POWER DOMINATION PORTRAYED IN *ALADDIN* MOVIE SCRIPT BY JOHN AUGUST AND GUY RITCHIE

THESIS

By:

Tiara Prastika
NIM 19320200

DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

2023

POWER DOMINATION PORTRAYED IN *ALADDIN* MOVIE SCRIPT BY JOHN AUGUST AND GUY RITCHIE

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

By:

Tiara Prastika

NIM 19320200

Advisor :

Whida Rositama, M. Hum.

NIP 198804222019032010

DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

2023

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "**Power Domination Portrayed in *Aladdin* Movie Script by John August and Guy Ritchie**" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 26 May 2023

The Researcher

Tiara Prastika

NIM 19320200

ii

APPROVAL SHEET

This is to certify that Tiara Prastika's thesis entitled "**Power Domination Portrayed in *Aladdin* Movie Script by John August and Guy Ritchie**" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S).
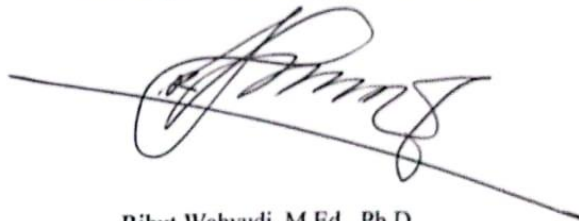
Malang, 5 July 2023

Approved by

Advisor,

Head of Department of English Literature,

Whida Rositama, M. Hum.

NIP 198804222019032010

Ribut Wahyudi, M.Ed., Ph.D.

NIP 198112052011011007

Acknowledged by

Dean,

Dr. Faisol, M.Ag.

NIP 197411012003121031

iii

LEGITIMATION SHEET

This is to certify that Tiara Prastika's thesis entitled "**Power Domination Portrayed in** *Aladdin* **Movie Script by John August and Guy Ritchie**" has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra (S.S.) in Department of English Literature.

Malang, 5 July 2023

Board of Examiners   Signatures

1. Dr. Syamsudin, M.Hum.

NIP 196911222006041001   (Main Examiners)

2. Muhammad Edy Thoyib, M.A.

NIP 198410282015031007   (Chair)

3. Whida Rositama, M.Hum.

NIP 198804222019032010   (Advisor)

Approved by
Dean of Faculty of Humanities

Faisol, M.Ag.
NIP 197411012003121003

iv

MOTTO

"Optimism is the faith that leads to achievement. Nothing can be done without hope and confidence"

-Hellen Keller

DEDICATION

This Thesis is dedicated to my Mother Eni Prastiati, My Father Sunarman

Prayitno, and my sister Intan Prawesti and Berlian Nindya Pratrycya, Their

support, encouragement, and constant love have sustained me throughout

my life. It is also dedicated to myself and my friends who have helped and

supported me throughout the process.

Thank you for everything.

ACKNOWLEDGEMENT

Bismillahirrahmanirrahim

Gratefully thank Allah SWT for His Parennial love, guidance, blessing, and spirit. He gives me the strength to pass through everything in my life, especially in finishing my thesis "Power Domination Portrayed in Aladdin Movie Script By John August and Guy Ritchie". I realize that the compilation of this thesis would not finish without tuition, guidance, and aid from various parts. For this, I render Thanks to Whida Rositama, M.Hum as my Advisor who gives advice, the greatest patience, and precious guidance for completing my thesis. Lecture of English Letters Department. And my beloved family.

This Research is presented to the English Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as a patient of the requirement for strata one degree. This thesis cannot be completed without the help of plenty of people, the researcher would like to express his gratitude to those who have been on the writer's side throughout her journey.

The researcher wants to give thanks to her parents, Eni Prastiati and Sunarman Prayitno, for their unconditional love and full support, both mentally and financially. Her sisters, Intan Prawesti and Berlian Nindya Pratrycya always support and accompany the writer during the thesis. Her nephew Kalyna Aufa Latisha for always entertaining the writer with his adorable face.

The Researcher is grateful to her thesis advisor, Whida Rositama, M.Hum, for her advice, guidance, and patience during the writing of the thesis. Also, the writer is grateful to his college advisor, Mundi Rahayu, M.

Hum, for her endless care, advice, guidance, and patience during the period of study. The writer would also like to give thanks particularly to:

1. Dr. Faisol, M.Ag. as the Dean of the Faculty of Humanities
2. Ribut Wahyudi, M.Ed., Ph.D as the Head of the English Literature Department.
3. Muhammad Edy Thoyib, M. A as the secretary of the English Literature Department.
4. For myself who always never give up to finish this thesis
5. Members of Semangat Kuliah for being sharing friends
6. Members of Al – Azmiyah for welcoming the writer to stay in their place
7. Members of Pejuang Muda for their warmth, support, and greeting
8. Restu, Nabila, and Anis who always helped the writer
9. Great people of the English Literature Departments Class of, whom the writer cannot mention all, for their never-ending spirit and positivity.

Finally, I realize that this thesis is far from perfect and excellent and still needs improvement. Therefore, I will appreciate the valuable criticism, suggestion, and comment from all the readers.

ABSTRACT

Prastika, Tiara. (2023). *Power Domination Portrayed in Aladdin Movie Script by John August and Guy Ritchie.* Undergraduate Thesis (Skripsi). Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Whida Rositama, M. Hum.

Key Words: Power, Domination, Resistance,

     Aladdin is a literary work in the form of a script and movie that narrates the story of a city that lead by a kingdom. This study aims to show the power domination in The Aladdin Movie script, it was found in Sultan's power domination and Resistance from Agrabah People. The relationship between Sultan as a leader in the Agrabah and the people inside raises the asymmetric relationship. This concept of power domination is supported by the explanation of Michel Foucault (1982). Power domination is relations between subjects that are not balanced, where the dominated subject has limited space to determine the choice of action. To answer the problem, the researchers use Michel Foucault's power theory to identify and analyze power domination represented by Sultan's character in this novel. In conducting this study, the researcher uses sociological literary criticism as a research design. The data were collected by reading the script and watching the movie to discover the aspects of Sultan domination in *Aladdin,* this research is based on Michel Foucault's concept of power domination portrayed in the *Aladdin* movie script as well. The researcher concludes that there are four aspects of the Sultan's power domination, there are Sultan to Prince Anders, Sultan to Jafar, Sultan to Princess Jasmine, and Sultan to Hakim. and found four resistance from the Agrabah people, there is resistance from Jafar, Resistance from Princess Jasmine, Resistance from Aladdin, and Resistance from Hakim.

مستخلص البحث

براستيكا ،تيارا (2023) هيمنة السلطة صورت في سيناريو فيلم علاء الدين لجون أوغست وجاي ريتشي أطروحة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، الجامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرفة: ويدا روشيتاما، الماجستر.

الكلمات الأساسية : مقاومة، قوة، هيمنة.

لاء الدين هو عمل أدبي على شكل سيناريو أو فيلم يحكي في قصة مدينة تقودها مملكة. تثير العلاقة بين سلطان كقائد في اجربة والناس في الداخل علاقة غير متماثل. إن مفهوم هيمنة العلاقة مدعوم بتفسير ميشيل فوكو (1982). علاقات الهيمنة هي علاقات بين ذوات ليست متوازنة ، حيث يكون للفرد المسيطر مساحة محدودة لتحديد اختيار الفعل.للإجابة على المشكلة ، استخدم الباحث نظرية ميشيل فوكو لتحديد وتحليل هيمنة السلطة التي تمثلها شخصية سلطان في هذه الرواية. في إجراء هذه الدراسة ، استخدم الباحث النقد الأدبي الاجتماعي كتصميم بحثي ، وجمعت البيانات من خلال قراءة السيناريو ومشاهدة الفيلم لمعرفة جوانب هيمنة السلطان في علاء الدين .تبحث هذه الدراسة في كيفية حصول شخصية سلطان في أغربة كموضوع هيمنة في هذه القصة على معارضة من قبل شعب أغربة مع كل قواعدها التي تتسبب في المؤيدة والعقوبة ، حيث قال فوكو إن كل قوة لها مقاومة. الذي يستند إلى مفهوم ميشيل فوكو للسيطرة على السلطة تم تصويره في فيلم نص علاء الدين أيضًا. ويخلص الباحث إلى أن هناك سلطان سلطان ومقاومتين من شعب أغربة

ABSTRAK

Prastika, Tiara. (2023). "**Power Domination Portrayed In *Aladdin* Move Script by John August and Guy Ritchie"** Skripsi Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Whida Rositama, M. Hum.

