



Unravelling Power Relations and Ideologies: A Discourse-Based Analysis of *Aladdin and the Wonderful Lamp*

Ifrah Ali*, Tazanfal Tehseem**

ABSTRACT: *Fairytales are persisting cultural texts that as a literary genre enjoy a wide appeal. Despite the fact that this genre is liked by many, it has tendency to be seen as basic entertainment for children. This paper aims at exploring how fairytales reflect different ideologies, hidden power agendas and cultural values that are of major concern in societies in which they operate. The study is built on Bartlett's (2014) Systemic Functional Model for exploring field and subfield in the given fairytale by applying Hallidayan model of Transitivity (2004), to uncover the connections between language utilization and society's suspicions and understandings. Further it explores how textual patterns contribute to the text as an affective piece of oratory by the use of continuity of referents and motifs. It is also concerned with the study of the relationship between language and the context in which it is used. The research aims to bring to light the ideological stereotypes that are reinforced in fairytales through the discourses of racism, patriarchy and social hierarchy in order to find out the problematic issues that are associated with these ideologies through the analysis of Aladdin and the Wonderful Lamp. The analysis reveals the construal of power structures through the language of fairytale.*

Keywords: Discourse analysis, fairytales, culture, power, ideologies

Introduction

Fairytales have gone from generation to generation, as a soul changing experience, throughout different civilizations. They are not just recreational stories, they are a reflection of social convictions and cultural ideologies of profound qualities which are an integral part of human instinct. Seifert (2006) states that “fairytales are among the most marginal and most central of all cultural forms, and they are immediate, almost universal cultural references that reveal the most significant of all psychic and social phenomena” (Seifert, 2006, p.1). The enchanting environment of fairytales makes a child develop a versatile perspective of life. A very important characteristic of fairytales is its vast worldview of connections that a child finds hard to comprehend in real life like his relation with his own guardians and friends.

* M.Phil Scholar, Department of English, University of Sargodha, Pakistan.
(Corresponding author E-mail address: Email: tazanfal@uos.edu.pk)

** Assistant Professor, Department of English, University of Sargodha, Pakistan.

Through the communication of characters presented in fairytales, a child comprehends cardinal ethics of generosity, certainty, loyalty, sympathy, delicacy, equity, kindness, determination, industriousness and kindheartedness. Along these lines, fairytales extend a child's social awareness of other's expectations, and show him to esteem what is essential in life. Other than making him/her develop sentiments and feelings, they additionally build his/her small universe of experience. Study of fairytales thus provides a sight of significance about different cultures, ideologies and histories.

Fairytales often epitomize a certain ideology, whereas the cultural contexts offer an insight to such type of ideologies. They are verifiably essential on the grounds that they give information about a certain period of time. They provide a window on cultural beliefs and ideologies of that period. They are culturally particular and advance as indicated by the moving estimations of society and reflect the patriarchal values of that society.

The research provides an outline to investigate the ideological stereotypes, hidden power agendas and cultural contexts by analyzing the text of Aladdin and the Wonderful Lamp to examine cohesive patterning of contexts and recalibration of storyline. Thus, the study is significant in pedagogical application by providing new insights on textual and ideological analysis to get a hold on these interrelations and to analyze their function in real-time discourse.

Literature Review

The impact of literature on the development of social identities is incredible. Many societies depend on narrative mode for children's advancement into a particular cultural reality as the fairytale is "to this day the first tutor of children because it was once the first tutor of mankind" (Harries, 2003, p.10). Fairytales carry in them ideological messages. From one perspective, fairytales might question the quality framework maintained by society by incorporating a satire on political system, or by questioning the built standards of gender roles. Then again, they may settle the qualities and standards maintained by different cultural practices and question their ideological values. Various studies have been undertaken in the past to analyze fairytales from a wide range of perspectives. Fairytales have been called historical documents (Darnton, 1984), cultural barometers (Paul, 1998), and cultural artifacts (Gilbert, 1992). Each term indicates that they reflect the sifting ideologies and values of society.

