the very end of the film, Jasmine gets the Sultanship from her father, which makes her happy finally.

The last words from her father, "as Sultan, you may change the law" bring another debate. Jasmine becomes now able to marry Aladdin because of her power of changing the law, a law to marry a commoner despite being a princess. But she finally gets the confirmation from her father regarding marrying Aladdin. All these incidents in Jasmine's life indicate the absence of her womanhood as a human being; rather, she has been portrayed as a human who is just a 'not-man.'

A semiotic turn in the feminist film theory would clarify Jasmine's character. As from the realm of semiotics, feminist film theory sketched the intuition that the cinemas from Hollywood veil their ideological construction by hiding their means of production (Smelik, 2016). Through a semiotic approach to the feminist film theory, it becomes quite evident that cinema films produce the sign of 'Woman' where 'woman' is shown as naturalistic and realistic. In contrast, the sign is, in fact, a structure or code or some sort of conventions set by the society that seems to be the ideological meaning. In a society where patriarchy is dominating ideology, the woman just gets the chance to signify something that is entirely related to men only. In *Aladeen (2019)*, Jasmine's situation becomes nothing new rather than just of a person controlled by the men in the society where the sign 'woman' negatively represents as 'not-man', which ultimately indicates the absence of 'woman as a woman' (Smelik, 2016).

Another focus of this study is the character of Genie. Genie is one of the most attractive and interesting characters in all versions of Aladdin all over the world. According to the storyline, the surrealistic character Genie fulfills three wishes of his owner. Here in *Aladdin (2019)*, the same actions are shown through Genie. When in *Aladdin (2019)* Genie comes on the screen for the very first time, Aladdin could not recognize the Genie. So, when the Genie asks for permission from Aladdin to stretch his body, Aladdin wonders because he does not know that he himself is the master of Genie.

But the problem arises regarding the casting for the character. Guy Ritchie has cast Will Smith, an African American actor. Previously, in the animated cartoon *Aladdin (1992)*, Genie was voiced over by Robin William, who was not an African American actor and spoke proper American English. In *Aladdin (2019)*, Genie is acted over by Will Smith, who is an African American actor. He speaks Vernacular American Accent English, which is a stereotypical representation of the African American people and their English too.

Casting an African American actor who would act as a slave under the white-toned people does bring the issue of racism and practice of slavery in front. Even when Aladdin comes to know about Genie regarding his power of fulfilling the wish, Aladdin wonders whether the Genie is really his slave? Aladdin asked Genie, "I thought You are my master", but Genie replied, "No...that's not the way it works."

Genie does not possess any power to set himself free from the handcuff of slavery. His independence depends on the wish of the owner. Although at the end, Aladdin sets Genie free from the curse. So, the master decides when the slave should be free. Eventually, the traitor, Jafar, also once became the master of Genie. This also indicates Genie becomes the slave of the owner of the lamp, and this casting here as Genie symbolized the racist attack onto the African Americans. Their freedom depends on the owners only regardless of their origin and nature.

It is not only the character of Genie that indicates Disney's racist attitude towards the dark-skinned people. The use of colors in the film also shows some stereotypical attitudes towards the colors, which indicates the racism and partial point of view.

As it has been said earlier, Jafar controls the conspiracy against the Sultan, and he tries to occupy the sovereignty for which he looks for the wonder lamp. Because, to dethrone the Sultan, Jafar needs the power of Genie. Due to his conspiracy against the Sultan, Jafar uses many men to get the wonder-lamp. He has his own prison for those men.

When Jafar is shown in his underground prison talking rough and rude, he is seen wearing a black robe. Besides, his pet parrot, when it turns into a monstrous bird, also takes black color. So, black has been used as a symbol of evil. On the other hand, when Aladdin plans to become a prince and Genie makes him so, Aladdin gets a white dress as a prince. Throughout the films, Aladdin, who is a positive character in the film, wears the white dress, which gives a hint of purity of his character.

So, the use of the two colors in portraying the good and evil characters plays a vital part, where the good is in white, and the evil is in black. Color can work as a symbol that stances something arbitrarily in a convention-based way and can create symbolic meanings which are not direct, and which are established through the social practices (Dansei, 2002, p. 40-41).

It is noteworthy to keep in mind that colors can function as signs and can be explained to considering their graphic expressions (Caivano, 1998). Colors do contain the capacity to generate an emotional response within the audience (Darrodi, 2012, p. 16). Furthermore, in the visual media, colors are randomly used to determine the major and minor characters along with their position and good or evil (Bang & Reece, 2003; Greenberg, Mastro & Brand, 2002; Li- Vollmer, 2002; Taylor & Stern, 1997). From Danesi's explanation on the connotations of the colors while representing something in the Western context, the following table (Table 1) can be derived (2002, p. 41).

Table 1: Connotations of colors in the Western Media

Colors	Connotations in the Western Context
White	Purity, innocence, virtuous, chastity, goodness, decency, etc.
Black	Evil, impurity, guilt, vice, sinfulness, indecency, immorality, etc.
Red	Blood, passion, sexuality, fertility, fecundity, anger, sensuality, etc.
Blue	Hope, sky, paradise, tranquility, calmness, mysticism, mystery, etc.

Source: Danesi, 2002, p. 41

So, the stereotypes on gender roles and racist representation remain the same in *Aladdin* (2019) as it was in the early days of Disney.

CONCLUSION

Despite all the controversies and conflicts, Disney's *Aladdin* (2019) becomes another successful princess film. It is noteworthy that the triumph of the Disney Princess collection is profoundly dependent on the stereotype of femininity and the products reflecting the film's gendered messages (England et al., 2011; Lacroix, 2004; Orenstein, 2006).

In the recent English full-length Animated films, *Frozen*, *Brave* and *Tangled*, Disney have introduced some new princess who came out from the stereotypes of the portrayal of gender and race. The princes became the victims instead of the man (Lopreore, 2016), and those films were successful in business throughout the world.

But after creating all those unconventional princesses, the presence of the traditional passive and voiceless princess and keeping the racial-ethnic people as being dominated, just recreates the past and pours the old rum in the new bottle. Although at last, Jasmine has been declared as the Sultan, she gains the Sultanship not by herself, rather through the bravery of Aladdin and Genie. Till the end, Jasmine has been bound by the spell of the mischief Jafar. When everything gets settled, it is the Sultan who tells Jasmine about Aladdin being a good human.

In a nutshell, Disney's *Aladdin* (2019) is just an official remake of their animated cartoon with changes in the storylines. In contrast, the depiction of the female characters and the racial group has remained the same, where females are shown as passives, and colors have been used to stereotype the presence of good and evil.

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