



**ORIENTALIST CONSTRUCTION OF AMERICAN INDIANS' OTHERNESS
IN THE ANIMATED MOVIE *POCAHONTAS* (1995)**

A THESIS

In Partial Fulfillment of the Requirements

for the Bachelor Degree Majoring in American Cultural Studies in the English

Department, Faculty of Humanities, Diponegoro University

Submitted by:

Salsabila Melati Astri

13020117140102

FACULTY OF HUMANITIES

DIPONEGORO UNIVERSITY

SEMARANG

2021

PRONOUNCEMENT

The writer honestly states that this thesis entitled “Orientalist Construction of American Indians’ Otherness in the Animated Movie *Pocahontas* (1995)” is written by herself without taking any works from other researchers in diploma degree, S-1, S-2, and S-3 degree of any university. The writer also ascertains that she does not take any material from other works except for the references mentioned.

Semarang, 1st April 2021

Salsabila Melati Astri

MOTTO AND DEDICATION

I refuse to accept the view that mankind is so tragically bound to the starless midnight of racism and war that the bright daybreak of peace and brotherhood can never become a reality... I believe that unarmed truth and unconditional love will have the final word.

Dr. Martin Luther King Jr

It is not our differences that divide us. It is our inability to recognize, accept, and celebrate those differences.

Audre Lorde

*This thesis is dedicated to myself and those whom I love the most;
my beloved parents for their love, support, and encouragement throughout my life
and all my wonderful friends, who help push me back up when I was at my lowest.*

APPROVAL

**ORIENTALIST CONSTRUCTION OF AMERICAN INDIANS' OTHERNESS
IN THE ANIMATED MOVIE *POCAHONTAS* (1995)**

Written by:

Salsabila Melati Astri

NIM: 13020117140102

Is approved by the thesis advisor

On 6th April 2021

Thesis Advisor



Prof. Dr. Nurdien Harry Kistanto, M.A.
NIP. 195211031980121001

The Head of the English Department



Dr. Agus Sublyanto, M.A.
NIP. 196408141990011001

VALIDATION

Approved by

Strata I Thesis Examination Committee

Faculty of Humanities Diponegoro University

on 28th April 2021

Chair Person



Rifka Pratama, S.Hum., M.A
NPPU H.7.199004282018071001

Member



Dra. R. AJ. Atrinawati, M.Hum
NIP. 196101011990012001

ACKNOWLEDGEMENT

Praise be to Allah SWT, who has given us His countless blessing and great mercy, so this thesis entitled “Orientalist Construction of American Indians’ Otherness in the Animated Movie *Pocahontas* (1995)” came to a completion. This part is presented to thank all people who have given their immense love and support in accomplishing this thesis. This gratitude might never be equal to their help and support.

A tremendous appreciation and gratitude go to my thesis advisor, Prof. Dr. Nurdien Harry Kistanto, M.A., who has spared his valuable time to give his constructive suggestion patiently and continuous guidance without which I would be doubtful to accomplish this thesis.

My most generous appreciation also goes to the following;

1. Dr. Nurhayati, M. Hum, as the Dean of Faculty of Humanities, Diponegoro University.
2. Dr. Agus Subiyanto, M.A, as the Head of the English Department of the Faculty of Humanities, Diponegoro University.
3. All lecturers at Diponegoro University’s English Department, for their invaluable knowledge and unforgettable guidance.
4. My dear parents, who are the most significant people and the biggest motivation to finish my education.
5. All of my friends, whom I will be eternally grateful for their relentless encouragement, kindness, and support throughout my years in Semarang.

This thesis still needs improvements since I realize that it is far from being perfect. Thus, any recommendation and constructive suggestion would always be welcomed and appreciated. Finally, I hope that this thesis would help those studying the construction of American Indians' Otherness and those who want to learn about Orientalism or any related field in general.

Semarang, 1st April 2021

Salsabila Melati Astri

TABLE OF CONTENTS

PRONOUNCEMENT	i
MOTTO AND DEDICATION	ii
APPROVAL.....	iii
VALIDATION	iv
ACKNOWLEDGEMENT	v
TABLE OF CONTENTS	vii
LIST OF APPENDIX.....	ix
ABSTRACT	xii
CHAPTER I INTRODUCTION.....	1
1.1 Background of the Study.....	1
1.2 Research Problems	4
1.3 Objectives of the Study	4
1.4 Previous Studies	4
1.5 Scope of the Study.....	5
1.6 Writing Organization.....	6
CHAPTER II THEORY AND METHOD	7
2.1 Theoretical Framework	7
2.1.1 Narrative Elements.....	7
2.1.1.1 Theme.....	7
2.1.1.2 Character and Characterization	7

2.1.1.3 Conflict.....	8
2.1.1 Cinematic Elements.....	9
2.1.1.1 Shots Framing	9
2.1.1.2 Angle	10
2.1.2.2 Sounds	11
2.1.2 Extrinsic Aspects.....	12
2.1.2.2 Orientalism.....	12
2.1.2.2 Otherness.....	14
2.2. Research Method.....	16
2.2.1 Data and Data Source	16
2.2.2 Method of Data Collection.....	16
2.2.3 Method of Approach.....	16
2.2.3 Method of Analysing Data.....	17
CHAPTER III DATA ANALYSIS/ RESULT AND DISCUSSION	18
3.1 Data Analysis/Result.....	18
3.1.1 Orientalism Forms Found in the Animated Movie <i>Pocahontas</i> (1995)	18
3.1.2 American Indians’ Constructed Otherness in the Animated Movie <i>Pocahontas</i> (1995).....	32
CHAPTER IV CONCLUSION.....	40
BIBLIOGRAPHY	41
APPENDIX	43

APPENDIX

Appendix 1 Synopsis of the Animated Movie <i>Pocahontas</i> (1995).....	43
Appendix 2 List of Figures.....	45
Figure 2.1 A Long Shot.....	45
Figure 2.2 A Close-up Shot.....	45
Figure 2.3 A Medium Shot.....	45
Figure 2.4 A Low Angle	46
Figure 2.5 A High Angle.....	46
Figure 2.6 An Eye-level Angle	46
Figure 2.7 Ratcliffe gives a speech about freedom, prosperity, and adventure that awaits	47
Figure 2.8 Ratcliffe standing in front of imaginary shrine	47
Figure 2.9 John Smith on a set adventure in the New World	47
Figure 2.10 The wind spirit helps Pocahontas and John Smith understand each other	48
Figure 2.11 Powhatan tribe gather around a vision smoke made by Kekata.....	48
Figure 2.12 Ratcliffe preparing the Englishmen to wage a war against the Powhatan tribe.....	48

Figure 2.13 The Powhatan tribe preparing for war	49
Figure 2.14 Pocahontas confronts her father.....	49
Figure 2.15 Ratcliffe scolding Thomas for not being able to shoot properly.....	49
Figure 2.16 Ratcliffe threatens Thomas	50
Figure 2.17 Details of Pocahontas' face.....	50
Figure 2.18 John Smith and Pocahontas first encounter ...	50
Figure 2.19 Meeko and Flit surprised because Pocahontas suddenly speaks in English	51
Figure 2.20 Pocahontas showing John Smith her tribe's greetings	51
Figure 2.21 Pocahontas with Meeko and Flit.....	51
Figure 2.22 Pocahontas with Grandmother Willow	52
Figure 2.23 Pocahontas with spirit of the wind.....	52
Figure 2.24 Pocahontas with animal spirits	52
Figure 2.25 Pocahontas showing John Smith bear nest	53
Figure 2.26 Intercuts between Pocahontas, the Englishmen, and the American Indians during the second part of <i>Savages</i>	53
Figure 2.27 Pocahontas gets angry for being called savage	53
Figure 2.28 Pocahontas confronts John Smith	54

Figure 2.29 The Powhatan tribe marching to war with Ratcliffe's and the Englishmen's faces highlighted in the background.....	54
Appendix 3 List of Song Lyrics	55
Lyrics 3.1 Savages.....	55
Lyrics 3.2 Just Around the Riverbend.....	57
Lyrics 3.3 Colors of the Wind.....	58