As the study is based on discourse analysis it is important to discuss what discourse is and how it has been taken in previous researches. According to Halliday's (2004) definition of discourse, it is related to the

context of language and is usually longer than a sentence. It is classified into different categories and each category has its own meaning and purpose related to its context. Fairclough (2001) has described three basic functions of discourse. Its first function includes its relation to the society that makes it a social practice. Secondly, it is a continuous procedure based on society. Thirdly, this procedure is adapted for the society. Ideologies are closely related to discourse analysis because they are presented through the medium of texts, they can be presented in any form whether it is a picture or a symbol. These are the ideologies that are further divided into different types of analyses one of which is discourse analysis. (Van Dijk, 1995)

The concept of construal is very important in discourse as it shows different versions of the same truth as different characters involved in an activity may have different visions of an incident. In that way it is different from representation of an occasion. According to Bartlett (2014) it is more than representation as it offers interesting insights into how different social actors position themselves and others either as actors in a particular setting or as providers of information and audiences.

Transitivity, according to Halliday (2004), is related to the transference and communication of ideas. It is the process that determines the functioning of the language and elaborates the meaning that is perceived through its communication. It aims to identify the integral roles related to the participants and to work out who is playing the role of the 'actor' that is the doer of the action and what is his assumed 'goal' that is the object on which the action is done upon. The focus of this model is to analyze which part is being given more importance. One more important purpose of this model of transitivity is to know what the speaker is trying to communicate through his actions, whether it is his understanding of the world that is around him or he is trying to give messages about his understanding of his own worldview. This whole structure is based on three components first one is agent or actor that performs the action, second is the process of whole action and the third one is the goal or the target.

Gender discrimination and the roles assigned to women are very important in fairytale research. Trites (1997) describes a few attributes that recognize feminist writings. The protagonist accepts a subject position in which she is a dynamic specialist, someone who is in control. As far as the agency is concerned it is regarded with the strength of protagonist. The main objective of agency is self-revelation as opposed to domination, and human inter-dependency, as opposed to rivalry.

Holbek (1998) states that the endeavors of fairytale characters are commanded by three arrangements of topical restrictions:

- (1) That of the contention between different civilizations,
- (2) That of the meeting between the genders,
- (3) That of the social resistance between the "haves" and the "have-nots." No analysis can succeed unless it does not fulfil these requirements.

In this article the researcher has explored how power and ideology is constructed in the story of Aladdin and the Wonderful Lamp to characterize the contours of the ideologies exhibited in fairytale discourse.

Research Methodology

The study is built on Bartlett's (2014) Systemic Functional Model for exploring field and subfield in the given fairytales by applying Hallidayan model of Transitivity (2004).

In the first step the researcher analyzed what type of field is being construed in the text (Immediate, Displaced or both directly aligned) to investigate the spatiotemporal setting, the range of participants, events and themes and other salient features of the field that is being construed in the fairytale. In the second step researcher observed, from the analysis of the continuity of referents and motifs, how it is not only personal relations that can be recalibrated when one context plays some part in the functioning of the other, but also the story line against which the discourse is unfolding, which have implications for the positioning and power of the various characters. As the central point of Bartlett's (2014) work is to show how these two aspects of discourse work in tandem, as shift in field, both immediate and displaced, can entail or facilitate shifts in interpersonal relationships, while shifts in interpersonal relationships can lend weight to shifts in the field of discourse. These aspects of positioning and power are used together to uncover the hidden ideologies in fairytales.

Data Analysis

Selection of Data

For the study at hand, the fairytale analyzed here comes initially from oral tradition, there are presumably many different versions of this fairytale, which reflect different ideologies, hidden power agendas and cultural values in many different ways; versions that, moreover, have changed over time and are as yet advancing in diverse directions. It is therefore important to make explicit which version has been used as a part of this study. The version selected for analysis is taken from Favorite Fairy Tales by Marshall (2007) namely, *Aladdin and the Wonderful Lamp*. The study focuses on the study culture and the ideologies disseminated in this fairytale using the discourse-based analysis.

Analysis

- 1- *ALADDIN was the only son of a **poor widow** who lived in China; ... he let her do all the hard work, while he himself only thought of **idling and amusement**.*
- 2- *One day... a **stranger** came up to him, saying that he was his father's brother, and claiming him as his long-lost nephew.*
- 3- *Aladdin had never heard that his father had had a brother; but as the stranger **gave him money** ...he was quite ready to believe all that he told him.*
- 4- *The man was a **magician**, who wanted to use Aladdin for his own purposes. . (Marshall, 2007, p.44).*

This fairytale does not begin with the common stock phrase “Once upon a time” that suggests that the speaker is about to tell a particular type of narrative and places the participants in a specific type of relationship as a listener and a hearer and also sets them in a specific environment, construing a field of far away and long ago. Focusing on these first few clauses we can say that this text contains references to the act of speaking and telling and is the constitutive of the field of discourse as the characters, places and events are created by the text itself. So, text is the main constitutive of the field. To analyze the principal ways in which the text holds together we have to see the continuity of references and motifs.

