

Middle Eastern Culture Representation In Prince Ali's Music Video In The Film Aladdin

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Abstrak

Video klip musik menjadi salah satu media komunikasi yang dapat memberikan pengaruh kepada khalayaknya. Selain itu video klip musik juga menjadi alternatif hiburan bagi pendengar sekaligus penonton. The Walt Disney Company merupakan produsen film yang telah banyak menghasilkan film musikal serta memiliki banyak penggemar di seluruh dunia. Dalam penelitian ini akan menganalisis video klip musik dari lagu berjudul Prince Ali dari film Aladdin, dimana film ini merupakan salah satu film produksi Disney yang dibuat ulang dari versi sebelumnya, selain itu dalam video klip ini menunjukkan adanya perpaduan budaya barat dan timur tengah yang kental menggunakan. Pendekatan penelitian ini menggunakan semiotika Roland Barthes untuk melihat budaya timur tengah yang direpresentasikan dalam video klip musik ini. Seperti diketahui masih banyak masyarakat yang memiliki pandangan bahwa timur tengah identik dengan gurun pasir dan suhu tinggi, namun ilustrasi yang digambarkan dalam video klip ini tidak seperti apa yang dipersepsikan. Penelitian ini menggunakan paradigma konstruktivis dengan pendekatan yang kualitatif deskriptif interpretatif, dimana peneliti menginterpretasi data untuk memperoleh arti dan makna yang mendalam dan luas terhadap hasil penelitian yang dilakukan. Pada makna denotasi dan konotasi bahwa gambaran Timur Tengah dalam video klip musik Prince Ali di film Aladdin menunjukkan keramaian di tengah pasar yang dilewati rombongan Prince Ali yang datang dengan kemewahan dan kemegahan bertujuan melamar Putri Jasmine. Sedangkan mitos yang dapat dianalisis dalam kajian ini adalah bahwa di Timur Tengah tidak semua wanita mengenakan cadar dan berpakaian serba hitam serta kemewahan dan kekayaan tidak selamanya bisa menaklukkan hati seorang wanita melainkan kejujuran dan kesederhanaan. Hasil penelitian menunjukkan bagaimana representasi budaya Timur Tengah dalam video klip di film Aladdin melalui analisis denotatif, konotatif, dan mitos mengungkapkan dimensi yang lebih dalam tentang stereotip, pandangan sosial, serta nilai-nilai yang lebih universal, yang pada akhirnya menunjukkan bahwa wanita di Timur Tengah tidak hanya didefinisikan oleh penampilan luar mereka, dan bahwa kejujuran dan kesederhanaan memiliki kekuatan untuk mengubah pandangan dan hubungan manusia.

Kata Kunci: Musik, Representasi, Semiotika, Video Klip

Abstract

Music video clips are one of the communication media that can influence their audience. In addition, music video clips are also an alternative entertainment for listeners and viewers. The Walt Disney Company is a film producer that has produced many musical films and has many fans worldwide. In this study, we will analyze the music video clip of the song titled Prince Ali from the film Aladdin, where this film is one of Disney's production films that was remade from the previous version; in addition, this video clip shows a potent blend of western and middle eastern culture using. This research approach uses Roland Barthes' semiotics to see the Middle Eastern culture represented in this music video clip. As is known, many people still believe that the Middle East is identical to deserts and high temperatures, but the illustrations depicted in this video clip are not as perceived. This study uses a constructivist paradigm with a qualitative descriptive interpretative approach, where researchers interpret data to obtain deep and broad meaning and significance to the research results. In the denotative and connotative meanings, the depiction of the Middle East in the music video clip of Prince Ali in the film Aladdin shows the crowd in the Middle of the market passed by Prince Ali's entourage who came with luxury and splendor to propose to Princess Jasmine. The myth that can be analyzed in this study is that in the Middle East, not all women wear the veil and dress all in black, and luxury and wealth cannot always conquer a woman's heart, but honesty and simplicity. The results of the study show how the representation of Middle Eastern culture in the video clip in the film Aladdin through denotative, connotative, and myth analysis reveals a deeper dimension of stereotypes, social views, and more universal values, which ultimately show that women in the Middle East are not only defined by their appearance and that honesty and simplicity have the power to change human views and relationships.