ABSTRACT

This thesis analyzes American Indians' Otherness's construction through Orientalism theoretical perspective presented in the dialogues and scenes from the animated movie *Pocahontas* (1995). This study aims to identify Orientalism forms found in the movie and find the construct of American Indians' Otherness in *Pocahontas's* (1995) made by the English colonists as the Orientalist. The writer uses Orientalism's theory by Edward Said as a focus and Zianuddin Sardar's interpretation of the Orient as a supporting theory to explain how the American Indians get Othering treatment as a form of objectification from the English colonists. The writer uses a psychological and exponential approach to analyze Orientalist and Otherness constructions found in the movie through evaluating the characters' traits, their roles in the story, how they interact and perceive other characters, and how they handle the conflicts they experience to analyze Disney's portrayal of how the English colonists impose Orientalist construction and Otherness on American Indians in *Pocahontas* (1995). Through the analysis done in this study, the writer concludes that the Orientalist construction of American Indians made by the English colonists in *Pocahontas* (1995) can lead to an obnoxious objectification of hegemonic Eurocentric perspective called Othering, a marginalization process that produces a sense of Otherness. Othering negatively identifies the Other, which leads to American Indians' perceived inferiority and negative stereotypes from the English colonists.

Keywords: *Orientalism, Othering, Objectification of American Indians, Hegemonic Eurocentric Perspective, English Colonialism.*

CHAPTER I

INTRODUCTION

1.1 Background of the Study

The expansion process of a group beyond its native place is a fundamental phenomenon of world history, and the concept of expansion is the root of colonialism. According to Jürgen Osterhammel, a German historian who specialized in world history, colonialism is an act of domination of one group over another, with the colonialists exerting control (colonizing) over the marginalized colonies' lives. It is done for the sake of external interests, primarily motivated by missionary doctrines based on the colonizers' belief that they are culturally superior (Osterhammel, 1997: 21). To put in a brief description, colonialism is a domination system, colonialization is a territorial acquisition process, and a colony is a form of sociopolitical organization (Osterhammel, 1997: 4).

Following the European discovery of a new sea route and voyage to the New World (America) in 1492, Europe's expansion into the rest of the world began the history of the settlement and colonialization of America's continents, which exercised control and dominance over its oppressed colonies. This relationship tended to extend to social, educational, economic, political, and in particular cultural exchanges that often occur in a European hierarchy. Colonialization forms layers of inherent conceptions of racial inferiority and exotic Otherness within the European colonists and its marginalized colonies, the dominated indigenous peoples.

Culture exists in a civil society where the influence of beliefs, institutions, and others is exercised through consent rather than control, as Gramsci identifies it. Gramsci has described a type of cultural leadership where specific ideas or cultural forms predominate others as hegemony (Said, 1995: 15). The Orientalism theory was developed by Edward Said, a literary critic who studied literature in light of social and cultural politics. Orientalism is a Western form of East supremacy through East construction's discourse as inferior (Said, 1995: 244-245) that reflects on a Foucaultian perspective and secured by Gramscian hegemony theory (Said, 1995: 305). Orientalism provided a justification for European colonialism based on the hegemonic construction of superior "West" and inferior "East" concepts. In a particular historical-political situation, hegemony is a pattern of established power relations among social groups. Said believes that Orientalism's durability and influence are due to hegemony, or more specifically, the result of cultural hegemony, the domination of a dominant, ruling class that manipulates the other society's culture at work.

The objectification of the Eastern people is one of the essences of the Orientalism discourse. The concept of Orientalism from the Orientalist discourse is used as a rationalization of colonial rule (Said, 1995: 39). The concurrent construction of the Self or in-group is known as Othering, and Otherness is a discursive process that allows individuals to be classified into two hierarchical categories. It can be seen as how the dominant in-group ("Us,"/the Self) constructs the dominated out-groups ("Them,"/the Other) by stigmatizing real or perceived inequalities portrayed as deliberate ignorance of identity, which can lead to discrimination (Staszak, 2009: 44).

Movies have transformed into part of a complex cultural system that represents social reality (Klarer, 2004: 76). Movies play a huge role in influencing people's point of view, and the long history of American Indians' appearances in American movies shows that some movies featuring American Indians have represented the American Indians' culture or representative individuals in a way that does not reflect the reality of American Indians' cultures and histories. The Walt Disney Studios feature American Indians in several of their movies. *Pocahontas* (1995) is an animated movie based on folklore about the Powhatan tribe chief's daughter, a woman named Pocahontas.

Even though *Pocahontas* (1995) is within the scope of Western popular culture, Pocahontas and her tribe receive the same Othering treatment as the other "Orient" within the scope of Middle Eastern societies. The dominating process was itself an orientalist construction; the product of a deep-seated European inclination to make an ontological and epistemological distinction between the Occident (the West) and the Orient (the East), which leads Europeans to characterize the Oriental as mysterious, backward, degenerate, irrational, and inferior resulting in several binaries that lend itself a construction of "the self" and "the other."

Therefore, considering the plot revolves around colonialism, racialization, and objectification of the American Indians, it is fitting to apply Orientalism along with Othering theory to support the analysis to determine the extent of the Orientalist contribution to the construction of the American Indians' Otherness as a form of objectification from the English colonists in the animated movie *Pocahontas* (1995).

1.2 Research Problems

Based on the background stated above, the problem of the study formulated as follows:

1. What are the Orientalism forms that can be found in the animated movie *Pocahontas* (1995)?
2. How did the English colonists as the Orientalist construct American Indians' Otherness in the animated movie *Pocahontas* (1995)?

1.3 Objectives of the Study

This study's main objective is to analyze how the animated movie *Pocahontas* (1995) constructs the Otherness of American Indians through an Orientalism theoretical perspective. Through this study, the writer hopes to find Orientalism form and the Orientalist construction of American Indians' Otherness in the animated movie *Pocahontas* (1995).

1.4 Previous Studies

There have been a couple of studies that talk about American Indians. The first previous study is a graduate thesis conducted by Ariane Petschow in 2014 with the title *Cultural Representation of 'the Other' in Disney's Classical Animated Movies*. It discusses how the whole media concept utilized the cultural other of American Indians represented in Disney's classic animated movie.

The second previous study is conducted by Lajos Brons in *A Journal of Global Studies* article journal in 2015 with the title *Othering, an Analysis*. This is a study that

places Othering in the wider sense of research on self-other identification, alienation, and related processes in perception and related processes, as well as exploring the logic of Othering with Simon De Beauvoir's (1949) notion of "the other" as a construction opposing and thus constructing "the Self," the conceptions of "the Other," "Othering," and "Otherness."

The third previous study is conducted by Manisha Sharma in *Counterpoints* article journal in 2016 with the title *Disney and the Ethnic Other: A Semiotic Analysis of American Identity*. This study presents the construction of ethnic identity and the construction of American culture and identity through the analysis of Disney films as cultural artifacts, with a focus on the creation and maintenance of power imbalances among peoples in the form of discrimination and alienation, which revealed Disney's construction of normative American identity as examples of how Othering occurs.

Considering these three previous studies, the writer attempts to write a further analysis by focusing specifically on identifying and determining the Othering treatment practiced in the animated movie *Pocahontas* (1995).

1.5 Scope of the Study

Based on the study's background, the writer will analyze the construction of American Indians' Otherness in *Pocahontas* (1995), a movie directed by Mike Gabriel and Eric Goldberg using Edward Said's theory of Orientalism through the analysis of narrative elements and cinematic elements. However, this study will only focus on the theme, characters, and conflict as well as the shots framing, angle, and sounds used in

Pocahontas (1995). This study will only discuss matters within the boundaries of identifying and determining the Orientalist and Otherness construction in the movie mentioned before.