Table 1

Referents

Clause	Aladdin	His Mother	The Magician
1	Who, his, he, himself	A, her, their	
2	He		He, his, him
3	His, him, he		He
4			Who, his

As far as continuity is concerned the main thread here is Aladdin, and through him other characters are introduced in the story. In clause 1 the identity of Aladdin’s mother is signaled through the use of indefinite article ‘a’ as her identity was previously unknown for the readers. In the same clause possessive adjectives ‘his’ and ‘their’ are used to help us identify Aladdin’s mother and his living condition. The use of personal pronoun ‘he’ establishes Aladdin’s character and reflexive pronoun ‘himself’ further explains his rigidity. In clause 2 the indefinite article ‘a’ is used again to introduce another character and the phrase “a stranger” is a cataphoric reference that would be discovered in clause 4. In clause 2 possessive adjective ‘his’ in the phrase “his father’s brother” is used to identify another character with the help of some character that was already being discussed. The same possessive

adjective ‘his’ in clause 3 is not used to introduce a new character rather it is an anaphoric reference for Aladdin’s father and a way of linking that stranger with Aladdin. Personal pronoun “him” in these clauses is used to show Aladdin’s greed. “The man was a magician” is anaphoric reference for that “stranger”. His identity has been disclosed in this clause. Relative pronoun ‘who’ is also used for that magician.

Table 2
Motifs

Clause	Aladdin as an Anti-romantic Hero	Shrewd Magician	Innocent Mother
1	he let her do all the hard work, Only thought of idling and amusement.		A poor widow
2		claiming him as his long-lost nephew	
3	gave him money,		
4		wanted to use Aladdin for his own purposes	

The first clause shows this edition of the story it is set in one of the provinces of China and it has a male protagonist who unlike the heroines of the other fairytales is shown to be selfish and disobedient to his mother, having many vicious habits. He does not adhere to the traditional discourses of masculinity having no aim and purpose in life.

These starting clauses set the environment of the story as all the major characters are introduced here. Their characteristics are also highlighted in these clauses. Another feature of Aladdin’s personality that comes before us is greed, shown in clause 3 when he readily accepts a stranger as his uncle only because he offers him good money. He is shown to be materialistic as well. Another point to be noted is that in most of the (Western) fairytales female protagonists are shown to be rich by birth. They are put to adverse circumstances by some external force whereas Aladdin is presented as a poor boy, living in the slums from his childhood. The difference in their place of birth and upbringing also shows the striking contrast in their personalities. Those born and raised in privileged families are shown to be innocent civilized while those having an unprivileged upbringing are presented as

corrupt and illiterate. This contrast also shows how west sees the East and the Eastern culture. In every type of literature West is shown as a civilized nation and East as the land of criminals and vagabonds.

- 7- *Aladdin was beginning to feel tired, and he **did not like the look of this place** at all.*
- 8- ***He wanted to turn back**; but the stranger would not let him.*
- 9- *He made Aladdin follow him still farther, until at length they reached the place where he intended to carry out **his evil design**.*
- 10- *.....at the same time saying some **mystical words**, which Aladdin could not understand.*
- 11- *Immediately they were surrounded with a thick cloud of smoke....*
- 12- *Aladdin was so terribly frightened that he was about to run away; but the Magician gave him **such a blow on the ear** that **he fell to the ground**.*
- 13- ***Poor Aladdin** rose to his feet with eyes full of tears, and said, reproachfully—
"Uncle, what have I done that you should treat me so?"*
- 14- *"I have brought you here only for **your own advantage**....under this stone there is hidden a treasure which will make you **richer than the richest monarch** in the world... if you obey me faithfully, we shall both be rich for the rest of our lives...."*
- 15- *Aladdin **forgot his fears** in the hope of gaining this wonderful treasure, and took hold of the brass ring (Marshall, 2007, p.44-46).*

Table 3

Referents

Clause	Ignorant Aladdin	Cunning Magician
7	He	
8	He	The
9	Him	He They, his
10		
11	They	They
12	He, him	The
13	His	Uncle
14	You, your	Me, I, me, we, both
15	His	