Keywords: Music, Representation, Semiotics, Clip Music

1. INTRODUCTION

Music is one of the audio works of art often packaged in audio-video form. Especially in the era of the development of communication and information technology today, video has become one of the important elements as a medium for conveying messages in the form of sound and moving images. Moller said that video clips are used not only to describe a song in audio-visual form but also to convey messages that appear in both verbal and non-verbal language [\(Oktaviani, 2020\)](#). In the process of making it, images in the video can be taken by recording an event using a video camera. Then, the recording results are processed and arranged to be more systematic and become a storyline with a concept. Advances have influenced the development of technology used in making videos in multimedia technology. One of the elements that can be combined into entertainment is the combination of video and music, known as video clips. A music video is a collection of several images or visuals arranged with beats based on a song's rhythm, lyrics, and instruments [\(Krisnanda, 2023\)](#). Music, if only in the form of audio will be less interesting for the media because another purpose is for promotional media on social media; music videos are also to convey messages to listeners through visuals [\(Saputra, 2021\)](#).

In the film *Aladdin*, one of Disney's musical films, there are many musical offerings; one is the music titled *Prince Ali*, which displays various elements of Middle Eastern culture. In several scenes, it can be seen from the clothes worn by the actors in this video clip, the fields of work they are engaged in, and the forms of buildings that highlight their cultural elements. In just 4 months of airing on the YouTube channel Vevo, this video clip has been viewed 34 million times. In this video clip, it is told that a Prince named Ali Ababwa comes to Agrabah with the intention of getting to know and proposing to Princess Jasmine, the daughter of the Sultan. The sudden arrival of Prince Ali Ababwa and his carnival entourage becomes entertainment for the people of Agrabah. In addition to bringing his entourage of followers, Prince Ali Ababwa is accompanied by a Jin who succeeds in realizing Ali Ababwa's wish to become a prince, who was initially just a poor young man living on the streets of Agrabah. In this mission, Jin succeeds in hypnotizing the people of Agrabah to accept the arrival of Prince Ali Ababwa until the Sultan finally accepts him.

The research on Prince Ali's music video from the film *Aladdin* is motivated by the increasing attention paid to cultural representation in mass media, especially in significant entertainment products such as Disney animated films. *Aladdin* is one of the films that combine fantasy elements with Middle Eastern cultural elements, and Prince Ali's music video is one of the prominent parts that depicts the image of the Middle East. Although this video has succeeded in attracting the attention of many people around the world, many criticisms have emerged regarding how the Middle East is depicted, often based on stereotypes or cultural distortions that can affect how audiences view the region. Through visual symbols and lyrical narratives, this music video creates an image of the Middle East as colorful, luxurious, and trapped in a clear social hierarchy. However, this depiction may not be entirely accurate or reflect the true complexity of Middle Eastern culture. Therefore, this study aims to analyze the representation of Middle Eastern culture in music videos more deeply, using a semiotic approach to identify and critique the hidden meanings of the visual symbolism and lyrics of the song.

The main problem in this study is related to how Middle Eastern culture is represented in the Prince Ali music video, primarily related to stereotypes and cultural distortions that often appear in Hollywood works. This problem is important to study because cultural representation in the media, especially in music videos and films, significantly shapes public perception. Media combining elements of entertainment and culture, such as *Aladdin*, can strengthen or change how audiences view a particular region or group. One significant risk is the reinforcement of stereotypes that can be detrimental and narrow people's views of existing cultural diversity. Therefore, critically analyzing this cultural representation is very relevant to understanding the influence of media on the perception of global culture.