1.6 Writing Organization

CHAPTER I INTRODUCTION

This chapter encompasses the background, the objectives, the scope of the study, research problems, elaborates the previous studies on a similar matter, and the writing organization.

CHAPTER II THEORY AND METHOD

This chapter comprises each theory in intrinsic and extrinsic aspects used in this study as guidelines to analyze the literary work and elaborates the study's methods.

CHAPTER III RESULT AND DISCUSSION

This chapter answers all of the research problems and comprises the obtained data supporting the analysis. This chapter examines the study's object and presents the data analysis of the topic's intrinsic and extrinsic aspects discussed in this study.

CHAPTER IV CONCLUSION

This chapter consists of the conclusion of the study

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

2.1.1 Narrative Elements

Based on what M.H. Abrams wrote in his book, *A Glossary of Literary Terms*, a narrative is a story in the form of prose or verse that includes event, characters, and their dialogues and actions (1999: 173). The narrative elements that will be discussed in this study are the following.

2.1.1.1 Theme

According to Abrams, a theme is a general concept or ideology, implied or proclaimed, intended to engage and convince the reader in an imaginative work (1999: 205). Through a theme, we can picture that it could be interpreted as an expression of the entire plot, but it cannot tell us the story's separability. Understanding the theme allows us to gain the essence of the content; thus, making a fascinating theme would make people interested in watching the entire movie.

2.1.1.2 Character and Characterization

A character can be described as anyone that appears in a literary work with an identity composed of appearance, interaction, action, and thoughts. Characters are individuals portrayed in a cinematic or narrative work which, by presumptions about what other characters say and their distinctive ways of speaking in a conversation and the action

that they do, are viewed by the audience as having unique spiritual, intellectual, and emotional qualities (Abrams, 1999: 42).

Characterization is the depicting of explicit images of the characters participating in the story. Characterization can be done in two ways: directly or indirectly. Direct Characterization where the writer literary tells the reader what he or she wants us to know about the character. It is simple and not possible to misinterpreted and often found in children's books or novels. It consists of the narrator telling the reader about the characters through the story's narrator, another character, or the character itself. Indirect characterization, where the writer shows us things about the character, helps us understand the character's personality and his/her effect on other characters. Movies are visual storytelling, making the character's characterization more complicated and detailed than in a novel. Janet Burroway identified four different indirect characterization methods in literary works in her book *Writing Fiction: A Guide to Narrative Craft* to understand how the character presents their role through how the character speaks, thinks, behaves, and their appearance (Burroway, 2000: 54).

2.1.1.3 Conflict

Conflict arises when two characters, a large group of people, or protagonists, confront larger forces such as natural objects, attitudes, behavioral patterns, and public sentiment. Conflict may also be internal and psychological or decisions that a protagonist faces (Roberts, 1995: 1694).

2.1.2 Cinematic Elements

One of the instruments that moviemakers use to produce their works is a cinematic technique, which involves shots framing, angle, camera movement, and the sound and editing used in a movie. For a specific purpose, more or less every cinematic technique is used by a movie director; thus, when analyzing movies closely, one needs to be able to decipher the significance that each technique has on the audience. The cinematic elements that will be discussed in this study are the following.

2.1.2.1 Shots Framing

Determining how a shot will be framed; close-up, medium shot, and long-shot are the key options that have varying effects on the impression that the director is trying to convey to the audience (Golden, 2001: 3).

2.1.2.1.1 Long Shot

A character or object framed in a long shot¹ would appear to be seen from some distance, allowing the audience to decide where to look since there is so much on the screen to see. A long shot allows the audience to see the character's surrounding environment. It gives the audience a sense of time and location, but due to the distance between the focused object and the camera, objects and characters can appear unclear or indistinct. Also, due to the distance and lack of detail, facial expressions and emotions can be challenging to see (Golden, 2001: 3).

¹ Appendix 2.1 example figure of a long-shot

2.1.2.1.2 Close-up Shot

A close-up shot² takes up most of the frame, and it can display large amounts of details. It can show the emotional experiences of characters and highlight specific objects and elements that compel the audience to look at just what the director intended, as opposed to the long shot, which allows the audience to at least make some option on which object to focus to (Golden, 2001: 5).

2.1.2.1.3 Medium Shot

A medium shot³ is captured at a medium distance from the subject or from the waist up has some of the benefits of a close-up and long shot; a medium shot can reveal more environment than a close-up and show more detail than in a long shot. The medium shot does not express much in the cinematic effect, unlike the long and close shots, and it may best be called more of a 'neutral shot' (Golden, 2001: 5).

2.1.2.2 Angle

2.1.2.2.1 Low Angle

A low-angle⁴ camera position is below the subject or looking up. This angle has the effect of making the subject look more extensive, more powerful, dominating, and in control than it usually would. In a movie, characters shot with a low angle are often the more powerful ones (Golden, 2001: 9).

² Appendix 2.2 example figure of a close-up shot

³ Appendix 2.3 example figure of a medium shot

⁴ Appendix 2.4 example figure of a low angle

2.1.2.2.2 High Angle

A high-angle⁵ camera position is above an object or looking down on it. This angle makes a character look smaller than average; it emphasizes a character's weakness or powerlessness. Characters presented with a high-angle shot in the movie appear a little weaker and less in control. (Golden, 2001: 9).

2.1.2.2.3 Eye-level Angle

The majority of movie shots are taken at eye level because that is how people see each other in real life. An eye-level angle⁶ is a shot in which the audience sees an object straight in the eyes, and the angle is parallel to the character or object. While this type of shot may not have many effects the first time it is used, it may suggest the awakening of power when used as a transition from a low-angle to eye-level (Golden, 2001: 9).

2.1.2.3 Sounds

A movie's soundtrack can produce a layered effect, adding intensity and depth to the visuals and the plot. There are three main types of sound; the first is diegetic sound, which features music, dialogue, and sound effects within the movie. The second is non-diegetic sound, which refers to a piece that appears seemingly out of nowhere to heighten a particular scene. The third classification of movie sound is a mix of the previous two and is called internal diegetic sound; the audience can hear the character's thoughts, but the other characters in the same shot cannot (Golden, 2001: 17).

⁵ Appendix 2.5 example figure of a high angle

⁶ Appendix 2.6 example figure of a eye-level angle

2.1.3 Extrinsic Elements

2.1.3.1 Orientalism

Orientalism is a Western style of controlling, transforming, and governing over the Orient; it is a process of altering the Orient's disposition within Europe's Western experience. Edward W. Said, a Palestinian American academic and political activist, has published a significant critical work, *Orientalism: Western Conceptions of the Orient*, in which he defines the essence of Orientalism as "the ineradicable distinction between Western superiority and Oriental inferiority" (Said, 1995: 42). "For Orientalism was ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, the West, "us") and the strange (the Orient, the East, "them")" (Said, 1995: 43). According to Said, the study of Orientalism focused on the notion that is based on a geographical, cultural, linguistic, and ethnic unit known as the Orient (Said, 1995: 50). Orientalism is a political subject matter or a field that is reflected passively by culture. The focus of Orientalism is indeed the Middle Eastern societies, especially Arab, but it does not necessarily limit to that scope.

"Orientalism is a synecdoche, or miniature symbol, of the entire West, and indeed ought to be taken to represent the West as a whole. Therefore the entire West is an enemy of the Arab and Islamic or for that matter the Iranian, Chinese, Indian, and many other non-European peoples who suffered Western colonialism and prejudice" (Said, 1995: 331).

There has been other scholar who has published an Orientalism critique, such as Anouar Abdel-Malek, a cultural geographer and a notable Egyptian thinker who is widely regarded as the first Orientalism critic. In December 1963, he published his first Orientalism critique, "*L'orientalisme en crise*," ("Orientalism in Crisis"), in *Diogène*

Volume 11 Issue 44. He explores Western behaviors toward understanding the non-western nations by stating that the resurgence of Asian, African, and Latin American peoples, as well as victories won by a number of national-revolutionary movements, provided the opportunity for a new solution to the problem of understanding the Orient and Oriental right after the second world war.