In clause 7 demonstrative adjective ‘this’ is used to highlight a specific place “this place”, use of the demonstrative adjective indicates that the place being highlighted is an important one. It is also a cataphoric reference and only later in the lines we’ll get to know the importance of that particular place as it signifies the most important incident in the story. In clause 8, magician is

referred to with the use of nominal group beginning with definite article ‘the’ to signify the specific referent “magician” and his evil scheme, an idea that has already been discussed. All the personal pronouns in clause 9 are showing the Magician’s powers and abilities whereas possessive adjective ‘his’ in the phrase “his evil design” is an indication for his evil desires and also a cataphoric reference prognosticating that something really bad is going to happen. In clause 10 and eleven relative pronoun ‘which’ is used for magic and personal pronoun ‘they’ is used to link magic with Aladdin.

In clause 13 use of the adjective “poor” with Aladdin (“poor Aladdin”) and he calling the magician “Uncle” are showing Aladdin’s trust on the Stanger and his error of judgement as well as his fear. If we look at the Magician’s column in clause 14, first he is talking in personal pronoun singular ‘I, me’ and then he shifts to first person plural ‘we’, the shift in these pronouns shows a strong psychological effect on Aladdin and he gets convinced to obey his orders.

Table 4
Motifs

Clause	Aladdin’s Agitation	Magician’s Dominance and Sorcery	Dark Atmosphere
7	did not like the look of this place		did not like the look of this place
8	Wanted to turn back	Would not let him	
9		made Aladdin follow him, his evil design	The place
10		some mystical words	
11			surrounded with a thick cloud of smoke
12	terribly frightened	Gave him...terrible blow on the ear	
13	Poor Aladdin, Eyes full of tears		
14		spell will be broken, obey me faithfully	

In this scene the atmosphere of the story gets intense, dark and gloomy. This whole scene is based on witchcraft done practically by the magician. There are three things that are very intriguing in this scene. Firstly, Aladdin’s subconscious pricking him about some impending danger. Here we can see

that for the first time Aladdin is using his mind and seeing things clearly and only after the Magician hits him he raises his voice in his defense questioning Magician's intentions. Secondly, these clauses bring out the true character of the Magician. Other than being an expert in sorcery he is also very dominating, devilish and vicious, a manipulator who knows how to play with the human psychology. Thirdly, these lines show Aladdin as a coward and shallow character. He is totally opposite to the traditional romantic heroes, famous for their valor, courage and bravery. Aladdin, on the other hand is shown to money minded and materialistic, all he wanted was to be "richer than the richest monarch in the world".

18- *Then the Magician put a ring on Aladdin's finger, **which he told him** was to **preserve him from evil**, and sent him down into the cavern.*

19- *Immediately **a genie** of enormous size rose out of the earth.*

22- *.....Aladdin filled his pockets full of the dazzling things, for though he had no idea of their real value, yet **he was attracted by their dazzling brilliance**.*

23- *"Pray, Uncle," he said, "give me your hand to help me out."*

24- *"Give me the lamp first," replied the Magician.*

25- *"Really, Uncle, I cannot do so until I am out of this place," answered Aladdin, whose hands were, indeed, so full that he could not get at the lamp.*

26- *But the Magician **refused to help Aladdin** up the steps until he had handed over the lamp.*

27- *Aladdin was **equally determined not to give it up** until he was out of the cavern, and, at last, the Magician fell into **a furious rage**.*

28- *The **poor boy** cried aloud to **his supposed uncle** to help him; but it was all in vain, his cries could not be heard.*

29- *The doors in the garden were closed by the same enchantment, and Aladdin sat down on the steps **in despair**, knowing that there was little hope of his ever seeing his Mother again (Marshall, 2007, p.47-49).*

Continuity of Referents

In clause 18 "put a ring on Aladdin's finger" is a cataphoric reference as this ring will play an important role in the story that the readers can only get to know later in the story. Indefinite article 'a' is used with genie and the ring because the readers are not able to identify these two referents because of their first mention in the story. In clause 25 possessive adjectives 'his' and 'their' to put emphasis on the objects being highlighted. As these are of high value for Aladdin and show his desperation for them. In clause 27 definite

article 'the' with "the lamp" as this that specific thing that the magician needs. Clause 30 and 33 juxtapose Aladdin and the magician and show who the real negative character and the hero is.