Kata Kunci : Kekuasaan,Dominasi, Perlawanan,

Aladdin adalah karya sastra berupa naskah atau film yang berkisah tentang kota yang dipimpin oleh sebuah kerajaan. Penelitian ini bertujuan untuk menunjukkan dominasi kekuasaan dalam naskah film *Aladdin*. Hal itu terlihat pada dominasi dan perlawanan kekuasaan Sultan dari Jafar, Puteri Jasmine, Hakim dan Aladdin. Hubungan antara Sultan sebagai pemimpin di Agrabah dengan orang-orang di dalamnya menimbulkan hubungan asimetris. Konsep dominasi kekuasaa ini didukung oleh penjelasan Michel Foucault (1982) dominasi merupakan relasi antar subjek yang tidak seimbang, dimana subjek yang didominasi memiliki ruang yang terbatas untuk menentukan pilihan suatu tindakan. Teori Michel Foucault untuk mengidentifikasi dan menganalisis dominasi kekuasaan yang diwakili oleh karakter Sultan dalam novel ini. Dalam melakukan penelitian ini, peneliti menggunakan kritik sastra sosiologis sebagai desain penelitian dan data dikumpulkan dengan membaca naskah dan menonton film untuk mengetahui aspek dominasi sultan di naskah film *Aladdin*. Kajian ini mengkaji bagaimana tokoh Sultan di Agrabah sebagai subjek dominasi dalam cerita ini ditentang oleh masyarakat Agrabah dengan segala peraturannya menimbulkan pro dan kontra, bahwa setiap kekuasaan memiliki perlawanan kata Foucault. Peneliti menyimpulkan bahwa terdapat empat dominasi kekuasaan sultan yaitu, Sultan kepada Prine Anders, Sultan kepada Jafar, Sultan kepada Princess Jasmine, dan Sultan kepada Hakim. Serta menemukan empat perlawanan dari masyarakat Agrabah, yaitu perlawanan dari Jafar, Perlawanan dari Princess Jasmine, perlawanan dari Aladdin, dan Perlawanan dari Hakim.

TABLE OF CONTENT

CHAPTER I

INTRODUCTION

This chapter provides the background of the study, research question, significance of the study, scope and limitation, and definition of key terms.

A.   Background of the Study

Literature can be defined in various ways depending on the reader. It isn't based on the content's nature (Eagleton, 1983). Literature isn't characterized by how imaginative it is or even by how it employs language. Literature is not precisely defined. Because literature has imaginative and creative elements, some individuals define literature as an art. The author's literary works present an ideal lifestyle and contain lessons that can improve attitude, behavior, and character as a whole. The author uses talent, imagination, vision, hardship, and inspiration to produce literary works.

One of the most French philosophers and a writer is Michel Foucault, Foucault was born and educated in France in a good scientific-academic environment. He received a good education in elementary schools and then studied and taught in top schools or universities in France. In addition, from an early age, he has learned to think critically and carefully. In France philosophy has been taught since high school and at a fairly early age students have been taught to have discipline in thinking, making analysis, and expressing opinions. Philosophy departments in universities are crowded with students because almost all of them are prepared and prepared

to become philosophy teachers in those schools. The competitive situation is also very obvious among students and college students. Openness freedom of thought and expression of opinion are strongly felt throughout France. Therefore, one should not be surprised that there are so many world famous thinkers and inventors who hail from France. This may be because the role and attention of the government on behalf of the education department are strongly felt there. As an expert in the history of human systems of thought, Foucault had a special interest in studying historical events and making analyses of them from a state of thought. As a thinker influenced by Nietzsche, Foucault saw experience as a very particular part of his analysis, especially what he called specific and concrete experiences that occurred at a particular time and moment, and which were apparent in human beings. Foucault's entire work can be divided into three major axes or themes, namely the theme of knowledge (truth), power, and subject or ethics.

Foucault talked a lot about human relations and how that power is practiced in culture and communication between people. Power can be used repressively and dominative in the sense that people can control others, but what Foucault means is power in the sense of strategy and human relations. In Discipline and Punish and History of Sexuality 1: An Introduction, Foucault talks a lot about this power through his descriptions of the practices of power seen in issues of prison and sexuality. Foucault analyzes how perpetrators of crime have been dealt with since the 17th century with various repressive treatments until today when prisoners are treated much more

humanely, even prisons or prisons are renamed Penitentiary, which fosters and educates criminals so that they can return to society. Likewise, he studied how sex and sexuality which had been considered taboo and dangerous since the Victorian age in the early 17th century, developed into a very human and open understanding with regard to human dignity. In other words, he made an analysis of how sex and sexuality are viewed and handled by humans in every era of human thought and culture. People's mindsets and patterns of behavior always develop vis-à-vis the same realities that also develop in history and thinking culture (Kebung, 2017).

In this research, the researcher wants to analyze the Aladdin script movie by John August and Guy Ritchie with a theory of power by Michel Foucault. John August is an American screenwriter, director, producer, and novelist. He was born August 4, 1970. He is known for writing the films Charlie and the Chocolate Factory (2005), the Disney live action adaptation of Aladdin (2019), the novels Arlo Finch in the Valley of Fire (2018), Arlo Finch in the Lake of the Moon (2019) and Arlo Finch in the Kingdom of Shadows (2020).

August was born John Tilton Meise in Boulder, Colorado, in 1970. Meise is a German language surname he found difficult to pronounce and wished to change he eventually settled in August, coincidentally both his father's middle name and the month he was born. He earned a degree in journalism from Drake University in Des Moines, Lowa. While there, he participated in a summer film program at Stanford and decided to pursue

screenwriting. He went on to earn an MFA in film from The Peter Stark Producing Program at the University of Southern California.

August's debut film was 1999's critically acclaimed crime comedy Go, directed by Doug Liman, for which he also served as coproducer and second unit director. The film performed moderately at the box office but was well received, and has since become a cult classic. August co-wrote the screenplay for Walt Disney Pictures' live-action musical fantasy film Aladdin (2019), along side director Guy Ritchie. In July 2016, August signed a deal to write a three book series aimed at middle grade children, inspired by his experience as a Boy Scout. The first book in the series, Arlo Finch in the Valley of Fire, was published on February 6, 2018, by Roaring Brook Press, an imprint of the Macmillan Children's Publishing Group. Its origins and creation were documented in August's podcast Launch. Arlo Finch in the Lake of the Moon publishes in 2019, and the final book in the series will follow in 2020.

Guy Ritchie is also one of the writers in *Aladdin* movie script (2019), he is Guy Stuart Ritchie (born 10 September 1968) he is an English film director, producer, and scriptwriter. His work includes British gangster films, and the Sherlock Holmes films starring Robert Downey Jr. Ritchie was born in Hatfield, Hertfordshire. The second of two children of Amber (née Parkinson) and Captain John Vivian Ritchie (b. 1928). Former Seaforth Highlanders officer and advertising executive. He has an older sister, Tabitha, and a brother, Kevin, who was born to Amber Parkinson and put up for adoption.

Aladdin is a 2019 American musical fantasy film directed by Guy Ritchie from a screenplay he co-wrote with John August. Co-produced by Walt Disney Pictures and Rideback, it is a live action adaptation of Disney's 1992 animated film of the same name, itself based on Aladdin and the Wonderfull Lamp, a French addition to the Middle Eastern folk tale One Thousand and One Nights. The film stars Will Smith with Mena Massoud, Naomi Scott, Marwan Kenzari, Navid Negahban, Nasim Pedrad, and Billy Magnussen in supporting roles. The plot follows *Aladdin,* a street urchin, as he falls in love with Princess Jasmine, befriends a wish granting genie, and battles the wicked sorcerer Jafar.