In European consciousness, the Orient is one of the most prevalent representations of Otherness (Said, 1995: 1), and the Orient was Orientalised not only because it was discovered to be Oriental, but also because it is submitted to being-made Oriental (Said, 1995: 6). Orientalism is interdependent; it addresses and represents the Orient as an essential element of European material civilization and culture and a mode of discourse that embraces institutions, vocabulary, imagery, doctrines, colonial bureaucracies, and colonial styles, both culturally and ideologically. Edward Said stated that the East is a Western product in terms of how they make a point of view; the Eastern is made to be the Other because of the strange presumptions based upon Western life experiences. Therefore, Orientalism as a practice of representing the Other has been substantially reformulated itself as a far more diverse and more sophisticated representation tool (Said, 1995: 61).

Edward Said's portrayal of Orientalism is strongly related to domination and subjugation and exercising control over Oriental geographical nature and the Oriental philosophical idea. Middle Eastern culture, especially Arabic, is indeed the subject of Edward Said's theory of Orientalism; however, in his book *Orientalism* (1999), Ziauddin Sardar suggests that "there has never been a definite object that is the Orient;

the Orient is merely a pattern book from which strands can be taken to fashion whatever suits the temper of the times in the West” (Sardar, 1999: 53). Thus, Orientalism is “a constructed ignorance, a deliberate self-deception, which is eventually projected on the Orient” (Sardar, 1999: 4).

Orientalism represents the initial reaction of various cultures and cultural characteristics, and it is essentially the manifestations of the western people’s wariness of the Other. This broader Orient interpretation is the one that will be used in this analysis to apply Said’s theory more extensively and explored how the western world views other nations outside Oriental nations, especially on the term of Native American. In connection with the main problem, applying Orientalism theory is suitable to get a detailed and precise discussion of the Othering treatment that the American Indians receive from the English colonists.

2.1.3.2 Otherness

In his book *Orientalism* (1995), Said combines the notion of “the Other” with exoticism, the constructed Otherness of capitalist exploitation, to analyze the Occidental (the West) image of the Orient (the East). The creation of Otherness (also called Othering) entails employing a principle that divides people into two hierarchical groups: them and us. Othering is “a process (...) through which identities are set up in an unequal relationship” (Crang, 1998: 61). Othering as the creation of Otherness is the culmination of a set of dynamics, processes, and structures that constitute

marginalization and persistent discrimination across the broad spectrum of human differences based on group identities.

The out-group is only coherent as a group because of its opposition to the in-group and lack of identity. This lack is based upon stereotypes that are largely stigmatizing and simplistic. The in-group constructs one or more others, setting itself apart and giving itself an identity. The Other or out-group in mutual and unequal opposition through the identification of some desirable characteristic that the in-group (“Us,” the Self) has and the out-group (“Them,” Other) lacks some undesirable trait that the out-group (“Them,” Other) has and the in-group (“Us,” the Self) lacks. Anouar Abdel-Malek noted that:

“[Orientalists] consider the Orient and Orientals as an ‘object of study, stamped with an otherness – as all that is different, whether it be ‘subject’ or ‘object’ – but of a constitutive otherness, of an essentialist character” (Abdel-Malek, 2000: 50).

The concept of identity has been attached to Western logic, a justification for potential discrimination based on binary logic called Otherness. The core of Otherness and identity is binary logic; therefore, the historical processes of grand narratives occur monolithically and narrate from the point of view of only one group, resulting in several binaries that lend itself to the construction of the Self and the Other such as Us vs. Them, Occident vs. Orient, The West vs. The East, Culture vs. Nature, Reason vs. Emotion, Civilization vs. Savagery, and Law & Order vs. Chaos.

2.2 Research Methods

2.2.1 Data and Data Source

The primary and secondary data are used as data sources for this study. According to John Lofland and Lyn H. Lofland, primary data sources are words and actions, and the additional data sources are documents and others (Lofland & Lofland, 1984: 47). This study's primary data is derived from the animated movie *Pocahontas* (1995) and its movie script. Books, journals, and websites that discuss Orientalism and American Indians Otherness are also used to further process results by supporting and completing the primary data are used as secondary data in this study to support the analysis.

2.2.2 Method of Data Collection

According to Zeid, "library research is a literature search while utilizing library resources to obtain the research data" (2004: 1). Library research is used to collect and analyze the Orientalist forms found in the movie and understand the Orientalist's construction of American Indians' Otherness in the *Pocahontas* (1995) movie's script.

2.2.3 Methods of Approach

According to Tischler, sociology assists in the understanding of social circumstances and the study of recurring patterns in society, as well as the forces that operate throughout society; forces that influence individuals, construct their behavior, and, as a result, determine social events (2007: 4). Literature, like sociology, is concerned with man's social world; literature is constructed on man and his society.

“Literature is a social institution, . . . literature represents life; and ‘life’ is, in large measure, a social reality, even though natural world and inner or subjective world of the individual have also been objects of literary imitation” (Wellek, 1956: 94).

The writer uses the sociology of literature approach in attempts to provide support for the explanation of the social phenomena within the animated movie. This study also uses an exponential approach that Guerin explains as a method to recognize “the patterns of images and symbols that lead us to a constant deepening appreciation of the literature” (2005: 148). By applying the exponential approach, particular intrinsic aspects such as theme, character, conflict, and cinematography elements will be elaborated in detail. The exponential approach also deals with the inclusiveness of a term and will help focus on the issue of Orientalization and Otherness. Both approaches will be used in this study to help emphasizes the social environment’s dynamics.

2.2.4 Method of Analyzing Data

The data analysis techniques are organized into four stages. The first step was collecting data for the analysis through watching and listening to all utterances in the animated movie *Pocahontas* (1995). The second step was to read the movie script and write down the relevant utterance that the character spoke throughout the movie. The third step was identifying the intrinsic and extrinsic elements of the movie and then classify the findings based on Orientalism theory. The last step is to make conclusions based on the data analysis that answers the study questions.

CHAPTER III

DATA ANALYSIS/RESULT AND DISCUSSION

3.1 Data Analysis/Result

3.1.1 Orientalism Forms Found in the Animated Movie *Pocahontas* (1995)

The significance of storytelling traditions is a way of preserving the culture and beliefs of a tribe or community and passing them down to the next generation. In the face of centuries of silence by Euro-Americans, stories are a source of strength for American Indians. Thus, altering the story that has been passed down from generation to generation can cause offense. Culture plays a significant role in characters, settings, and songs in movies, especially in Disney movies. Disney made numerous changes to the *Pocahontas* (1995) storyline and romanticized the actual historical event by representing both the American Indians and the English colonists in an exaggerated stereotypical way in order to draw a wider audience. Orientalism has taken a variety of forms in the animated movie *Pocahontas* (1995), such as the following.

3.1.1.1 Colonialization

Orientalism is a tool to justify colonialism. European exploration and colonialization motives are shown at the opening transitions of *Pocahontas* (1995), where a chorus praising “Glory, God, and Gold” and Virginia Company fulfills London docks.

ENGLISH CHORUS: In sixteen hundred seven, we sail the open sea
For glory, God, and gold, and the Virginia Company
For the New World is like heaven, and we'll all be rich and free
Or so we have been told by the Virginia Company

(English chorus, *Pocahontas*, 00:00:13)

Later, at the ship carrying the English settlers that sails towards the New World in search of gold on behalf of the Virginia Company, Governor Ratcliffe, who leads the expedition, gives a pep talk preaching colonialism motives, Glory and Gold.

RATCLIFFE: Don't lose heart, men. It won't be long before we reach the New World and remember what awaits us there: freedom—, prosperity—, the adventure of our lives. You are the finest crew England has to offer, and nothing, not wind nor rain nor a thousand bloodthirsty savages, shall stand in our way. Carry on, men!