	Aladdin	Magician
Clause 27	"was equally determined"	"fell into a furious rage"
Clause 30	"poor boy"	"supposed uncle"

In these clauses and clause 34, Aladdin remembering his mother, references regarding Aladdin are becoming positive, transforming him into a hero from a lazy and careless young boy. All the other references in these clauses are anaphoric.

- 30- For two terrible days he lay in the cavern waiting for death... thinking of his Mother's sorrow; and in so doing he accidently rubbed the ring which the Magician had put upon his finger.
- 31- Immediately **a genie of enormous size** rose ... "Who are you?" gasped Aladdin. "I am the **slave of the ring**..."
- 32- Aladdin was still trembling; but the danger he was in already made him answer without hesitation: "Then, if you are able, deliver me, I beseech you, from this place."
- 33- Scarcely had he spoken, when he found himself lying on the ground at the place to which the Magician had first brought him.....
- 43- But no sooner had she begun to rub it than **a hideous genie** appeared before her, and said in a voice like thunder: "What wouldst thou have of me? I am ready to obey thy commands, I and all the **other slaves of the lamp**."
- 44- ...Aladdin, having seen the genie of the ring, was not so frightened, and said boldly: "I am hungry, bring me something to eat."
- 45- The genie disappeared, but returned in an instant with twelve silver dishes.... (Marshall, 2007, pp.49-51).

Table 5
Referents

Clause	Aladdin	Genie 1 (of the ring)	Genie 2 (of the lamp)
32	He, his		
33	Thou, him	a, me	
34	Him, me, I	You	
38	He, him		

39	He, is, him		
40	His, you		
41	I, me		
43			A, me, I
44	I, me		
45			The

In these clauses Aladdin is the constant thread and the plot solely revolves around him. We can see that from clause 32 to 45 there is a constant shift in the references used for Aladdin, they change from personal pronoun to possessive adjectives. For example, in the first few clauses Aladdin's mother was mentioned as "a poor widow" and now she is referred to as "his mother" this shows change of mindset. These possessive adjectives also connect all the other elements in the story with Aladdin, in an attempt to make change his character from immature to a more dominating one. Use of the personal pronoun 'I' for Aladdin in the clauses 37, 41 and 44 present his as more of a strong headed character, able to take his own decisions.

There are three more participants in this scene, two genies, who from now onwards will be mentioned as genie1 (genie of the ring) and genie 2 (genie of the lamp) and Aladdin's mother. Both the genies are introduced using the indefinite article 'a', once made known to the audience they are mentioned with the definite article 'the', these two genies are also used as caphoric reference as they are the key to the upcoming events in the story .

Table 6
Motifs

Clause	Aladdin as a whole new Character	Ethnicity and Racism in the Representation of Genies
32	thinking of his Mother's sorrow	
33		What wouldst thou have of me, slave of the ring
34	answer without hesitation	
38	Never mind, Mother	
43		What wouldst thou have of me? I am ready to obey thy commands, I and all the other slaves of the lamp.
44		bring me something to eat

These clauses show hidden agency, racism and cultural representation. First element of ethnicity is represented in the repeated use of the word “slave” and the use of master/slave relationship in these clauses. History shows that keeping slaves was a common practice in Arab and was considered as a social symbol and most of the people who were made slaves were ‘Black’ and because of this color difference they were considered inferior and inhuman. This is the hidden agency that is veiled behind this simple fairytale.

Both genies in this fairytale represent those African slaves that were owned by the Arabs as symbol of power and agency and their representation as “a genie of enormous size” and “a hideous genie” show superiority complex that the Arabs had because of their color. Lexical choices like “slave” taking orders and wish fulfillment make their role clear. These genies also exhibit absolute power and two different ideologies. First is Aladdin’s ideology to be treated as equal in the society and to change his status as an outcast. Second is magician’s ideology to raise in power and get the ultimate control.

- 55- *Not many days after this, he heard a fanfare of trumpets announcing the passing of the **Princess Badroulboudour**, the **Sultan's** only daughter.*
- 56- *Aladdin stopped to see her go by, and was so **struck by her great beauty** that he **fell in love with her on the spot**.*
- 57- *"Mother," he said, **"I cannot live without the Princess Badroulboudour...***
- 58- *Aladdin's Mother **burst out laughing** at the idea of her son wishing to be the son-in-law of the Sultan.*
- 61- *The Sultan smiled at the idea of the son of a **poor old woman asking for the hand of his daughter**, and asked her what she had under the napkin.*
- 62- *But when the woman uncovered the jewels, he **started up from his throne in amazement...***
- 73- *.....The Sultan was **amazed at this wonderful show of wealth** and he sent for Aladdin to come to the Court.*
- 74- *....when the Sultan awoke and looked out of his window, he saw, opposite to his own, **the most wonderful Palace he had ever seen...** and everywhere were hundreds of slaves and servants to wait on the Princess.*
- 75- *The Sultan was so **overcome with all this magnificence** that he insisted upon marrying his daughter to Aladdin that very day (Marshall, 2007, p.53-58).*