In October 2016, Disney announced Ritchie would direct a live action Aladdin remake. Smith was the first member of the cast to join, signing on to portray Genie in July 2017, and Massoud and Scott were confirmed for the two lead roles later that month. Principal photography began that September at Longcross Studios in Surrey, England, also filming in the Wadi Rum Desert in Jordan, and lasted until January 2018. Additional filming and pickup took place in August 2018.

The tale of "Aladdin" is one of the folktales included in the book "Alf Layla wa-Layla," which was written in Arabic during the Islamic Golden Age, at the time of the Abbasid Chaliph in the tenth century. This book contains legends and folktales from West and South Asia. Since the earliest English-language version (1706), which had the title "The Arabian Nights Entertainment" it is frequently referred to in English as the Arabian Nights.

This tale had a huge following in Western nations ever since Antoine Galland originally translated it into French in 1704 and subsequently into an English edition in 1706. Since that time, there have been more than 10 English translations. There are many stories in the Arabian Nights, including "Aladdin and the Wonderful Lamp" which will be addressed in this article. This story is a reflection of the dominance of the US film industry in the world (Rahayu, 2016).

Aladdin According to the script, Aladdin is portrayed as a grown-up, impoverished orphan kid who lives in the imaginary town of Agrabah in Disney's Aladdin. Aladdin is a single person without a family or parents, and he only has a pet monkey named Abu who travels with him and occasionally assists him in solving issues. Aladdin Boy uses cunning to obtain food (bread, fruit) for Abu to eat as he doesn't have a normal home. While the Sultan, an Arab who controlled Agrabah, held the highest office, Aladdin is an Arab boy who lives there (Rahayu,2016).

The researcher is looking for power-related elements in the script for Aladdin by John August and Guy Ritchie. It becomes difficult for literary critic researchers to understand the strength of the 2019 *Aladdin* movie's script. Speaking of literary criticism, we discover that literature has evolved into a vehicle for disseminating sociological values to society. Sociological critique looks at literature in the context of politics, economics, and culture in which it may be produced or consumed.

In order to reflect power in the Aladdin screenplay plot, the researcher uses a sociological literary criticism approach when doing this study. This examination of power is based on Michel Foucault's ideas about power.

Numerous researchers have examined Aladdin, including Guy Ritchie in his essay "The Character and Theme in Aladdin Movie From Walt Disney 2019. Finding the character and topic in Guy Ritchie's 2019 Walt Disney film "*Aladdin*" is the goal of the investigation. This study has a qualitative research design. Data from the movie are analyzed to gather the data. The dialogues are the focus of the movie's examination. The shape of character and theme that emerged from the inquiry. 1) The protagonist of "Aladdin" has a protagonism percentage of 65%, an antagonist percentage of 29%, and a foil percentage of 6%. It indicates that the main character is in charge. 2) The film's theme is the complexity of human relationships, which receives a score of 35%, followed by moral implications of 23,333%, social problems at 18,333%, struggles for human dignity at 10%, truth of human nature at 5%, coming of age/loss of innocence/growing awareness of 5%, and moral or philosophical riddle of 3,333%. This indicates that human relationship complexity is prevailing (Hasbullah, 2019).

Next, love is an emotion or a positive sensation, such as affection, sacrifice, and trust that people have for other people or other things in their surroundings, according to Yastanti, Hasanah, Anggarini, and Nurmalina (2022). To put it another way, love is when two individuals express their affection, experience pain, and help one another. This study aims to identify

the moral lesson and various forms and characteristics of love in Guy Ritchie's Aladdin movie. In this study, descriptive qualitative methodology was used to analyze the data. The main character's scenes and dialogue that describe various aspects and traits of love make up the data. (1) The movie Aladdin shows three dimensions of love: trust, healing, and partnership, according to the study's findings. (2) Seven various types of love are shown in the Aladdin movie: eros, philia, storge, agape, ludus, pragma, and philautia. (3) The moral of the story is that pure love always manages to find its soul mate. Aladdin and Princess Jasmine's relationship. Aladdin eventually earned Princess Jasmine's devotion despite the countless problems and difficult conditions.

The previous study's subject was "Main Character's Personality Conflict in the *Aladdin* Movie". The primary character's personality conflict is explored in this diary as it is reflected in Aladdin's id, ego, and superego. The psychological theory of Sigmund Freud, which holds that a person's character can be moulded by three distinct traits, will be discussed by the author in this essay. The three structures are the id, ego, and superego. are the three structures. To describe the id, ego, and superego in the Aladdin character, the author use descriptive techniques (Nolen, 2020).

The earlier researcher investigated the same topic using a variety of materials, including the Power Relation of Waria (Transwomen) in the Novel Taman Api by Yonathan Raharjo and Its Implication for Indonesian Language And Literature Learning in Senior High School written by Selfia Darmawati (2022). The power dynamics of the Waria (transwomen) in

Taman Api are examined in this study. Yonathan Raharjo's article is discussed high school seniors who are learning the Indonesian language and literature, as well as its consequences. This search, which focused on qualitative research, was conducted using Michel Foucault's theory of power relations. The results of this study showed that power relationships in Waria can be categorized into three different types relationships over the mind, relationships over the individual body, and relationships over the social body. The three main manifestations of the power connection over the mind are in religious discourse, medicalization, and governmentality. While society and individual bodies are under the authority of panopticon, supremacy, and manipulation. The literature courses in senior high school can employ this analysis (Darmawati, 2022).

The study before the title "Power Analysis." Meijiao Zhao's book The Handmaid's Tale (2020), The Handmaid's Tale is one of Margaret Atwood's best-known novels. As a dystopian narrative that imagines an absurd society in the future, it examines themes of repressed women in a patriarchal society and the various methods by which these women resist and attempt to gain freedom. In order to demonstrate the relationship between power and the body, this essay analyzes the power relationships in Gilead using Michael Foucault's theory of power. In order to demonstrate the harshness of the totalitarian state and patriarchal society, it also looks at how the status and power of the female characters in the book relate to one another (Zhao M, 2020).

Because the primary character relationships in *Aladdin* movie script by John August and Guy Ritchie are in line with the Power theory from a Foucault perspective, the researcher intends to evaluate this movie script using a sociological approach and the power theory by Michel Foucault. According to the sultan as a power person in the story, power is a variety of power relations that continue to exist in the context in which they function and that have their own organization, as a process through unrelenting conflict and confrontation, modify, strengthen, or reserve them, as support discovered by the interplay of these forces thus forming chain or system, is not a possession of things or positions but as a strategy that will be directly confronted with numerous relations in society.

B.   Problem of The Study

Regarding to the background of the study, the researcher formulates the following questions:

1. How is power domination portrayed in the *Aladdin* movie script?
2. How are the Agrabah people resist the power domination in the *Aladdin* movie script?

C.   Significance of The Study

1. Theoretically

The researcher hopes that this research can contribute to the development of power theory, especially in understanding the power relation theory by Michel Foucault.

2. Practically

The researcher hopes that readers can gain broader insight into the power theory in the sociology approach and how to apply it in the analysis of literary works such as what the researcher did in the Aladdin movie script.

D.   Scope and Limitation of The Study

This study looks at how the Sultan used power domination in the *Aladdin* movie script of power theory to discover the outcomes of a power dispute. Therefore, the study focus is on what the *Aladdin* movie script portrayal of power theory reveals.

The Michel Foucault theory of power is the main focus of the analysis of *Aladdin* movie script. The Aladdin movie script served as the subject of the research analysis, with Michel Foucault's theory of power domination serving as the fundamental framework. The restriction relates to the research inclusion of the power theory in the lead character.

E.   Definition of Key Terms

Power   : A relationship in which one person or group has the ability to steer another's actions in the latter's own direction. (Foucault,1995)

Power Relation   : Foucault was interested in viewing reality, which revealed that all relationships in society are based on power. (Foucault,1982)

Domination   : A behavior that involves having power over

someone or something or being more

significant than other people or things.