(Ratcliffe, *Pocahontas*, 00:04:13)⁷

This scene is taken with a long shot, then changed into a medium shot, and the camera angle goes back on forth from eye-level to a low-angle in between those two shots following Ratcliffe's movements to emphasize his speech and add an extra charm to Ratcliffe's figure. The shot also produces a natural kind of feel to it so that the audience can experience his movements as if they are in the movie themselves.

Ratcliffe is depicted as a tall and fat man with long black hair tied up into a pair of short pigtailed with red ribbons and lavender-colored eyelids. His notable clothes are a set of a magenta-purple coat and colonial hat, complete with a blue feather on the back of his hat, a red cape, and a turquoise medallion to top his sophisticated look. Despite being European, Ratcliffe's prominent features are dark hair and a hooked nose which are the typical animation physical characteristics for Jewish/Arab/non-white characters. This representation matters because he is

⁷ Appendix 2.7 Ratcliffe gives a speech about freedom, prosperity, and adventure that awaits

depicted as a villain and has non-white characteristics, which could send mixed messages to the audience regarding his character's representation.

Ratcliffe plans to keep the golds for himself and keep his real motive hidden by preaching the "Adventure of Our Lives" and "Freedom" speeches. His utmost reason is to prove himself, which can be seen from his and Wiggins's dialogue.

RATCLIFFE: The men like Smith, don't they? I've never been a popular man.

WIGGINS: I like you.

RATCLIFFE: And don't think I don't know what those backstabbers at court say about me.

WIGGINS: Oh yes, all that talk about you being a pathetic social climber who's failed at everything he's—

RATCLIFFE: I'm very well aware that this is my last chance for glory. But mark my words, Wiggins, when King James sees the gold, these peasants unearth success will be mine, at last.

(Ratcliffe, *Pocahontas*, 00:19:11)

When the English colonists' ship lands in Virginia, Ratcliffe already has a plan to deal with the Indigenous people or the American Indians. Ratcliffe names the land after King James and calls it Jamestown. Ratcliffe orders the Englishmen to search for gold in American Indians' land and ends up claiming the tribe's territory as the English's property and eventually establishes Jamestown, the first English settlement in North America. Soon, Pocahontas' tribe confronts with a conflict of interest.

Colonialism is one of the most prominent themes in *Pocahontas* (1995), and Disney offers two depictions of colonialism by presenting contrasting representations through John Smith's heroic and good characterization, representing "Glory," and Ratcliffe's exploitative and evil characterization,

representing “Gold.” The song *Mine, Mine, Mine* highlights Ratcliffe’s desire for gold and power.

RATCLIFFE: Mine me that gold with those nuggets dug
 It’s glory they’ll give me
 My dear friend, King Jimmy, will probably build me a shrine
 when all of the gold is mine.
 (Ratcliffe, *Pocahontas*, 00:27:17)⁸

This scene is taken in a long shot and eye-level camera angle to capture Ratcliffe’s entire body and the imagined shrine King James will build for him once he gets all the gold, and then the shot gradually moves to close up to show Ratcliffe’s expression. The scene ends with Ratcliffe’s face tearing through King James’ portrait in an extreme close-up. With Ratcliffe’s greedy ambition, he tries to exploit the newfound land and violates the American Indians’ living space. He further exercises fear and controls the Powhatan tribe by commanding the Englishmen to shoot any Indians on sight.

John Smith yearns for a new land where he can discover new adventures and opportunities. This desire is sung at the same time Ratcliffe singing the ‘*Mine, Mine, Mine*’ song at the beginning of the movie when the English colonists arrive in Virginia.

JOHN SMITH: “All of my life, I have searched for a land like this one. A wild and more challenging country I couldn’t design. Hundreds of dangers await, and I don’t plan to miss one.”
 (John Smith, *Pocahontas*, 00:27:37)⁹

This scene is taken in a range from long to medium-long shot with the camera angle continually changes from eye-level to high angle when Smith is trying

⁸ Appendix 2.8 Ratcliffe standing in front of imaginary shrine

⁹ Appendix 2.9 John Smith on a set of adventure in the New World

to climb the mountain, and then shows Smith from a low angle when he succeeds to reach the top of a waterfall to add a dramatic effect. Disney depicts Captain John Smith as a young man who has fair skin with a slender and muscular physique, shoulder-length blond hair with fringes on each side, and blue eyes that match his European features. He wears medium blue armor, a light blue long-sleeved button shirt with the sleeves folded into the cuffs, a pair of blue trousers, and dark blue boots with folded sleeves which make up his conqueror clothing. Smith was used to carrying his gun wherever he went before he gets to know Pocahontas. John Smith is shown to have prejudices against American Indians before meeting Pocahontas; he shows signs of disdain for the Indians as if they are inferior.

The English colonists' ambition to civilize the American Indians is shown through John Smith action who points out that the English colonists will make Pocahontas' people, the American Indians, who are 'savages' to the colonizers, more civilized by creating roads and buildings to look like London, England's capital.

JOHN SMITH: No, wait! Please! Please! Don't run off. It's all right; I'm not gonna hurt you. Here, let me help you out of there.

POCAHONTAS: Mat-ta-que na-to-rath.

JOHN SMITH: You don't understand a word I'm saying, do you? It's all right.

(Wind Spirit: Ay ay ay na ay ay na)

GRANDMOTHER WILLOW *(off-screen)*: Listen with your heart. You will understand

(John Smith, Pocahontas, and Grandmother Willow, *Pocahontas*, 00:31:47)¹⁰

¹⁰ Appendix 2.10 The wind spirit helps Pocahontas and John Smith understand each other

This scene is taken with a long shot to give the audience a full depiction of the background and see both Pocahontas and John Smith in one frame. The shot continually changes from a long shot to a medium close-up shot back and forth to show both of their expressions when interacting with each other for the first time. The wind spirit and Grandmother Willow's voice are internal diegetic sounds since they come from Pocahontas' mind; therefore, John Smith cannot hear or experience it. He does, however, demonstrate character development by willing to take responsibility and blame for Thomas's actions when he kills Kocoum and takes Thomas's place to be executed by Pocahontas' tribe.

Through colonialism, the English settlers hegemonize and exploit the occupied territories. John Smith, presented as the ruling class (the Occident), tries to convince Pocahontas (the Orient) that their interests are the interests of all. He tries to reason with her how 'the savage' life needs to be improved like the European while colonizing and rebuilding the land for it to be a 'civilized' place like England.

3.1.1.2 Racialization

The process of Orientalization consists of racial, ethnic differences, and inequalities. Some people see the mixing of cultures as a source of hostility, prejudice, and discrimination, which evokes racism. Racialization happens because the dominant groups in a society tend to racialize others, and with conflicts that revolve around racialization, it became the main theme of *Pocahontas* (1995). Racialization can cause racism, which is aggravated by stereotypes resulted from discrimination through justifying differences and disparities.

The whole *Pocahontas* (1995) plot revolves around the harmful stereotype of the American Indians and the English colonists. The Englishmen dialogues at the beginning of the movie and John Smith's characterization, who is well-known for his success in fighting the "savages," are the first instances of racialization. Smith's comrades cheer his arrival as he enters the ship, ready to set out for the New World.

THOMAS: Captain John Smith! I've heard some amazing stories about him.

LON: Are you coming on this voyage, too?

BEN: 'Course he is, you half-wit. You can't fight Indians without John Smith.

(Thomas, Lon, and Ben, *Pocahontas*, 00:01:03)

Another form of racialization can be found in a later comment made by one of the ship crews and a remark made by John Smith himself.

LON: Do you think they'll give us much trouble?

BEN: Not as much trouble as Smith will give them.

(Lon and Ben, *Pocahontas*, 00:05:02).

JOHN SMITH: Well, if they're anything like the savages I've fought before, it's nothing I can't handle.

(John Smith, *Pocahontas*, 00:18:57).

Disney represents both American Indians and English colonists in a wildly exaggerated way, as portrayed in the dialogues.

NATIVE AMERICAN: Did you see their skin? Pale and sickly.

NATIVE AMERICAN: They have hair on their faces like dogs.