To see each scene in this music video, Roland Barthes' semiotic approach will be used to see the signifier and signified, as well as connotation denotation and myth. Denotation is a signifier and signified that is related to reality where the meaning produced is explicit and definite. While connotation is a signifier and signified related to indirect meaning, it is explicit and uncertain. Roland Barthes' semiotics also explain myths with elements of meaning and socio-cultural values. In communication

science, the semiotic approach analyzes signs and symbols, including verbal and nonverbal forms of communication. Roland Barthes complements it by adding myths to it. The video clip in the Aladdin film entitled Prince Ali can be studied more profoundly using Roland Barthes' semiotic approach. The Aladdin film is a Disney film that was remade with a different version from the previous one and is also full of mythical elements. In addition, this musical film also presents many songs, but Prince Ali's song is unique because it highlights Middle Eastern culture. So, this study will analyze the music video clip of Prince Ali in the Aladdin film as a representation of Middle Eastern culture using a semiotic approach.

In the music video for Prince Ali from the film Aladdin, many elements reflect the image of Middle Eastern culture, both explicitly and implicitly, through various visual and narrative aspects. A close analysis of the video reveals how Middle Eastern culture is depicted on multiple levels, including through the clothing, activities, and social structures in the video. One of the most striking visual elements in the music video is the costumes worn by the various characters, which reflect the differences in social class in the Middle East. Prince Ali's entourage, who arrive in grandeur, wear luxurious and colorful clothing, such as jeweled coats and intricate patterns. These clothes communicate their high social status, as well as the existence of wealth and luxury that Prince Ali possesses. Meanwhile, the people in the market, mostly ordinary people, wear simpler clothes with more neutral colors and more practical designs. This highlights the apparent differences in social class, where luxury and poverty seem at odds in one space. However, what is also interesting is the depiction of the character of Princess Jasmine. Despite being a princess who should have access to luxurious clothing, she appears in relatively simple and unimpressive clothing compared to Prince Ali's entourage. This conveys a message of modesty, which ultimately becomes a value that Jasmine values more, suggesting that luxury is not everything.

The music video also reflects Middle Eastern culture through the activities depicted in the market. Amid the bustling market, vendors offer their goods, people walk between tents and stalls, and dancers enliven the atmosphere. All of these activities depict the social dynamics in the Middle East, which is known for its lively market life and social interaction. In addition, the activities related to luxuries, such as the parade of horses, elephants, and various large animals used by Prince Ali's entourage, also reflect cultural customs that prioritize the symbolism of wealth and prestige, which is typical in some Middle Eastern cultures. However, this can be seen as a stereotypical depiction. These activities create the image that wealth and splendor are integral to the culture depicted. On the other hand, they also contrast the more humble lives of ordinary people.

In terms of social structure, this music video explicitly depicts an obvious hierarchy between the royals and the commoners. Prince Ali, as a prince who comes to propose to Princess Jasmine, is surrounded by bodyguards, entourage, and other luxurious elements. This reflects his high social position and depicts how the upper social class is often associated with a luxurious status. On the other hand, the ordinary people seen in the market depict a more straightforward and perhaps more marginalized layer of society but also have a life entirely of social interaction. This reflects how the Middle East is often described as a highly structured society with prominent social classes. However, it cannot always be generalized to all Middle Eastern cultures.

The importance of this research in music video semiotic analysis is fundamental in filling the gap in the music video semiotic analysis field, especially in the context of cultural representation. Most existing semiotic analyses are still limited to very general visual or textual representations and often ignore the deeper cultural dimensions wrapped in the symbols and narratives of music videos. By conducting an in-depth analysis of Prince Ali, this study can provide further insight into how elements such as clothing, activities, and social structures in a music video can function as more complex cultural representations, taking into account connotative and mythological factors. Furthermore, this analysis invites viewers to be more critical of how Middle Eastern culture is often stereotyped in popular media, especially in Hollywood works that attempt to depict the region through a sometimes simplistic or biased lens. Understanding the layers of meaning opens up space for a more holistic study of semiotics, which can challenge conventional understandings of how culture is represented and consumed by global audiences. This study also contributes to the development of semiotics in the context of music videos, where visual symbolism and narrative interact to create a more profound message. Focusing on the depiction of Middle Eastern culture in Prince Ali's music video, this study explores how complex aspects of culture can be conveyed through a lighter medium, such as music videos, which may be more often overlooked in more formal academic studies.