Resistance   : An attempt made to get to the right.

CHAPTER II

REVIEW OF RELATED LITERATURE

This study is a literary criticism since it examines the sociological phenomenon of power relations as they are shown in *Aladdin* movie script. This chapter is opened by the researcher using a sociological perspective. A concept of power from some of Michel Foucault's writings serves as the second researcher's contribution to this chapter. *Aladdin* movie script by Michel Foucault addresses sociology and focuses on the phenomenon of power relations.

A.   Sociological Literary Criticism

The Latin word for literature means writing formed letters (Meyer,1997). There are many different definitions of literature, but they all apply to creative work that uses language based mediums. Since literature represents life and imitates social reality, literature is also referred to as a social phenomenon. A similar move in that direction was made by Michel Foucault. On the one hand, he developed his discourse analysis of power knowledge complexes as a philosopher using a historical technique, completely separate from sociological perspectives. On the other hand, he certainly address to the Durkheim tradition, which encourages an analysis of society's systems of thinking through the lens of the true sociology of knowledge. By considering discourses as socio-historically contextual practices rather than the development of ideas or lines of argument.

The contribution was to liberate discourse analysis from specific language problems. As a result, he created fundamental foundations for a sociological analysis of discourses. When he claimed that analysis of problematizations, or the appearance of major turning points in the history of social constitutions of subjectivities or specific orders of practice, was his primary preoccupation (Foucault, 1984). He came rather close to the interests of the symbolic interactionist. After going into greater detail on Foucault's work in Keller.

A subcategory of literary criticism known as sociological literary criticism focuses on the social environment in which literature was produced. It formalizes the literary techniques used to illustrate social constructions using a sociological methodology. Sociological critique examines how society functions in literature as well as how society functions in literature (Burke, 1971).

Sociological critics consider the connections between art and society to be crucial. No art is produced in a vacuum. Language is a social product in and of itself. A writer belongs to society. Also, he draws inspiration from society. A literary work is not only one person's creation. It is the work of a writer who is firmly rooted in his place and in time (Burke, 1971).

B.   Michel Foucault Concept of Power

Foucault (1982) defined power as a web of interactions between individuals and groups. It is connected and exists. Power is said to as being solitary, unidirectional, centralized, and in favor of one over another. As

stated in his 1982 book, Subject and Power, Foucault disapproves of subjectivity. He substituted the word omnipresent, meaning that power is everywhere. It implies that power originates from and is present everywhere. In social interactions, power relationships are perceived as a fluid web. All sides will experience the same wave while it is on one side. Furthermore, it is impossible to pinpoint the source of power. Instead, it is constantly moving through the network of social life.

As it is conceptualized in the legal discursive perspective, power does not have a negative influence on an individual's or group's truth. Violence put a stop to the system that told individuals what to do and what not to do in relation to the law and the punishment. Because he claimed that power is not always a negative restraint but can also be generative, Foucault (1977) eliminated the juridical-discursive approach. Through the processes of human science and other discourse, including social science, bureaucracy, law, and education, power is able to construct the truth. For instance, schooling within the prevalent discourse holds that a higher reputation in the classroom results in smarter and more conscientious students.

Power is defined as an agent's ability to impose his will over the will of the helpless or as the capacity to compel someone to do something they do not want to. Power is viewed in this context as a possession that belongs to individuals in positions of authority. But, according to Foucault, power is more of a tactic than a thing that can be owned; rather, it is something that acts and shows itself in a certain way. Power needs to be understood as

something that moves around or as something that simply functions as a chain. Through a network like organization, power is employed and wielded. Persons are the sources of power, not where it is used. This method of comprehending power emphasizes two crucial elements: Instead of being a relationship between the oppressed and the oppressor, power is a system, a network of relations that encompasses the entire society. Moreover, people are not merely the objects of power, they are also the site of both its exercise and its opposition. The following elements are present in Foucault's conception of power: "1. The personality, or subjectlessness, of power, which refers to the fact that it is not controlled by the desires of particular subjects; 2. The relationality of power refers to the fact that power is always a case of power relations between people rather than a quantity possessed by people; 3. The decentredness of power, which refers to the fact that it is not concentrated on a single individual or class, 4. The multidirectional of power, which means that it has a dynamic of its own and is deliberate, 5. The strategic nature of power means that it does not merely flow from the more powerful to the less powerful (Foucault, 1995).

Power is coextensive with resistance, it is productive, it causes positive effects, and it is ubiquitous, it can be found in any type of relation between the members of society, being a possibility condition for any relation. Conceiving power as strategy and not as possession means thinking of it as something that has to be exerted and not something that can simply be

acquired. It is not localized exclusively in certain institutions or individuals, but it is rather a set of relations dispersed throughout society (McHoul, 2002).

Foucault says in The History of Sexuality (1998), power is "coextensive with resistance, productive, producing positive effects: ubiquitous, being found in every kind of relationship, as a condition of the possibility of any kind of relationship." Foucault says that "where there is power there is resistance." This means that the power relations between individuals cannot be reduced to master-slave or oppressor-victim relations, but they are productive relations, because they imply resistance without which no power relation can be conceived: there is power, and there is always someone who resists it.

C.   Power Relation

Power, according to Foucault is not understood in the context of ownership by an institutional group as a mechanism that ensures the submission of citizens to the state. Power is also not a mechanism of domination as a form of power over others in a dominating relationship with the dominated or powerful with the powerless. Power is not like a form of sovereignty of a State or a legal institution that presupposes external domination or control over an individual or group. Foucault himself never gave a definition of the word power of attorney because he thought it was not important. He seems to want to avoid definitions that explain the essence and meaning of the word because he himself does not want to hear words that

explain the essence, basis, foundation, and the like. Far more important to him was how that power was exercised in personal life and in communication between people. Talking about power often leads people to an understanding of power or repressive power. However, that's not all, power is also understood as a strategy in human relations which he called power relations. These power relations are seen in human relations.

In understanding power as a strategic relationship, one can find several points of thought as follows; First, power essentially arises from the relations between forces. It exists absolutely in this relation and is a priori, in the sense that it does not depend on human consciousness. It is clear that this power is not something that is accepted as an obtainable and divisible property. It cannot also be subtracted and supplemented, because if power is seen as a property that can be reduced or increased, it cannot pass into the hands of others. If he is forcibly removed, there will inevitably be chaos, fighting, and even war. This kind of power was already practiced in life before it became a possession. It is clear that such power existed before it was understood as power or domination between people. This power is dispersed and cannot be localized. Where there is structure and relations between people, there is power. It determines the rules internally and does not depend on sources that exist outside of it. It is thus clear that this power is not determined by a subject coming from outside. Third, power is seen as a mechanism or strategy that places emphasis on its practices and functions in a particular field. This power is exercised in many strategically linked

positions. Every power relation potentially contains a strategy of struggle (quasi-strategy of war), but the forces do not overlap each other do not lose their unique nature and are not chaotic. Each of them sets a kind of fixed limit for the other. Fourth, power and knowledge are inextricably linked. Without the exercise of power, knowledge cannot be defined and without form, nor does it have a handle on objectivity. According to Foucault, knowledge arises from power relations and not from a knowing subject. Power relations produce knowledge but at the same time, power can also be seen as knowledge. Therefore, knowledge cannot exist without power and conversely there can be no power without knowledge. Fifth, power usually comes from below and is essentially not repressive. Although these two elements exist in human relations, the essence of power is not repression or domination. Power does not work through repression and intimidation but through regulation and normalization. It is not subjective and nondialectical, but rather positive and constructive. Sixth, where there is power, there is always resistance. However, this resistance never exists in an exterior position in relation to power. This is where Nietzsche's influence is apparent. According to Nietzsche, such power is closely related to domination or repression and therefore it always demands the victim or target. However, in power relations according to Foucault, the perceived oppressor can meet the victim.16 Every action of a person can be immediately responded to by the reaction of others, but always in shades of freedom and mutual acceptance. Power is in action

and can be exercised by one person against the actions or actions of others. Resistance must be understood in this sense (Foucault, 1998).