Table 7
Referents

Clause	Aladdin	Aladdin's Mother	Princess	The Sultan
55	He		the, only	the
56	He, his		Her	
57	He	You	The, her	the
58	Him, his	Her		
59	His			
61		The, her, the		the
62		She, her		The, him
63		Her, a		the
64				He, his
73				he
74				he
75	Their		Their	He, his

If we look at the continuity of references in these clauses we see that from clause 55 to 59 Aladdin is the most active participant, in clauses 61 to 63 Aladdin's mother gets the stage but the interesting thing is that her role is more of a messenger than an independent character as only once in clause 62 singular personal pronoun is used for her and never once in the story she has talked in first person singular so the major focus in these clauses is on Aladdin's character. Two more characters are introduced in this scene "the Sultan" and his daughter.

Other than using the indefinite article 'a' for the introduction of new characters, Princess and Sultan are introduced with the use of definite article 'the' and never once an indefinite article is used for them. This makes them a specific reference because of their respective titles readers can figure it out who they are. In clause 63, before the display of Aladdin's wealth use of indefinite article 'a' with Aladdin's mother shows her insignificance in Sultan's eyes as well as in society.

Table 8
Motifs

Clause	Love at First Sight	Classism	Materialism
55			fanfare of trumpets
56	struck by her great beauty, fell in love with her on the spot,		
57	I cannot live without the Princess		

58		burst out laughing at the idea of her son wishing to be the son-in-law of the Sultan	
61		fearing lest the Sultan should punish her for her impudence	
62		with many apologies and pleas for forgiveness	
63		smiled at the idea of the son of a poor old woman asking for the hand of his daughter	
64			started up from his throne in amazement, large and magnificent jewels collected together
73			amazed at this wonderful show of wealth
74			the most wonderful Palace he had ever seen
75			so overcome with all this magnificence

Three major themes in this fairytale are romance, classicism and materialism. As far as romance is concerned this fairytale is no different than the other fairytales. Hero sees the heroine for the first time, hopelessly and endlessly falls in love with her and decides to marry her at any cost. But the first difference in previous romances and this one is that the hero is a poor guy who fell for the princess and not the other way round. Second difference lies in the protagonist's approach towards his love, unlike other stories, protagonist of this fairytale does not feel hopeless or dejected for a single second and shows an unorthodox attitude for winning his ladylove. The proof of his determination is given in these clauses.

Clause 59	“But Aladdin was not to be laughed out of his fancy”
Clause 61	“but Aladdin would hear of no excuses”

There are several different classes shown throughout the discourse of Aladdin as Aladdin belongs to impoverished class, Magician represents upper class and genie represents the lowest class as he is lower to Aladdin even, a slave. Sultan and the princess represent royalty. These clauses (58, 61, 62, and 63) disclose the Arabian ideology where the class system is so static that a poor guy can't even think of marrying a royal princess. This ideology also shows materialism and shallowness of society as we can observe in clause 64 onwards after seeing the jewels and making sure of Aladdin's excessive wealth and extravagant living style King changes the ideology that "a princess can't marry a commoner" and Aladdin can never become a Sultan. The lexical choices "**amazement**", "**magnificence**", "**wonderful**", "**amazed**" suggest the same superficial approach. Aladdin's social status changes only because of his wealth.