Communication is complex, including audio-visual media such as music and video clips. Therefore, the complexity of communication is often described by experts in communication models, where the simplest model is the S-O-R model or Stimulus-Organism-Response. This model describes how stimuli received by humans as objects will receive a response in the form of a response. Another widely used communication model is the communication model of Harold Dwight Lasswell. This model is one of the communication models most often used as a reference to describe the complexity of the communication process, which is poured into a written form entitled *The Structure and Function of Communication in Society* (Cangara, 2013).

The Lasswell communication model is linear. In the linear communication model, communication is seen as a one-way process where the message's sender is the only communication element that sends the message to the recipient. Five indicators can be analyzed, namely Communicator (who delivers information), Communicatee (who receives information), Message (what is to be conveyed), Media (channels used to deliver information), and Effect (impact caused) (Burhanudin, 2024). The message's recipient is depicted as needing to provide feedback or response to the message sent. The message signal is sent through the media. Generally, the linear communication model is applied in mass communication (Cangara, 2013), such as television, radio, and music video clips.

Mass communication generally takes place in one direction. The linear communication model is considered inapplicable to human communication in general because, in principle, human communication is circular so that there is feedback or response, for example, assertive communication (Cangara, 2013). In Lasswell's communication model, the best way to explain the complexity of the communication process is to answer several questions, namely, Who Says What In Which Channel To Whom With What Effect? The communication model introduced by Lasswell is similar to what Aristotle put forward long before (Cangara, 2013). According to Lasswell, communication is a process of delivering messages through the media to the communicant that causes specific effects. Lasswell's communication model describes a scientific study of the communication process that emphasizes the various derivatives of each communication element and is also an answer to the questions he has raised (Cangara, 2013).

In the communication model expressed by Lasswell, five elements of communication can also be used as a tool to evaluate the communication process (Yasmin, 2024), namely:

1. Who refers to the communicator or sender of the message? The communicator is also a source with the power to deliver the message. When associated with mass media, it is usually associated with the media owner.
2. Says What refers to the content of the message. Each message delivered has content and context. The message is designed to be received well by the recipient through the appropriate media.
3. In Which Channel refers to the media or channel used to send the message. Mass media channels such as print, radio, or television are generally used. In selecting a channel for delivering the message, it is also adjusted to the audience segmentation so that the message delivered can be received effectively.
4. To Whom refers to the message's recipient, where the audience receives the message in mass media. However, recipients of messages in everyday communication can also be categorized in the form of interpersonal communication, group communication, organizational communication, public communication, and cultural communication.
5. With What Effects refers to the media effects that are caused and expected. In mass media, there is a message that wants to be achieved and expects an inevitable change from the audience. The effects or impacts produced are diverse, and the effects of mass media produce theories such as the Hypodermic Needle Theory, Agenda Setting Theory, framing, and priming.

Furthermore, there are 4 functions and purposes of human communication, namely the first to find which means that by communicating we can understand ourselves, others and the environment involved in the communication process. Second to relate and establish relationships with others. Third to convince and influence someone. Fourth to play and become an entertainment for yourself such as

listening to comedians, talks, music, films, and art (Cangara, 2013). Other functions of communication, as stated by Affandi (Mesiono, 2021), are as follows:

1. Informative Function (conveying information) Communication functions to provide information, data, or other information that is useful for human life. Through Communication, an educator can convey anything he wants to convey to his students verbally or in writing.
2. Educational Function Communication functions to educate the community and educate everyone towards achieving independent maturity. A person can know a lot because they hear a lot, read a lot, and communicate a lot.
3. Persuasive Function (influencing and being influenced by people) Communication can persuade people to behave according to the wishes desired by the communicator. Raising understanding and awareness of the communicant, both motivational and guidance, that what we convey will provide a change in attitude, but the change is of one's own will (not the result of coercion). One's awareness accepts the change
4. Recreational Function, can entertain people at any time possible. Such as listening to fairy tales and reading light readings. It can reflect the minds of students who may be bored with lessons they consider heavy.