Foucault (1977, 167) believes that because power relations exist in society, no one can completely avoid them. Accept anything without considering that a force of any type might be influencing your decision. People are never able to receive the complete truth since every relationship, including those between parents and children, doctors and patients, and teachers and students, is constantly motivated by power.

As a result, according to Foucault (1977:27), knowledge and power relations have always been intertwined in society. Knowledge has the ability to establish itself as true in addition to serving as a signal for the truth. The operation of electricity can also be guaranteed by all information. Knowledge is a tactic of power that forces itself on a subject without appearing to emanate from that subject.

According to Foucault (1977:36), power and knowledge are intertwined; neither a power relationship nor a knowledge that does not form a power relation exists. Knowledge is political, and people can be ruled by their desire to know more. The emergence of discipline in contemporary society, which is evident in schools, colleges, and many other institutions, is one of the manifestations of power and knowledge. For Foucault, discipline is a collection of tactics, practices, and actions related to a particular

institutional environment that governs how people think and behave in general.

Additionally, discipline has the broad impact of bringing systemic cohesion. A collection of instructions is used to arrange people during the learning process. This social discipline technique is described by Foucault (1997:67) as a tactic that combines a number of forces to influence an individual's analyzer both consciously and unconsciously. Every moment, minute, and second, there is a desire to dominate people and acquire power, as Foucault taught us to analyze and watch critically. The world demonstrates how people always compete for power and use various strategies to maintain their influence.

So, in Foucault's view, the state does not function as a superhuman agent with human like will and goals. "The state is far from being able to occupy the entire area of actual power relations, for all the omnipotence of its apparatuses," power interactions exist between lovers, employers, and employees, and even between parents and children. Power is a subject of negotiation in every human encounter, with each person having a place in the hierarchy, regardless of how flexible it might be (Foucault,1982:219) to sum up, Foucault examines the relationships between people and society without supposing that a person has no power over organizations, groups, or the state. While he does not downplay the limitations placed on individuals, he believes that power is distributed rather than concentrated throughout society as a whole. This enables us to observe it at work in every contact between people

and, in turn, watch how resistance manifests itself. Power relationships must be continuously rebuilt and reaffirmed since power is considered as a more dynamic, unstable element that can always be consted.

D.   Domination

Foucault's shifting interest in analytical from his original research concern on the form of discourse formation to inquiry into the technology of power, has implications for the use of methods, from the archaeology of ideas (knowledge) to the genealogy of power. Foucault's earliest work to extract genealogy in his analysis was *Discipline and Punish*. In that work, Foucault no longer speaks of discourse and discursive relations as a priority of his study. On the contrary, Foucault's main concern lies in the non-discursive aspects of relations and practices, namely in social institutions and social practices. If the main concern of archaeological inquiry is directed at ideas, knowledge, and aspects of human consciousness, then the main attention of genealogical inquiry is on the individual body, whose technological effects of power can be known. Domination is a form of exercise of power that has implications for giving birth to situations in which the realm of choice of action of the dominated subject is so limited. In contrast, governmentality is a form of control or self-control (self-government) that shapes and generates a realm of possible choices of action of the subject. This concept of power does not exclude consensual forms (hegemony) or the choice of the use of violence. The relation of domination presupposes that the subordinate subject has very limited options of action, and he has no other choice than that desired

by the dominant group. Power relations, on the other hand provide many possible options for action.

Power and dominance are essentially synonyms in Foucault. According to Foucault, power is anything (forces, discourses, tactics, pleasure, etc.) that conditions, influences, or develops the subjectivity of the subject (that which subjectifies), as stated in *The Subject and Power* (1982). Dominance is when power is applied in a way that subject. Since all types of power subjectify the subject in some way, all power relations are therefore dominant. Since society is a web of power interactions (from individuals to institutions), all power relations subjectify, making them all sites of dominance, according to Foucault, power and domination are inevitable in social life. Since every power dominates (subjectifies) in some way, according to Foucault, the subject opposes both power and domination (the effects of each) (actually just a semantic quarrel). In contrast, Foucault makes a distinction between the power that subjectifies (dominates), which all power does (that which is inevitable in any social context), and power that is excessively oppressive and dominating (that which is intolerable due to its totalizing nature, degree of control, or lack of channels for resistance). For instance, according to Foucault, it is not oppressive for a teacher who is knowledgeable about the material being taught to share that 'truth' with eager learners. Even though it is obvious that such a power dynamic is a game of truth, it is not one that is so oppressive or unpleasant that it requires criticism. However, according to Foucault, such a power connection might in fact

constitute unbearable domination if the same teacher attempted to impart the same truth to pupils in a way that was too totalizing, too inflexible, without allowing disagreement or opposition to such truth (Foucault,1982).

E. Resistance

If power operates through the structure of a field of possible actions, then resistance to power should not only be understood in terms of agonistic force relations but also in terms of creative traversing of the possible action. While Foucault does not completely reject the idea of force relations outlined in The History of Sexuality (1998), he does complicate and recast it. Resistance results from reducing people to the consequences of power dynamics. It is based on and emerges from the battle against authority that it refers to as an act of disapproval. According to Foucault, resistance entails contesting localized forms of authority in order to reduce the restrictions on one's ability to take action. He contends that one of the main struggles we face today is how to counter the inclination of dominant power to bind people to their identities in constricting ways. Because disciplinary practices establish boundaries on who we can be by fixing our identities, according to Foucault, the goal of resistance must be to reject who we are, that is to break the restrictions put in place by standardizing identification categories (Foucault,1998).

CHAPTER III

RESEARCH METHOD

This chapter covers research design, data source, data collection, and data analysis.

A. Research Design

This study takes an *Aladdin* movie script its subject, making it a literary criticism with a sociological perspective. This indicates that the researcher used one of Michel Foucault's sociological concepts from his theory of power to evaluate the literary work. The power dynamics of the ruler in the *Aladdin* movie script is examined in this study as evidence from the research analysis.

B. Data Source

This information is taken from the *Aladdin* movie script by John August and Guy Ritchie 2019, the original story by Frenchman Antoine Galland, Additionally, data are gathered from journals and theses that cover Michel Foucault's power theory. And the dialog from *Aladdin* Movie 2019 by Walt Disney

C. Data Collection

The researcher is doing some steps to collect the data. First, the researcher read the script. After reading the researcher watch the movie and classified the data according to the researcher questions that have been designed, next step is the researcher highlighting form the sentences, dialog, and other text

content in the object, the last the researcher analyzes data found based on the theory applied.

D. Data Analysis

At the data analysis stage, all data that has been collected is specially analyzed. Then, the researcher classified the data findings according to the problem of the study using the theory of power relations. The approach chosen is based on the topic in the novel, which is about the power relations in the script.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings and discussion related to the problem of the study, the data is done in line with the problem of the study regarding the background of the study.

A. Sultan Power Domination

From the data analysis, the researcher finds out the portrayal of the Sultan in Agrabah is the most dominant as the king of Agrabah. As described before that Foucault (1995) said "Power does exist in the form of relations that lead to the modification of individual actions" The data below show that the sultan is take control and is the most powerful in the Agrabah:

1. Sultan to Prince Anders

The factor for this happening is due to the age of Sultan Agrabah who has started to get older, while he has no offspring to continue his throne in the kingdom, the throne of a king in the story of Aladdin can only be replaced by sons, while Sultan Agrabah only has a daughter who he named Princess Jasmine. Therefore, as a king, he uses power domination to ally with him in order to achieve the goals he wants.

This data will show how the Sultan of Agrabah allied with another kingdom so that the replacement of Sultan Agrabah's position can be replaced by the person he has determined to be his daughter's husband, not only that

this match can also be profitable if the intended purpose is obtained, then Agrabah's territory will also expand.