POWHATAN: My brothers, we must know more about these visitors. Kekata, what do you see?

KEKATA: [*Chanting*] These are not men like us, but strange beasts with bodies that shine like the sun and weapons that spout fire and thunder. They prowl the earth like ravenous wolves consuming everything in their path.

KOCOUM: Great Powhatan. I will lead our warriors to the river and attack. We will destroy these invaders the way we destroyed the Massawomecks.

(Indians. Powhatan, Kekata, and Kocoum, *Pocahontas*, 00:22:45)¹¹

This scene is taken first with a long shot and eye-level camera angle to give the audience a full picture of the meeting and the people involved. Then, the shot moves to a medium close-up when Powhatan speaks to draw the audience's full attention towards him and shows the power he holds as the Chief of the Powhatan tribe. The shot then changes back to a long shot when Kekata begins the ritual to show images of the Englishmen to give the audience a complete depiction of the cinematic effect and the responses of the whole room shown in a cloud of smoke made by Kekata.

The most evident proof of racism and stereotypes in the animated movie *Pocahontas* (1995) can be seen in '*Savages*,'¹² one of the featured songs in the movie, sung by both the American Indians and the English colonists when preparing for the upcoming war. The spark of war starts when John Smith sneaks out of the English camp to inform Pocahontas about the Englishmen's plan for the forthcoming attack. Pocahontas reveals that her people are already preparing for battle, and John must speak with her father, Chief Powhatan, to prevent the war. As it is impossible, John initially refuses but eventually follows Pocahontas's advice after Grandmother Willow shows them a metaphor of a ripple for how small things can grow. However, instead of going to talk to Powhatan, the two share a kiss, which Thomas and Kocoum, who have trailed them, witness. Then, in a fit of rage, Kocoum strikes John and attempts to kill him. To save John, Thomas intervenes by

¹¹ Appendix 2.11 Powhatan tribe gather around a vision smoke made by Kekata

¹² Appendix 3.1 *Savages* lyrics from animated movie *Pocahontas* (1995) composed by Alan Menken and Stephen Schwartz and performed by David Ogden Stiers, Jim Cummings and Judy Kuhn.

shooting Kocoum, severely wounding him and killing him instantly. Pocahontas is enraged by Kocoum's death, so John orders Thomas to leave and take the blame.

From the Orientalist perspective, a racialization is evident through Kocoum and Pocahontas, as representatives of the American Indians who let their emotion controls them. Kocoum attacks John Smith out of jealousy, and Pocahontas tries to lunge at Thomas out of anger. Meanwhile, Thomas and John Smith, as the representative of the English colonists as the superior culture, act rationally. Thomas shoots because he is told to do so; John Smith acts as the mediator and tries to calm Pocahontas.

Powhatan tribe captures John and plans to sentence him to death at sunrise while Thomas returns to the camp, terrified, with news of John's capture. Ratcliffe sees this as an opportunity to attack. He intends to take advantage of the situation by committing genocide against the Indians to obtain the gold he claims they are hiding.

RATCLIFFE: Smith tried to befriend them, and look what they've done to him. But now, I say it's time to rescue our courageous comrade. At daybreak, we attack!
(Ratcliffe, *Pocahontas*, 01:03:45).

Savages' song is sung by Ratcliffe and the settlers when preparing for war against the Powhatan tribe to save John Smith, accompanied by a piece of non-diegetic background music to add the suspense. This scene is taken with a medium close-up shot to enclose Ratcliffe's expression and taken from a low angle to depict him as huge (compared to Wiggins, who stands beside him to dress him with armor, looking small), powerful, dominating, and controlling. The first verse is sung by

Ratcliffe, with lyrics denoting vile descriptions and stereotypes of the American Indians.

RATCLIFFE: What can you expect from filthy little heathens?
 Here's what you get when races are diverse!
 Their skins are hellish red; they're only good when dead
 They're vermin, as I said, and worse!
 ENGLISH SETTLERS: They're savages! Savages!
 (Ratcliffe and the English Settlers, *Pocahontas*, 01:03:55)¹³

As Powhatan's tribe prepares for war against the settlers, they sing their version of the English colonists' vile prejudice led by Powhatan. This scene opens with a long shot showing the Powhatan's tribe gathers around teepee fire; then moves to a medium close-up of Powhatan's face covered in war face paint to build up the tension.

POWHATAN: This is what we feared; the paleface is a demon.
 The only thing they feel at all is greed
 KEKATA: Beneath that milky hide, there's emptiness inside
 [*Chorus:*] I wonder if they even bleed
 (Powhatan and Kekata, *Pocahontas*, 01:04:34)¹⁴

When *Savages* is sung, the scene shows large storm clouds from a raging fire violently crashes into each other to symbolize the anger and war of both groups at the end of the song. The movie's romanticization adds romantic and dramatic effects. However, the truth about the Euro-invasion era in America lies behind it. By trying to place guilt for fighting on both the English colonists and the American Indians, as if each is equally responsible for misunderstanding the other, Disney fails to portray the brutality and the unpunished crime of perversion and the exploitation of women that marks the Euro-invaders era in America.

¹³ Appendix 2.12 Ratcliffe preparing the Englishmen to wage a war against the Powhatan tribe

¹⁴ Appendix 2.13 The Powhatan tribe preparing for war

3.1.1.3 Hegemonic Masculinity

Hegemonic masculinity is the particular form of hegemonic gendered labeling shaped by the discourses of Orientalism. It is a key characteristic of a racial positioning that justifies men's dominant social position and the subordination of the other men and women and other marginalized aspects of manhood. Hegemonic masculinity often results in the dominant group feminizing the other groups because the females and the 'other males' are the same in their eyes. In the animated movie *Pocahontas* (1995), hegemonic masculinity is a recurring theme since both the American Indians and the Englishmen have a patriarchal mindset and the plot of the movie revolves around it.

In the Powhatan tribe, hegemonic masculinity is depicted through only the brave men go to battle, while the other men are in charge of gathering food, such as tending the crops and fishing, as seen at the beginning of the movie. Their role also includes providing protection and shelter for women, as seen in Powhatan's remarks.

POWHATAN: My daughter, Kocoum will make a fine husband. He is loyal and strong and will build you [Pocahontas] a good house with sturdy walls. With him, you [Pocahontas] will be safe from harm.

(Powhatan, *Pocahontas*, 00:11:27).

From Powhatan's point of view, women are seen as helpless and need a man to provide safety. Pocahontas and Kocoum barely know each other, but Powhatan keeps telling Pocahontas that she needs to "take her place" and chooses the "right path" when referring to accepting Kocoum's marriage proposal because he thinks that Kocoum will make "a fine husband."

POCAHONTAS: Father, I think my dream is pointing me down another path.

POWHATAN: This is the right path for you.

POCAHONTAS: But why can't I choose—

(Pocahontas and Powhatan, *Pocahontas*, 00:11:36)¹⁵

In the scene above, both Pocahontas and Powhatan are taken in a long shot in which two characters are shown together in one frame and eye-level angle to give full coverage of the scene. When the scene continues, the scene is taken with a low camera angle and medium shot to disclose Powhatan and Pocahontas' expressions and gestures. Powhatan's face depicts a discerning expression, which helps illustrate his characteristics, while Pocahontas' expression shows uncertainty about her father's choice. The song "*Just Around the Riverbend*,"¹⁶ which is accompanied by a piece of non-diegetic background music, catalyzes Pocahontas' dilemma.

POCAHONTAS: Should I marry Kocoum?

Is all my dreaming at an end?

Or do you still wait for me, Dream Giver

Just around the riverbend?

(Pocahontas, *Pocahontas*, 00:12:55)

When Pocahontas is trying to determine which path she needs to take, she sings the song *Just Around the Riverbend*. The lyrics are about how life is always changing and her fears about marrying Kocoum. Pocahontas is still hesitant towards the idea of marrying Kocoum and goes against her father's wishes by seeing John Smith. She does it out of faith in herself, not as an act of defiance; she understands what is best for herself and chooses her own path.