- 79- The Magician, who had gone to Africa... returned once more to China, determined to gain possession of the magic lamp.
- 80- He...disguised himself as **an old beggar-man**, and came to the windows of the Palace.....
- 84- "Let us see," she said to her ladies, "whether this foolish fellow means what he says; and taking the **precious lamp**, which Aladdin always kept by his bedside, she sent it out to the **old man** by one of the slaves.
- 85- He saw at once that it was the very lamp he wanted, and giving the Princess the best of the new ones in exchange, he hurried away with his treasure.
- 86- ...he summoned the slave of the lamp, and told him to carry himself, the Palace, and the Princess Badroulboudour to the farthest corner of Africa.
- 87- When Aladdin returned from hunting and found that his wife and his Palace had vanished, guessing that his enemy, the Magician, had by some means got possession of the lamp.
- 88- The Sultan...told him that unless he returned in forty days with the Princess safe and well, **he would have him beheaded.**
- 89- Aladdin...remembered the ring which he still wore on his finger
- 90- "Then," said Aladdin, "If you cannot bring my Palace to me, I command you to take me to my Palace."
- 91- The Princess Badroulboudour, happened to be looking out of the window; and when she saw Aladdin she nearly fainted with joy, and sent a slave to bring him secretly into the Palace.....

- 92- The Princess sent a message to the Magician asking him to take supper with her.
- 95- As they were eating and drinking together, the Princess put the sleeping-powder into the Magician's cup of wine—and no sooner had he tasted it than he fell down in a deep sleep as if dead.
- 96- Hastily coming out from behind the curtains, he snatched the lamp from the Magician's bosom, and called the genie to come to his assistance.....
- 99- Aladdin and the Princess ascended the throne and they lived long... (Marshall, 2007, p.59-63).

Table 9

Referents

Clause	Aladdin	Princess	Magician
79			Who, he
80			He, old beggar-man
81		The, she	
82		She	Old man
84		The	he
85			he
86	His, he		
87	He, him		
88	He		
89	I, me		
91	Him	Who, her, she	
92		She	
93	Himself	Her	The, him
95		They	He, they
96	He, his		
97		The	
99		The	

There are several interesting points that this table brings to light, both regarding the way continuity is woven through the text, furthermore in the way the referential focus moves from one participant to another as the text develops.

Regarding the continuity, the most important shift can be seen in the character of Princess Badroulboudour who once introduced as Aladdin's love interest takes a life of her own and Aladdin's presence becomes less intense in clauses 91, 92, 93, 95. In clause 92 personal pronoun 'she' used for the Princess before the mention of Aladdin ("Then she and Aladdin made a plan") and in clause 95, her misleading the magician shows her interacting

independently for the first time without any external influence. Another noticeable fact, mention of “the lamp” other than these referents forms a semantic link as it forms the part magical field discussed above.

In terms of development, there are interesting shifts in the use of pronouns. First person singular ‘I’ is used only for Aladdin and for the other participants there is a mix of personal and possessive pronouns and possessive adjectives. Relative pronoun ‘who’ is used twice in clause 79 and 91 for the magician and the princess respectively for the speakers to recover the referent from the previous talk. In clause 95, personal pronoun ‘they’ is used for princess and magician both, that’s why it has been placed in both boxes. The mention of Sultan in clause 87 shows the hidden agency and power.

Table 10

Motifs

Clause	Aladdin as a Leader and Fighter	Princess' Naivety and Bravery	Magician and his Fall
79			
80			disguised himself
82		taking the precious lamp, sent it out to the old man	
84			giving the Princess the best of the new ones in exchange
86	overcome with anguish		
89	I command you		
91		weep and lament for her foolishness, sent a slave to bring him secretly into the Palace	
92	made a plan	she and Aladdin made a plan	
93	hid himself behind some curtains	sent a message to the Magician	
95		put the sleeping-powder into the Magician's cup of wine	
96	snatched the lamp from the Magician's bosom		
99	ascended the throne	ascended the throne	

In table 2 we saw how continuity of references helps joining the text together. This table shows a different type of textuality in construing the field of fairytale that is through the expansion of ideas. As discussed prior the most important referent in the fairytale is Aladdin but in these clauses Princess shows same determination and courage, this brings to light the importance of gender role in fairytales. In this Arabian tale, just like any other patriarchal society gender roles are specific. Men are given priority over women and women are treaded merely as sex symbol. For example, if we go back to clause 55 we can see that she was introduced as a beautiful and precious object, in clause 56 she turned into Aladdin's love interest, in clause 58 she became Sultan's daughter and in clause 76 Aladdin's wife, she is not given an identity of her own and is always overshadowed by the presence of a man. This point brings to light many ideologies on semantic ground, like as she is a girl she needs a male figure in her life to take care of her.