> *Jafar: But an ally in Skanland would improve our situation.*
>
> *Sultan: Welcome, Prince Anders. We trust you had an enjoyable journey.*
>
> *Prince Anders: Oh, wow.*
>
> *Sultan: Prince Anders, my daughter... Princess Jasmine.*
>
> *Prince Anders: S-So... Why did no one tell me of your beauty?*
>
> *Jasmine: No one mentioned yours, either.*
>
> *Prince Anders: Oh, thank you. They say that in Skanland. Ya, right? It's... It's very, very amusing*
>
> *Jasmine: Is it?*
>
> *Prince Anders: Ya.*
>
> *Prince Anders: Ya. Oh. What is that? Don't. Don't tell me. It's a cat... with stripes.*
>
> *Iago: He likes you.*
>
> *Prince Anders: I know.Cause in Skanland, cats love me. Here, puss-puss. Hey, puss-puss. Hey, puss-puss, puss...*

The data above shows how the Sultan of Agrabah used power domination to invite Prince or Kings in other kingdoms to ally themselves in order to achieve the goal he intended by marrying his daughter Princess Jasmine. Prince Anders has must agree to the invitation of the Sultan of Agrabah by meeting Princess Jasmine in person for the purpose of getting to know him further. Domination is a form of power practice that has implications for creating a situation in which the domain of the subject's choice of action is so limited (Foucault, 1928). In Aladdin's story, an invitation given by another country will determine the glory and good name of the country's leader, therefore something like this is difficult for Prince Anders to refuse. Moreover, Agrabah is a country that has a good name and

is widely known to leaders, so the decision not to accept the invitation that has been given could result in Skandland good name being questioned.

2. Sultan to Jafar

The data below will show the power domination experienced between the sultan and Jafar. This incident stems from the incident when Prince Anders came to Agrabah with the aim of proposing to Princess Jasmine as his wife, but Princess Jasmine did not like Prince Anders and refused Prince Anders' proposal, this thwarted the Sultan's desire to increase the glory of Agrabah while at the same time replacing his position as king which should have been the time to be replaced.

Jafar: My Sultan... Our enemies grow stronger every day, yet you allow your daughter to dismiss Prince Anders and a possible military alliance.

Sultan: Which enemies?

Jafar: Sherabad continues to amass.

Sultan: Sherabad is our ally.

Jafar: Was our ally.

Sultan: You would drag us into a war with our ally.

Jafar: Yet you would allow your kingdom to sink into ruin, for mere sentiment!

Sultan: Jafar! Remember your place.

Jafar: I apologize. Forgive me, my Sultan. I went too far.

The data above explains how the sultan used power domination in his relationship with Jafar, the incident when Jafar tried to provide input to the Sultan to attack an enemy country in Jafar's view, according to Jafar Sherabad was an enemy country of Agrabah and wanted to attack to destroy Agrabah, but it was different from the Sultan's view , Sherabad is an Allied Country,

because Sherabad is a Country where his wife was born and raised in Sherabad. Even though Jafar is one of the people in power in Agrabah, suggestions or criticisms given by Jafar to the Sultan will not be heard and will not be carried out without the Sultan's approval. As Foucault (1982) said, power domination is an unequal relationship between subjects, where the dominated subject has limited space to determine an action. The data above shows that Jafar as a subject was dominated by the power of the Sultan of Agrabah so the sultan's words reminded Jafar that his position in Agrabah was not higher than the Sultan's. Where all decisions are always in the hands of the Sultan, Jafar has no right to force the Sultan or order the Sultan. Sultan To Princess Jasmine

3. Sultan to Princess Jasmine

The data below will show how power domination works in the relationship between the Sultan and Princess Jasmine. The data below describes the incident when Princess Jasmine overheard the conversation being held between the Sultan and Jafar, then Princess Jasmine joined the conversation and refuted the sultan's words that she did not agree with.

> Jafar: But... if you would only reconsider, I think you would see that invading Sherabad is the right thing to do.
>
> Sultan: Invading Sherabad is...
>
> Princess Jasmine: Invade Sherabad? Why would we invade Mother's kingdom?
>
> Sultan: We would never invade Sherabad.
>
> Jafar: But an ally in Skanland would improve our situation.
>
> Sultan: Yes. If you consider giving Prince Anders a chance.
>
> Jasmine: To rule? Baba, Rajah would make a better ruler.

Sultan: My dear, I'm not getting any younger. We must find you a husband and... we are running out of kingdoms.

Jasmine: What foreign prince can care for our people as I do? I could lead, if only...

Sultan: My dear, you cannot be a sultan. Because it has never been done in the thousand-year history of our kingdom.

Jasmine: I have been preparing for this my whole life. I have read every...

Jafar: Books? But you cannot read experience. Inexperience is dangerous. People, left unchecked, will revolt. Walls and borders, unguarded, will be attacked.

Sultan: Jafar is right. One day, you will understand. You may leave now.

The data above shows how power domination operates between Princess Jasmine and the Sultan, the Sultan still refutes his stance and his knowledge of the king's position in Agrabah cannot be replaced by a woman, during his journey to becoming Sultan he had never heard of Agrabah being led by a woman a thousand years ago. Even though it is with great desire that Jasmine is able and able to lead Agrabah, in this case the Sultan has far more knowledge and experience than Jasmine. In this case Jasmine does not have the opportunity to carry out the decisions she has, she will still listen to all the rules and orders from the Sultan.

4. Sultan to Hakim

a. Loyalty of Hakim

. The data below will explain how power domination occurs in the relationship between the Sultan and the Judge.

Sultan : Hakim! Put him in the dungeon!

JAFAR: You should think about how quickly the sands of power shift in the storm, Hakim.

HAKIM: I am loyal to my sultan. As you should have been. The law is the law.

This data explains the domination relationship that was built between the Sultan and the Hakim by means of a delegation given to the Judge and will be carried out by the Judge because the position of the soldier owned by the Hakim is one of the positions written in royal regulations, that the Judge will forever be loyal to the Sultan

b. Obedient of Hakim

The data below shows Power Domination when Jafar served as Sultan in Agrabah by seizing the magic lamp owned by Aladdin and asking Genie to be made Sultan. He used his position as Sultan to control Agrabah and its contents, including all orders, and he used to dominate the Hakim to carry out his orders.

> *Jafar: Hakim!*
> *Jafar: Hakim! You obey the sultan. So you obey me now. You know the law, Hakim.*
> *Princess Jasmine: No.*
> *Hakim: My Sultan! My Sultan! My Sultan!*

The data above shows the power of domination that was built between the Sultan and the Hakim through orders on the Sultan, the regulations that belonged to Agrabah, the loyalty and obedience of a royal soldier is under the auspices of the Sultan, therefore it is difficult for a soldier to make or make choices of their own free will, the data above shows Hakim remain obedient even though the Sultan's position has changed to Jafar.

B. Resistance from Agrabah People

1. Resistance from Jafar

a. Jafar being a Sultan

This data will explain how Jafar's resistance to the Sultan of Agrabah. This incident began when Jafar felt offended by the Sultan's words to him, often his opinions and suggestions as a royal adviser were not considered or even heard.

Jafar: There's a cave nearby. And in it, a simple oil lamp. Retrieve it for me, and I will make you wealthy enough to impress a princess. You're nothing to her. But you could be. Your life begins now, Aladdin. When you enter, you will see more riches than you've ever dreamed of. Gold, diamonds... and... the lamp. Bring it to me and I will make you rich and free. But take no other treasure, no matter how sorely you are tempted. And you will be tempted.

The Cave of Wonders: Only one may enter here. One who's worth lies far within. A diamond in the rough.

Jafar: Remember... take nothing but the lamp.

Jafar: Why leave when the city belongs to me now?

Sultan: It's over, Jafar.

Jafar: Over for you. I've endured your spineless incompetence for long enough.

Sultan: Hakim. Own throne.

Sultan: Genie! For my first wish, I wish to be Sultan of Agrabah.

Genie: What? As you wish, master.

Sultan: Hakim! You obey the sultan. So you obey me now. You know the law, Hakim.

Jasmine: No.

Hakim: My Sultan! - My Sultan! - My Sultan! Hakim.