Whether we realize it or not, whether we can recognize it or not. The purpose of communication is the same, to transfer the understanding that someone has to the recipient so that the person has a new understanding after we communicate something. The essential functions of communication (Liliweri, 2011):

1. Education and Teaching: Communication becomes a means of providing knowledge, expertise, and skills to facilitate the role of humans and provide opportunities for others to participate in community life actively.
2. Information: There is a saying that whoever controls the information controls the world. It means that communication provides information about the state and development of the environment around him.
3. Discussion: Through discussion and debate, unity of opinion will be found while still respecting the differences that others have.
4. Persuasion communication allows message senders to act as persuaders to message recipients who are expected to change their minds and behavior.
5. Cultural promotion, where communication also provides the possibility or opportunity to introduce, maintain, and preserve a society's cultural traditions.
6. Integration: With communication, more and more people get to know each other and know each other's circumstances.

Based on all the descriptions above, communication is a process of transferring information from the communicator to the communicant so that, later, an understanding of what each other means is obtained. Effective communication can be obtained if the sender and recipient of the message can create the same understanding of the message to be delivered and produce the expected effect. The approach in this study is considered appropriate; several previous studies using the same method approach can be seen in the study entitled Analysis of Roland Barthes' Semiotic Meaning in BTS Song Lyrics Titled '00.00' showing the results of the study that the denotative meaning of the lyrics reflects feelings of doubt and sadness towards life that seems more complicated than other people, but with positive affirmations and prayers, oneself is convinced that difficulties are temporary and will soon find happiness—the connotative meaning of the importance of staying positive and using other people's success as motivation. The meaning of the myth emphasizes the belief that God is always there listening to prayers, and difficult phases can be overcome with new enthusiasm and motivation from other people's achievements (Nuraini, 2024).

Semiotic analysis is the science of signs, especially from the perspective of Roland Barthes, who developed a two-level marking system, namely the denotation and connotation systems, which can be used to recognize and understand the signs/symbols and meanings displayed in the IKEA "Second Best" advertisement. The study results show that it has the same meaning: IKEA wants to provide convenience and solutions to families for their home needs, especially household goods_(Wijayanti, 2025).

In communication science, there is a study of semiotics that is widely reviewed by experts. One of them is Eco, who states that semiotics is concerned with everything that can be considered a sign (Chandler, 2002). Semiotics has developed rapidly in the last two or three decades of the 20th century as a literary theory, commonly included in secondary literature courses and critical theory studies; it has also become part of the media discourse on film and advertising in Europe and worldwide_(Martin, 2000). Considered overall, this message is formed by a source of emission, a channel of transmission, and a point of reception_(Heath, 1977). One of which is Roland Barthes, known as someone who has structuralist thinking and often practices Saussure's linguistic and semiological models. Roland Barthes argues that language is a system of signs that reflects the assumptions of a particular society and at a specific time_(Sobur, 2013). Roland Barthes prioritizes three main points in his semiotic analysis: Denotative meaning, Connotative meaning, and Myth. Barthes calls it denotative in the first level of the meaning system, then in the second level of the meaning system, he calls it connotative, and the last level of the meaning system is Myth.

The denotative expression clearly shows the meaning to the naked eye, meaning that the denotative expression is the real meaning. The second level of the meaning system, which he calls connotative, is to reveal the meaning contained in the signs, or the connotative meaning is not the real meaning in contrast to myths, which are generally considered by society to be part of the socio-cultural influence on a phenomenon, which usually provides a correlative meaning between what is seen in reality and implied signs. Moreover, studying the semiotic potential of a given semiotic resource is studying how that resource has been, is, and can be used for purposes of communication; it is drawing up an inventory of past and present and maybe also future resources and their uses_(Leeuwen, 2005).

Communication does not relate human individuals in a one-to-one manner but stems from a world image in which individuals occupy a place and construct a diversity of realities according to their various positions, expectations, and values_(Broekman, 2011). Like representation, Hall said that representation is one of the practices of a culture (Wibowo, 2013). In the Great Dictionary of the Indonesian Language, representation is the act of representing, the state of being represented, what represents, and the representative.