The last clauses also juxtapose the traditional beliefs attached with female role in society as they celebrate women empowerment by showing the courageous and tough side of Princess. It is Princess who puts Aladdin's life at stake by foolishly falling into magician's trap and giving him the lamp but it is again the Princess who helps him overcome this disaster with audacity and presence of her mind. She unlike the heroines of previous two fairytales does not behave like a "damsel in distress" and helps her husband in defeating the magician. In these clauses we can also see Aladdin's complete evolution as a traditional hero. As discussed earlier traditional discourses of masculinity are based on risk-taking and it is in these clauses that Aladdin adheres to aspects of these discourses.

Findings

Analysis of Aladdin and the Wonderful Lamp advocates a tenet steady of private enterprise, egocentricity and consumerism. Underneath the surface of this apparently beguiling fairytale runs a belief system bereft of democratic consideration. There are widespread views of capitalism infused in Aladdin, portraying the Arab world as conservative and nonsensical. The fairytale's contorted ethnic representations fuel the western world's apprehension of alterity and sustain hazardous generalizations. Characterized as the demonstration of forcing expected attributes on an individual in view of their race, sexual orientation or class (and so forth), stereotypes are speculations that contain an assessment that legitimizes ethnic contrasts. Aladdin unlike other heroes of the fairytales changes his fate with his own hands, challenging the fixed and settle rules of the society changes his social status, in a society that believes in the class difference so much, changes his class, marries his ladylove, faces all the catastrophes and rules the whole kingdom in return. The wonderful lamp is the symbol of hope and

enchantment and represents the change of events in the story. Aladdin's story of "rags to riches" shows him to be a round character that keeps the readers curious and interested throughout the fairytale whereas the characters in the story are flat and predictable. Sultan demonstrated power and agency and just like any ruler or politician his character was based on self-interest, he accepted Aladdin's proposal wholeheartedly not out of his love for princess but because of his wealth and threatened to behead him when he lost all his possessions, he represents the typical ruling class. Magician represented the negative character and his antagonism and resulted defeat was quite predictable as this fairytale like other fairytales support the concept of moral justice, the victory of good over evil.

Conclusion

The starting point of this research originated from the perception that a few established readings meant for children are infused with ideologies and hidden power structures. The underlying intention of this research was to bring these dogmas into light by the analysis of an eastern fairytale, namely, Aladdin and the Wonderful Lamp.

The results achieved with the analysis of the fairytale show prevalence of different ideals and beliefs in the fairytales. The findings gathered here are based on Bartlett's (2014) discourse model that clearly show the role of language as an ancillary in construing different contexts and the ways in which these contexts work together to facilitate different ideologies. The analysis demonstrates the prevalence of power structures in everything that we experience. What may appear like a simple fairytale for children at first look can be following an agenda through its subtleties that the readers will not grasp at a conscious level. What is particularly alarming is that these ideologies are deliberately built and that as children, we have very few defenses against prejudices that are shrewdly introduced. Ideologies about different ethnicities can be formed without the reader's slightest awareness of it, and it is something that we need to become aware of.

References

- Bartlett, T. (2014). *Analysing power in language: A practical guide*. Routledge: Chicago.
- Darnton, R. (1984). Peasants tell tales: The meaning of Mother Goose. *The great cat massacre and other episodes in French cultural history*, 9, 63.
- Fairclough, N. (2001). *Language and power*. Pearson Education.
- Gilbert, P. (1992). The story so far: Gender, literacy and social regulation. *Gender and Education*, 4(3), 185-199.
- Halliday, M., Matthiessen, C. M., & Matthiessen, C. (2004). *An introduction to functional grammar*. Routledge.
- Harries, E. W. (2003). *Twice upon a time: Women writers and the history of the fairy tale*. Princeton University Press.
- Holbek, B. (1998). *Interpretation of Fairy Tales. Danish Folklore in European Perspective*. Helsinki: Academia Scientiarum Fennica.
- Marshall, L. (2007). *Favorite fairy tales*. Retrieved May 5, 2016, from <http://www.gutenberg.org/files/20748/20748-h/20748-h.htm>.
- Paul, L. (1998). *Reading other ways, chap. 1 & 2*. Portland, ME: Calendar Islands Publishers LLC.
- Seifert, L. C. (2006). *Fairy Tales, sexuality and gender in France, 1690-1715: Nostalgic Utopias* (Vol. 55). Cambridge University Press.
- Trites, R. S. (1997). *Waking sleeping beauty: Feminist voices in children's novels*. University of Iowa Press.
- Van Dijk, T. A. (1995). Discourse analysis as ideology analysis. *Language and Peace*, 10, 47-142.