Sultan: Marshal an army to invade Sherabad.

Princess Jasmine: Sherabad? You cannot...

Jafar: I think we've heard enough from you, Princess. It's time you start doing what you should've done all along. Stay silent. Guards! Remove her! Control that cat if you know what's good for you.

Princess Jasmine: Rajah. Rajah. It's all right.

Ja'far :most suitable punishment would be to make you watch, while I take what you love most.

Sultan : No!

Princess Jasmine : Baba!

Ja'far: And marry your daughter.

Sultan: No! No! She will never marry you.

Princess Jasmine : I will do as you wish! Make it stop!

The data above shows how resistance is formed in the relationship between Jafar and the Sultan. Jafar resisted by giving orders to Aladdin to take the magic lamp stored in Goa as a condition so that Aladdin would not be put in the royal prison because he had entered the kingdom without permission. After the struggle for the Sultan's position in Agrabah, finally Jafar managed to experience being the Sultan of Agrabah and carried out all the prohibitions he had previously received, starting from marrying Princess Jasmine, silencing the sultan, and attacking allied countries as described in the data above.

b. Jafar Influence the Sultan

This data shows how Jafar's Resistance is by hypnotizing the Sultan to follow and want to follow what Jafar wants.

Jafar: I apologize. Forgive me, my Sultan. I went too far. But... if you would only reconsider, I think you would see that invading Sherabad is the right thing to do.

Sultan: Invading Sherabad is...

Princess Jasmine: Invade Sherabad? Why would we invade Mother's kingdom?

Sultan: We would never invade Sherabad.

Jafar: But an ally in Sknland would improve our situation.

Sultan: Yes. If you consider giving Prince Anders a chance.

2. **Resistance from Princess Jasmine**

a. **Princess Jasmine Rejected Jafar**

When the magic lamp was captured through Aladdin's hands, Jafar used the opportunity to ask for a request that he become a sultan and be able to do everything he could only imagine during his time as an advisor at Agrabah, because any vote or decision had no meaning if it was not decided directly by the sultan Agrabah. Power Domination in the kingdom of Agrabah was usurped by Jafar the sultan's trusted advisor, a decision made by Jafar at that time was unacceptable to most of the people of Agrabah. Jasmine as a representative of the people Agrabah voiced rejection Jasmine resist the Jafar domination as Sultan.

> *Ja'far :most suitable punishment would be to make you watch, while I take what you love most.*
>
> *Sultan : No!*
>
> *Princess Jasmine : Baba!*
>
> *Ja'far: And marry your daughter.*
>
> *Sultan: No! No! She will never marry you.*
>
> *Princess Jasmine : I will do as you wish! Make it stop!*
>
> *Chief : Your Highness, Sultan. In honesty and sincerity, - do you accept Princess Jasmine…*
>
> *Jafar : Yes. Yes, I accept.*
>
> *Chief : Princess. Princess Jasmine, do you accept the Sultan to be your husband?*
>
> *Jafar : Come on, woman! Accept.*
>
> *Princess Jasmine : I… Yes? I… Do not!*
>
> *Jafar : The lamp, the lamp! Ah! Stop her! Iago!*
>
> *Princess Jasmine : Hold on! The lamp! Abu!*
>
> *Aladdin : Carpet, get me up there! Abu! Jump! You are nothing without your staff! Nothing! Carpet! Jasmine.*

The data above explains the incident when Jafar had gained power as sultan through a magic lamp that he stole from Aladdin's hands and used it to be the thing that resulted in the collapse of the kingdom of Agrabah, therefore as a person who was very concerned about the welfare of the people in Agrabah Jasmine did not accept what Jafar did to his kingdom which he had guarded for a long time with his family. He steals back what Jafar has stolen from him, and tries to restore things to normal with the help of the magical Aladdin carpet and Aladdin's pet ashes. The ending story was Princess Jasmine show she deserves to be the sultan to replace her father's position which is indeed time to be replaced. As fate goes, he is trapped into a magic lamp at his own request, becoming the most powerful being in the story, namely a genie who can give power to anyone, but he is still trapped and must be at the best of his master or the owner of the lamp.

b. Princess Jasmine Escape from the Palace

This data explains how Jasmine fought against the rules set by the Sultan as rules that must be obeyed by the residents of Agrabah, including Jasmine.

Princess Jasmine: Um, I'm Dalia.

Aladdin: Dalia.

Aladdin: From the palace.

Princess Jasmine: How could you tell?

Aladdin: Well, only someone from the palace could afford a bracelet like that. And that silk lining is imported, too. It comes from the merchant boats straight to the palace. But not to servants. At least not most servants. Which means you... are a handmaid to the Princess.

Princess Jasmine: Impressive.

Aladdin: You should tell the Princess to get out more. The people haven't seen her in years.

Jasmine: They won't let her. Ever since my... The Queen was killed, the Sultan's been afraid. So she's kept locked away.

Jasmine: I have to get back to the palace.

From the data above, it can explain the proof of the resistance that Princess Jasmine did to the sultan, she left the palace without the permission of the sultan, even though he knew that leaving the palace was a prohibition from the sultan, the regulations set had become provisions made by the sultan so that he would remain safe in Palace but Princess Jasmine fights this by staying out of the Palace and meeting with Aladdin.

3. Resistance from Aladdin

a. Aladdin being Prince Ali

This data will show how Aladdin performs resistance the Sultan. By disguising himself as Prince Ali so he could enter easily and marry Princess Jasmine.

Sultan: It's a pleasure to welcome you to Agrabah, Prince Ali.

Genie: How did you break that?

Aladdin: I don't know. It fell off.

Genie: It's a pleasure to meet him.

Aladdin: Uh... It's just as much... a pleasure for me, Your Highness, Sir. You look very serene.

Genie: That's a curtsy, not a bow. Stand up

Sultan: You will... get a chance to speak again. We hope you can join us tonight, Prince Ali, when we celebrate our harvest.

Aladdin: Of course, Your... Serene Self. We will join you.

The data above shows that Aladdin's disguise was to fight against the Sultan by changing his body using the magic lamp he had and changing his identity as Prince Ali, it should be noted that only certain people could enter

the palace, especially with his intention to marry Princess Jasmine. The rules in the palace were made and determined by the Sultan, only descendants of royalty could be allowed to enter and marry Princess Jasmine, therefore Aladdin had a way to be able to marry Princess Jasmine which he had long targeted for the purpose of marrying her.

b. Aladdin Enter the Palace

The data below will explain the process of Aladdin's resistance to the Sultan of Agrabah.

Iago: Thief! Thief in the palace.

Jafar: Thief in the palace?

Princess Jasmine: Can I help you?

Aladdin: Tea?

Princess Jasmine: You.You! What are you doing here? Get in here, now.

Aladdin: I... came back to return your bracelet.

Princess Jasmine: My bracelet? Where is it?

Aladdin: On your wrist.

Princess Jasmine: What?

Aladdin: Not bad! I like what she's done with the place.

Princess Jasmine: How did you get past the guards?

Aladdin: That was challenging. But, I have my ways. While the Princess is out, would you like to go for a stroll? Have a little chat?

Princess Jasmine: You're unbelievable. You cannot just break into a palace and walk around like you own the place.

The data above shows that Princess Jasmine was amazed to see Aladdin get through the palace guards, it shows that not everyone can and is able to enter and leave the palace without the Sultan's approval. Ordinary

people like Aladdin must obtain permission first, this shows Aladdin's resistance to the Sultan by breaking into the door of the Agrabah Palace.

4. **Resistance from Hakim by Obey to Princess Jasmine**

The data below will show how the Judge's resistance to the Sultan is by obeying other than the Sultan.

Princess Jasmine: Hakim! Hakim!

Hakim: Take her away! Tell them, Hakim.

Princess Jasmine: You were just a boy when your father came to work the grounds. But you have risen up to become our most trusted soldier. As a man, I know you to be both loyal and just. But now, you have to choose. Duty isn't always honor. Our greatest challenge isn't speaking up against our enemies, but defying those whose approval we seek the most. Jafar is not worthy of your admiration nor your sacrifice.