In the analysis of sign representation, a review is carried out on how representation is formed by various signs. As in advertising, analysis is carried out by observing how images, texts, and symbols work together to create a certain meaning. While in film, analysis is to see how the representation of characters or themes is conveyed through visuals, dialogue, and music. Indirectly, these activities create social and ideological constructions, how representations not only reflect reality, but also construct reality. The synthesis of the social construction of reality and the social construction of mass media reality produces a thesis of understanding an objective and subjective reality that is sufficiently understood through the theory of social construction of mass media reality (Hadiwijaya, 2023). For example, gender representations in the media often reinforce stereotypes about the roles of men and women in society, how such representations shape public perception and reinforce certain social norms. In addition, there are identity representations that focus on identity, for example in terms of gender, race, ethnicity, social class, or sexual orientation. Analysis can be done by how these representations affect how individuals or groups are perceived in society. Apart from that, social construction, which generally includes externality, internality, and objectivity, shows that social construction in Patalan village is very diverse and is influenced by cultural, historical, and local environmental factors_(Raharti, 2023). Based

on this understanding, this study will examine how the music video clip of Prince Ali in the film Aladdin can be a depiction of Middle Eastern culture.

In the framework of this research, it will try to describe the research flow as a thought process that will be carried out. In the framework of thinking, the steps that will be taken in conducting the research will also be seen. In the framework of thinking, it describes how the analysis process in the Prince Ali music video clip in the Aladdin film uses the semiotic approach from Roland Barthes. The elements that will be analyzed are the markers and signifieds of each meaning starting from denotative meaning, connotative meaning and myth.

2. METHOD

This study uses a constructivist paradigm to see reality, how to study phenomena, the methods used in research, and the methods used to interpret research findings (Pujileksono, 2015). This paradigm is appropriate for use in the analysis of Prince Ali's music video clip in the Aladdin film to construct the reality shown in the music video clip. In addition, the purpose of the constructivist paradigm in this study is to understand what drives a reality so that it can occur. It can be explained how these driving factors reconstruct that reality (Pujileksono, 2015). The constructivist paradigm can also help researchers understand the facts seen from an event. Furthermore, researchers want to know what forms of communication and cultural elements are in Prince Ali's music video clip in the Aladdin film.

The approach used in this study is qualitative content analysis to understand a phenomenon in natural social contact by prioritizing the process of in-depth communication interaction between researchers and the phenomenon to be discussed (Moleong, 2009) using Roland Barthes' semiotics. This study is descriptive in that it describes the denotative, connotative, and mythical meanings of each sign in the Prince Ali music video clip in the Aladdin film. The primary data source in this study is the Prince Ali music video clip in the Aladdin film via the YouTube channel uploaded in May 2020 by the Vevo account with a duration of 4 minutes and 7 seconds for secondary data in the form of reviews via related pages.

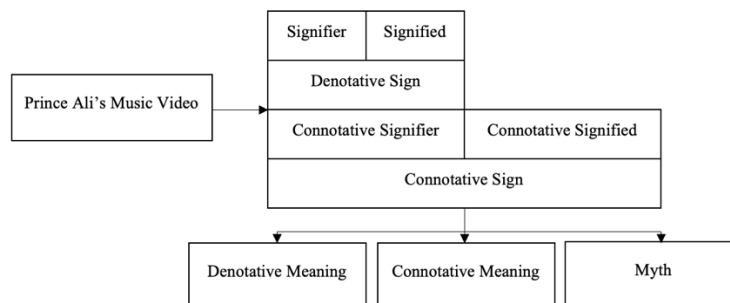


Figure 1. Research Framework

The object of this study is Prince Ali's music video clip in the Aladdin film, which uses a semiotic approach to analyze signs and their representation of Middle Eastern culture. In the validity of the study, the researcher tries to provide an objective analysis by looking for other sources in the form of reviews related to the Prince Ali music video clip in the Aladdin film. In conducting the analysis, the researcher will first provide a category for the findings in the study by the unit to be analyzed. An interpretation is carried out using a semiotic approach.

3. RESULT AND DISCUSSION

The Aladdin film reproduces Western culture in building a representation of Middle Eastern culture (Salsabila, 2020). In this film, many things have been engineered to look like Middle Eastern cultural nuances. However, the depiction of the characters who have roles in the film depicts more of Indian and Western culture and does not depict Middle Eastern culture as a whole. In this study, five scenes were taken that were considered dominant in displaying the representation of Middle Eastern

culture in the Prince Ali music video clip in the Aladdin film with Roland Barthes' semiotic analysis approach to Denotative, Connotative, and Mythical meanings.