¹⁵ Appendix 2.14 Pocahontas confronts her father

¹⁶ Appendix 3.2 *Just Around the Riverbend* lyric produced by Stephen Schwartz & Alan Menken and performed by Judy Kuhn

As for the Englishmen, only the brave ones who go on the voyage to find New Worlds to help their country obtain gold and reach glory. Through hegemonic masculinity, one group of males might also be superior to another group of males; thus, their masculinity is more hegemonic than the other classes. Ratcliffe's relationship with his crew in these following scenes depicts hegemonic masculinity.

WIGGINS: A stirring oration, sir. I'm sure the men were most exhilarated.

RATCLIFFE: Let us hope so. I'll need those witless peasants to dig up my gold, won't I?

(Wiggins and Ratcliffe, *Pocahontas*, 00:04:37)

RATCLIFFE: [To Thomas.] And you! Learn to use that thing [gun] properly. A man's not a man unless he knows how to shoot.

(Ratcliffe, *Pocahontas*, 00:35:14)¹⁷

RATCLIFFE: Oh, and Thomas? You've been a slipshod sailor and a poor excuse for a soldier. Don't disappoint me again.

(Ratcliffe, *Pocahontas*, 00:55:35)¹⁸

These scenes are taken with a medium close-up to show Ratcliffe's mean expression and an eye-level and low camera angle to give a sense of his superiority over his crew. Even with their lower power status, Englishmen most certainly feel dominant and 'more manly' than Indian men no matter their social status and figure. This is shown in Thomas's remarks, "If any Indian tries to stop me, I'll blast him" (00:04:50). Therefore, Indian men experience hegemonic masculinity in a similar way to women.

3.1.1.4 Exoticism

¹⁷ Appendix 2.15 Ratcliffe scolding Thomas for not being able to shoot properly

¹⁸ Appendix 2.16 Ratcliffe threatens Thomas

Pocahontas' appearance is heavily culturally appropriated. Disney changes the clothes to make them look appropriate since the American Indian women only dressed in a shawl to cover their lower halves during the 17th century. By doing that, Disney fails to deliver the authenticity of Pocahontas and American Indian culture. Pocahontas wears a one-shouldered dress with a belted waist and a red tribe tattoo on her right arm throughout the movie and has tan skin, long straight raven-black hair, with some Asian features shown in her dark-colored and slightly slanted eyes. Pocahontas has a relatively mature and serious look. Most of this look lies in her narrow almond-shaped eyes, a pair of high and thin eyebrows, high cheekbones, and sharp jawlines.¹⁹ Pocahontas is an idealized portrayal of a woman. Her overall matured and voluptuous look is shown through her tall, slender, statuesque figure with a long neck and broad shoulders, long, muscular, sturdy legs, and narrow hips. Pocahontas looks distinct enough to represent the Otherness. She wears an atypical dress for a 'princess,' behaved 'unladylike,' and has a darker skin tone than the other Disney princesses. Her characterization is closely tied to American Indian stereotypes as she is noble and wise beyond her years since she is the daughter of the tribe chief. Pocahontas is also compassionate and generous to give guidance to those around her.

Another form of Othering in the animated movie *Pocahontas* (1995) is shown through the objectification of American Indian women. Pocahontas first appears at the top of a waterfall when her best friend, Nakoma, summons her when her beloved father, Chief Powhatan, has just returned from war. Pocahontas has

¹⁹ Appendix 2.17 Details of Pocahontas' face

been having a strange dream about a spinning arrow and is unsure about the path she is going to take in her life. Nakoma advises her to consult Powhatan, so she meets him in the village only to find out that Kocoum, one of his finest and fiercest warriors, has asked her hand for marriage. Pocahontas is treated like a prize to win as she is beautiful and the Chief's daughter. Solely based on that, Kocoum wants to seek her hand for marriage even though he does not know her well. Powhatan gives Pocahontas his wife's necklace, which she wore at their wedding, as a present. Powhatan believes Kocoum would make a good husband, despite Pocahontas's belief that this is not the right path for her.

Another example is the first time John Smith saw Pocahontas when she is standing behind the waterfall.²⁰ He cannot see her clearly, but when he sees her curvy silhouettes and long beautiful hair, he tries to get a better look at her. Once Smith has caught that glimpse of Pocahontas, he drops his gun and decides to introduce himself when he has a mindset to shoot every 'savage' he encounters. This scene displays that Pocahontas has to be beautiful to be worthy of John Smith's attention and mercy. Pocahontas' beauty also plays an important gender role as a cultural mediator to bring harmony and unity to her tribe and the English colonists before a war of values arose. Pocahontas plays a role as a cultural mediator to help build awareness and educate both the English colonists and the American Indians that the differences do not mean the opposing culture is a threat.

²⁰ Appendix 2.18 John Smith and Pocahontas first encounter

3.1.2 American Indians' Constructed Otherness in the Animated Movie *Pocahontas* (1995)

There are various aspects of Otherness: race, gender, sexuality, capability, religion, class, and culture. In *Pocahontas* (1995), Otherness is shown through cultural representation stereotypes and told from the dominant culture narratives, suggesting contrasting ideas. Disney portrays Pocahontas and her tribe with stereotypes that help point out the 'Otherness' of the American Indians with terms like 'savages,' 'disgusting race,' and 'vermin.' These terms show how the English colonists see cultural differences and depict the American Indians as a 'threat.'

3.1.2.1 Linguistically Dominant vs. Linguistically Inferior

Linguistic dominance, also known as language dominance, is a social process in which different languages are assigned different degrees of importance. Speakers of one language are likely to have a higher social and political status than the others.

JOHN SMITH: Who are you?

GRANDMOTHER WILLOW (*off-screen*): Listen with your heart;
You will understand

POCAHONTAS: Pocahontas.

JOHN SMITH: What? What did you say?

POCAHONTAS: My name is Pocahontas.

JOHN SMITH: I'm John Smith

(John Smith, Grandmother Willow, and Pocahontas, *Pocahontas*,
00:32:52)²¹

It is the wind spirit that helps Pocahontas understand and be able to speak English. The language switch is proven by the surprised looks that Meeko and Flit express when Pocahontas starts to narrate in English. Pocahontas ends up speaking in English throughout the movie despite the fact that Smith and the English colonists

²¹ Appendix 2.19 Meeko and Flit surprised because Pocahontas suddenly speaks in English

are the ones in American Indians' land. The English language as a dominant language explains why Pocahontas is the one adapting to John Smith as part of the English colonists' language when this movie is supposed to represent the American Indian people.

John Smith, as the English colonists, feels that his language is more superior to the Indian language, which is shown from their dialogues in these scenes.

JOHN SMITH: So, what river is this?

POCAHONTAS: Quiyoughcohannock.

JOHN SMITH: You have most unusual names here. Chickahominy.

Quiyough - Quiyoughcohannock. Pocahontas.

(John Smith and Pocahontas, *Pocahontas*, 00:36:10)

POCAHONTAS: This is how we say hello. Wingapo.

JOHN SMITH: Wingapo.

POCAHONTAS: And how we say goodbye. Ana.

JOHN SMITH: I like hello better.

(Pocahontas and John Smith, *Pocahontas*, 00:37:01)²²

The use of the English language has become important to the extent that speaking English is associated with being educated and intelligent; those who do not speak it are considered uneducated and unintelligent. Thus, Smith speaking in their native language would mean degrading himself to native capabilities.