Jafar: I wish nothing but glory for the Kingdom of Agrabah.

Princess Jasmine: No. You seek glory for yourself. And you would win it off the backs of my people! Hakim. These men, they will follow where you lead, but it's up to you. Will you stand silent while Jafar destroys our beloved kingdom? Or will you do what is right... And stand with the people of Agrabah?

Hakim: My Princess. Forgive me. My Sultan.

Jafar: Hakim.

Hakim: Guards! Arrest the Vizier.

The existence of Hakim in the Palace was assigned to serve and obey the Sultan and all his contents, but when Jafar became the Sultan, Hakim carried out resistance against the Sultan of Agrabah by obeying Princess Jasmine's orders.

CHAPTER V

CONCLUSION AND SUGGESTION

The final part of this study, which includes a conclusion and suggestion, examines Power Domination in the *Aladdin* movie script by John August and Guy Ritchie utilizing literary criticism and Michel Foucault's theory of power domination. This chapter will have a conclusion that takes into account the analysis from the previous chapter. Additionally, this study makes recommendations for readers that are relevant to it, particularly for future researchers who may employ the same theory or subject.

A.   Conclusion

After analyzing and interpreting the obtained data in the Aladdin movie script, it is found the portrayal of the sultan domination as the king of Agrabah. To make it clear, here, the researcher explains each point of the result of the study. The portrayal of power domination is built by relations with another kingdom to achieve the goals expected of a Sultan, a Sultan can also hold meetings to build relations between fellow royal leaders. From the discussion above, the power domination carried out by the Sultan by inviting him to work to build good relations so as to create beneficial good relations, can only be done by the Sultan who has the authority to do so.

The researcher found Jafar, resistance to the sultan over the struggle for the magic lamp that belonged to Aladdin because Jafar wanted to do everything he had wanted so far, his position as Vizier did not have a major

effect on the survival of the kingdom. He had felt hurt by the sultan because he was often seen as absent and was reminded of his position in the kingdom as only a Jafar who did not have a share in the decisions.

The researcher found Jasmine resistance to Jafar, who at the time of her incident was a sultan. Jafar's decision really didn't make sense to him when he actually wanted Princess Jasmine to marry him so that his position as an official sultan through his marriage to Princess Agrabah, not only that Jafar also attacked allied countries so that his country was destroyed and his position was in question, whereas from history, Sherabad was an allied country The country where the Sultan of Agrabah married one of the girls in it first. Jafar also wanted to lock the Sultan in prison and avenge him all this time, after he took his position Jafar also wanted to take the sultan's happiness by marrying his daughter and locking him in the palace prison. Jafar is finally trapped inside the magic lamp.

B.   Suggestion

This study may help the reader enjoy literary works, if they are interested in literature. This study, nevertheless, is still far from perfect because it only discusses a small portion of the range of topics that literary works might address. The researcher believes that the next researcher will find this thesis valuable. It is required of students that studying literary works include not only examining the basic elements but also delving deeply into other elements like social, moral politics, history, and others. As a result,

since the research is still in its early stages, the conclusion is largely subject to future investigation. This can be used as a reference material to analyze the same theory regarding power theory put forward by Michel Foucault or objects in the form of films or Aladdin scripts. This work is still far from being perfect but it can be used as a lesson so as not to repeat the same deficiencies for readers of this study.

BIBLIOGRAPHY

Abadi, H. S. (2017). Kekuasaan Seksualitas Dalam Novel: Perspektif Analisis Wacana Kritis Michel Foucault. 167-178.

Amsariah, S. (2022). Islam and Communist Power Relationin Najib Al - Kailani'sAdzra Jakarta. *Al- Turas*, E-ISSN: 2579-5848.

Ardani, M. (2014). Gender and Racial- Based Power Relation in J.M Coetzee's Disagree.

Crespo, j. s., Arcieri, c. a., & Hassan , V. M. (2016). Foucault and Homosexuality: From Power Relation To Practice of Freedom. *Articulo De Investigacion*.

Darmawati, S. (2022). Relasi kuasa pada novel taman api karya Yonathan Raharjo dan implikasinya terhadap pembelajaran bahasa Indonesia dan sastra indonesia di SMA.

Darmawati, S., & Haryanti, N. (2021). Relasi Kuasa Terhadap Terduga PKI Dalam Cerpen Made Jepun Seonggok Daging Beku. *Salingka*.

Eagleton, T. (1996). Literary Rheory An Introduction. Library of Congress Cataloging in Publication .

Hassan, N., Simanjuntak, M. B., & Sutrisno. (2022). Analysis Of The Meaning Of The Song Lyrics Speechless In the Film Aladdin. E-ISSN:2828-7312.

Juhari , G. N. (2017). Power Relation A mong Factions in Veronica Roth's Divergent.

Junior, H. R., Rosa, R. M., & Junior, H. D. (2018). Methodology of Power Analysis in Michel Foucault's thought. *International Journal for Innovation Education and Research*.

Junior, H., Rosa, R., & Junior, H. (2018). Methodology of Power analysis in Michel Foucaults's thought. *International Journal for Innovation Education and Research*.

Kusnawati, A. (2021). Relasi Kuasa MIchel Foucault Terhadap Dialog Antara Kostumer Dengan Mitra Ojek Pada Aplikasi Ojek Online.

Mustofa , M. (2017). Analisis Disiplin KUasa Tubuh Michel Foucoult Dalam Kehidupan Santri Pondok Kebon Jambu Al- Islamiy Pesantren Babakan Ciwaringin Cirepon. *Yaqzan*.

Nolen, & Arianto, T. (2020). Main Characters Personality in Aladdin Movie. *Kajian Sastra Teater dan Sinema*.

Nurhana , E., & Karima, F. (2022). The Analysis Of Character Building Values Found In Aladdin. *unipasby*.

Purningsih, P., & Hasbullah. (2019). The Character and Theme in Aladdin movie From walt disney 2019 by Guy Ritchie. *Journal of english teaching* , p ISSN: 2615-8671.

Putri, A. F., Inayah, A., & Wgeyono. (2022). A Seomiotic Analysis of Aladdin Movie Using Roland Barthes THeory. *Lunar and Art Journal* , ISSN: 2541-6804.

Rahayu , M. (2015). Identity Politics in Aladdin From Arabian Nights To Disney Animated Film.

Rahayu , M., Abdullah , I., & Udasmoro, W. (2015). Aladdin From Arabian Nights to Disney: Thechange of Discourse and Ideology. *LINGUA Jurnal Ilmu Bahasa dan Sastra* .

Santia , S. I. (2019). Speech Act Found in Aladdin Movie. *Holistics Journal* , p- ISSN 2085-402.

Suryansyah, V. Y., Hidayat, N., & Karima , F. H. (2021). An implicatures used by the main characters in aladdin movie 2019 by walt disney.

Thomas, N. A., & vensila, A. (2019). Hunger as Weapon: A Study of the Relationship between food and power in Suzanne Coliins Novel The Hunger Games .

Umam, T. (2014). Isildur's Power Domination in Brian K. CRawford's Isildur.

Yastanti , U., Hasanah, F., Anggraini, & Nurmalia, L. (2022). Love in Aladdin movie Directed by Guy Ritchie. *Jurnal bahasa dan sastra*.

Zaidan , Y. F. (2020). Relasi Tubuh dan Kekuasaan: Kritik Sandra Lee Bartky Terhadap Pemikiran Michel Foucault. *JAQFI*, E-ISSN 2714-9420.

Zhao , M. (2020). Power Analysis in The Handmaid's Tale. *IRA International Journal of Education & Multidisciplinary Studies*.

Tiara Prastika was born on February 28, 2001, in Mojokerto. 2019 saw her SMAN 1 Mojokerto graduation. She actively participated in the Musikalisasi Puisi group while she was a Senior High School student. She began her academic education in 2019 at UIN Maulana Malik Ibrahim Malang's English Literature Department, and she completed it in 2023. She joined UKM TK2 while enrolled in the university.