The music video of Prince Ali from the movie Aladdin depicts many visual and symbolic elements related to Middle Eastern culture. However, it often uses distorted or padding symbols and images for entertainment. Based on the results of the semiotic analysis, this music video displays several layers of meaning that can be divided into several categories according to the stages of the research method used, starting from identifying the signifier, signified, denotative, connotative, and myth.

Prince Ali's music video tells the story of Genie performing the song by introducing the city of Agrabah to Aladdin's royal alter-ego, Prince Ali Ababwa. During the song, Genie imitates a parade commentator. The parade leads them to The Sultan's Palace, where the Sultan decides to let them in. Jafar tries to stop him by shutting the door, but the parade can enter when Abu (in his elephant form) kicks it open, crushing Jafar and Iago. The song ends with Jafar dragging the parade out of the palace and shutting the door. There would later be a reprise in which Jafar exposes and banishes Aladdin in his moment of triumph after wishing to become the most powerful sorcerer in the world.



Figure 2. Scene 1 At 0:23

Table 1. Meaning Of Scene 1 At 0:23

Sign	Signifier	Signified
a. A woman	A woman wearing a red dress	A woman wearing red clothes
b. Red clothes and green headscarf	and green headscarf at a market	and a green headscarf is walking in the middle of the market, carrying some apples
c. Market	carrying a basket of apples	and looking at something that catches her attention
d. Apples		

In the Denotative Meaning of this first scene, the shooting technique is a medium close-up, showing a woman walking in the middle of the market wearing red clothes and a green veil. The connotative meaning of this first scene is that it depicts an independent woman who walks alone in the middle of the market crowd. It also depicts a strong woman who carries some apples without getting help from anyone. The red color of the clothes worn means brave, and the green veil means cool. The myth contained in this first scene shows that women from the Middle East do not always wear black veils or clothes; in this scene is a woman wearing a veil that does not cover her entire face and wearing clothes and a veil in red and green colors. The scene in this music video clip shows strong feminist content for women while also showing how the world views women. Feminism is closely related to the feminine side, depicted with characteristics such as being gentle, friendly, and kind (Harini, 2024) and directly involved in market transactions to buy family needs.



Figure 3. Scene 2 At 0:45

Table 2. Meaning Of Scene 2 At 0:45

Sign	Signifier	Signified
a. Market	The hustle and bustle of a market located in the middle of the city is surrounded by buildings and towers	The market crowds from economic activities in the middle of the city, the people moved aside to make way for the group that was going to pass
b. Crowds		
c. Center of town		
d. Buildings and Towers		
e. River		
f. Plant		

From this second scene, the Denotative Meaning in the shooting, it can be seen that it was done using the extreme long shot technique, which shows the hustle and bustle of a market in the middle of the city surrounded by buildings and towers in the morning. Shooting with this technique also shows other objects, such as rivers and plants. The Connotative Meaning is shown by depicting the hustle and bustle of a market in the middle of the city with buildings and towers surrounding it, but besides that, plants and rivers are showing human activities, and their work can still go hand in hand with nature. In addition, a Myth was found that the Middle East is identical with an arid and hot atmosphere; in this scene, it is shown that the area does not have a desert but in the middle of the city, which is also adjacent to beautiful nature.



Figure 4. Scene 3 At 1:55

Table 3. Meaning Of Scene 3 At 1:55

Sign	Signifier	Signified
a. Group of men and women	A number of men and women carrying gold in the form of camels and peacocks wearing red, green and purple clothes	Prince Ali's entourage consisting of a number of men and women are carrying gold in the shape of camels and peacocks in a large tray in a carnival-like shape
b. Gold in the form of camels		
c. Peacocks		
d. Red, green, purple clothes		

In this scene, the Denotative Meaning is seen in the medium close-up shooting technique, which shows a group of men and women dressed in red, green, and purple carrying gold in camels and peacocks. Meanwhile, the Connotative Meaning is seen in the depiction of the excitement of Prince Ali's group with several men and women dressed in red, green, and purple carrying gold in the form of camels and peacocks in a large tray, indicating prosperity and wealth because all things are indicated by quantity. The Mythical element can be seen from the gold and peacocks, indicating wealth and material prosperity, but in obtaining love, honesty and generosity are more important; this is proven when Prince Jasmine likes Aladdin rather than Prince Ali.



Figure 5. Scene 4 At 2:04

Table 4. Meaning Of Scene 4 At 2:04

Sign	Signifier	Signified
a. Ostrich	A flock of ostriches ran through	Ostrich running at high speed in
b. Crowd	the crowd	the middle of the crowd

The Denotative Meaning of the shooting in this scene uses a medium-long shot technique that shows a group of ostriches running in the middle of the market crowd. The Connotative Meaning shows the excitement of Prince Ali's group, who brought along his pet, an ostrich that was released and ran through the crowd but remained on its path. The people in the middle of the crowd who made way for this animal to pass showed respect for the animal and the person who owned it, namely Prince Ali. In the Myth element, ostriches become unique pets, so that not only camels are kept by people in the Middle East, but also other types of animals.



Figure 6. Scene 5 At 3:46

Table 5. Meaning Of Scene 5 At 3:46

Sign	Signifier	Signified
a. Prince Ali wore a robe	Prince Ali stands on a camel-	Prince Ali stands waving his
b. Camel-shaped vehicle	shaped vehicle	hand on his camel-shaped
c. Buildings and towers		vehicle to greet people in the crowd

The Denotative Meaning in the medium-long shot technique shows Prince Ali standing on a camel-shaped vehicle. Then, in the Connotative Meaning, the depiction of luxury displayed by Prince Ali by riding a sizeable camel-shaped vehicle where his position is higher than the people around him so that in terms of social status, Prince Ali shows that he comes from the upper class but remains simple by greeting the people around him amid the excitement of his entourage's parade. For the elements of the Myth, the wealth and luxury shown by Prince Ali to conquer Prince Jasmine's heart turned out to be unsuccessful; in fact, simplicity and honesty were able to win Prince Jasmine's heart, meaning that people do not have to be rich and have the luxury to be able to have everything.

4. CONCLUSION

The conclusion of this study includes three in-depth analyses, namely denotative meaning, connotative meaning, and myth, all of which focus on the depiction of the Middle East in the music video for the song Prince Ali from the film Aladdin. In denotative meaning, this music video depicts the Middle East as a setting full of color and the hustle and bustle of traditional market life. The hustle and bustle of the market, the noisy voices of traders, and the atmosphere dense with activities reflect a general picture of the people's lives in the region. Prince Ali's entourage, who come in luxury, riding elephants and accompanied by magnificent music, show the contrast between the people's daily lives and the luxury the prince brought. These visual elements show diverse social situations, with a strong impression of social class and materialism.

In terms of connotative meaning, this music video raises various more profound interpretations regarding stereotypes and views of the Middle East. The depiction of Prince Ali's luxury and splendor illustrates the gap between the lives of ordinary people and the rich and powerful. In this context, the Middle East is often associated with luxury and wealth from culture and tradition. Still, it can also create a somewhat stereotypical image, namely a region that is attached to materialistic traditions. In addition,

the scenes showing bustling markets and the involvement of local communities reflect the tension between luxury and the ease of everyday life in the Middle East.

In the analysis of myths, this video clip contains a more complex narrative about the perception of women in the Middle East. The stereotype that women must wear the hijab and dress all in black in the Middle East is often a widely accepted myth, but in this study, it is explained that not all women in the Middle East wear the hijab or dress in black. Another myth revealed is that although wealth and luxury can attract attention, they are not enough to satisfy a woman's heart. Although Prince Ali comes with all the luxury in this story, what ultimately attracts Princess Jasmine's attention is simplicity, honesty, and human values that are more than just material. It challenges the stereotypes often associated with the Middle East and illustrates that emotional and moral values are more important than luxury. A study can be conducted on the influence of cultural displays in video clips on public perceptions regarding Middle Eastern culture using a quantitative approach or mixed methods.

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