3.1.2.2 Culture vs. Nature

One of the characteristics of colonialist narratives is the classic stereotypical portrayal of Indigenous Americans and their relationship with nature. From an Orientalist perspective, the stereotype of naturalists inherently constructs American Indians. The close bond between the Indians and nature can be seen as a form of Othering, which is evident in Pocahontas' relationship with animals such as Flit the

²² Appendix 2.20 Pocahontas showing John Smith how her tribe's greetings

hummingbird and Meeko the raccoon,²³ Grandmother Willow the mythical tree²⁴, and the wind spirit²⁵ to contrast John Smith as the cultured one. It is shown through the humanization of natural elements and animals. Grandmother Willow, a sentient willow tree who acts as Pocahontas' adviser, and Pocahontas' animal friends, Flit and Meeko, reflect this humanization of natural elements and animals. Pocahontas' animal companions show the capability to make human expressions and do mundane things, which adds humor to the animated movie. Another stereotypical prejudice is evident when Pocahontas attempts to show the beauty and importance of nature and invites to respect the earth through the song '*Colors of the Wind*'²⁶ to John Smith.

POCAHONTAS: You think you own whatever land you land on
 The earth is just a dead thing you can claim
 But I know every rock and tree and creature
 Has a life, has a spirit, has a name
 You think the only people who are people
 Are the people who look and think like you
 But if you walk the footsteps of a stranger
 You'll learn things you never knew you never knew
 (Pocahontas, *Pocahontas*, 00:39:25)

Pocahontas sings the song along with background music to add the non-diegetic cinematic sound effect. The scene when Pocahontas sings this song is heavily weighed on how the West perceives the East. Pocahontas' relationship with nature shows how the American Indians worship nature and have an entirely different view of beauty by speaking of the elements of nature with personalization

²³ Appendix 2.21 Pocahontas with Meeko and Flit

²⁴ Appendix 2.22 Pocahontas with Grandmother Willow

²⁵ Appendix 2.23 Pocahontas with spirit of the wind

²⁶ Appendix 3.3 *Colors of the Wind* lyrics from Animated Movie Pocahontas (1995). Produced by Stephen Schwartz, Alan Menken, Walt Disney Records & Keith Thomas, performed by Judy Kuhn

through the lyrics and the animation, where Pocahontas is depicted running around freely with animal spirits in the background²⁷ and interacts with wild animals, is in contrast with John Smith who represents culture, the opposite of nature. When John Smith is startled by a bear, he immediately takes out his gun to shoot it, but then Pocahontas shows him the bear's nest to give him a new perspective²⁸. Through that song, Pocahontas shows John Smith that there are far greater things on earth than personal greed, prejudice, and ignorance, making him see the wrong of his thought and change his perspectives.

Pocahontas is portrayed as a free-spirited young woman with an adventurous spirit, as shown through her actions such as canoeing, jumping off waterfalls, and running through the woods, as well as other characters' descriptions.

KEKATA: "You know Pocahontas. She has her mother's spirit. She goes wherever the wind takes her"
(Kekata, *Pocahontas*, 00:07:43).

Another stereotypical portrayal of Indigenous Americans is the exaggerated relationship between humans and nature. As depicted in the animated movie *Pocahontas* (1995), the naturalist stereotype of American Indians is portrayed through the earth spirits that guided Pocahontas and the intercultural interactions between her, the English, and the American Indians during the second part of *Savages*.

POCAHONTAS: I don't know what I can do.
Still, I know I've got to try
ENGLISHMEN & INDIANS: Now we make them pay
POCAHONTAS: Eagle help my feet to fly
ENGLISHMEN & INDIANS: Now, without a warning
POCAHONTAS: Mountain, help my heart be great

²⁷ Appendix 2.24 Pocahontas with animal spirits

²⁸ Appendix 2.25 Pocahontas showing John Smith bear nest

ENGLISHMEN & INDIANS: Now we leave them blood and bone
and dust
POCAHONTAS: Spirits of the earth and sky
ENGLISHMEN & INDIANS: It's them or us
POCAHONTAS: Please don't let it be too late
(Pocahontas, Englishmen, and Indians, *Pocahontas*, 01:05:00)²⁹

3.1.2.3 Civilized vs. Savage

European construct themselves as civilized, rational, and objective. The Englishmen think they are better than the 'savages' because they have 'modern culture.' John Smith inserts the English colonist ideology by proving to Pocahontas how his 'culture' is better than hers, which offends her as seen through their conversation in the scene below.

JOHN SMITH: There's so much we can teach you. We've improved
the lives of savages all over the world.
POCAHONTAS: Savages?!
JOHN SMITH: Uh, not that you're a savage.
POCAHONTAS: Just my people
(John Smith and Pocahontas, *Pocahontas*, 00:38:39)³⁰

John Smith ensures Pocahontas that this would "improve the lives of the savages" and "teach the American Indians how to get the most out of the land." In Pocahontas' perspective, the European beliefs and way of life that they, as the dominant group, want to introduce to the citizens are the ideas John Smith proposes to her.

JOHN SMITH: 'Savage' is just a word. You know—a term for...
people who are uncivilized.
POCAHONTAS: Like me.
JOHN SMITH: Well, when I say uncivilized, what I mean is – is...
POCAHONTAS: What you mean is not like you. You think I'm an
ignorant savage

²⁹ Appendix 2.26 intercuts between Pocahontas, the English, and the American Indians during the second part of *Savages* song

³⁰ Appendix 2.27 Pocahontas gets angry for being called savage

(John Smith and Pocahontas, *Pocahontas*, 00:38:58)³¹

As part of the English colonists, the dominant group, Governor Ratcliffe has the power to enforce the value of its importance and devalue the unique characteristics of American Indians while imposing discriminatory measures. Ratcliffe's wicked personality appears when his ambitions cloud his mind. He lets his suspicion, which is caused by his misunderstanding, gets the best of him and declares war on the American Indians just because they are different. Instead of learning about the differences, Ratcliffe chooses to despise it, which is a naive depiction of American Indians in terms of race and ethnicity.

The song *Savages* condemns the mixing of races. The English colonists are skeptical of unbelievers and claim that the American Indians are savages because they are not civilized and educated people like the English colonists.

RATCLIFFE: They're not like you and me, which means they must be evil. We must sound the drums of war.
(Ratcliffe. *Pocahontas*, 01:04:15)

Destroy their evil race
Until there's not a trace left
(Ratcliffe. *Pocahontas*, 01:07:22)³²

The American Indians also demonize the English colonists by describing them as 'demon and paleface' and wonder if they even bleed, which heavily emphasizes that the difference between the two peoples is the real cause of the war. Although the song is intended to highlight Governor Ratcliffe's prejudice against American Indians, the colonial ideology of savagism plays a role in the

³¹ Appendix 2.28 Pocahontas confronts John Smith

³² Appendix 2.29 The Powhatan tribe marching to war with Ratcliffe's and the Englishmen's faces highlighted in the background

extermination and dispossession of indigenous peoples since the term “savages” perpetuates the idea that American Indians are uneducated, uncivilized, or normal, and depicts a mindset that a human being with different skin color must be eradicated.

ENGLISHMEN: They're savages, savages.
Dirty shrieking devils.
Now we sound the drums of war.
(Englishmen. *Pocahontas*, 01:04:25).

Disney portrays Pocahontas and her tribe as savage and uncivilized, depicting them as a ‘threat’ to the Europeans. Thus, it illustrates them as a massive divergence from the English colonists. The colonizer believes that the “Other” being has to be owned, altered, and ravished and construct themselves as civilized, rational, and objective by distancing themselves from the American Indians. The English colonist leader, Ratcliffe, thinks highly of the European race and expresses his hate for the American Indians as the Other because they look different. The lyrics of *Savages’* song are rather excessive and lack cultural sensitivity to both races, especially to the American Indians. Although both races refer to each other as savages, the descriptions of the American Indians by the English colonists are rather extreme and detrimental, which creates an inevitable negative portrayal of American Indians.

CHAPTER IV

CONCLUSION

From the analysis on “Orientalist Construction of American Indians’ Otherness in the Animated Movie *Pocahontas* (1995)”, the writer finds that in *Pocahontas* (1995), Orientalism took many forms, such as colonialization, racialization, hegemonic masculinity, and exoticism. The animated movie often uses stereotypical images to illustrate specific ideas or enhance a particular exotic atmosphere or ‘Otherness’ by highlighting different aspects of the American Indians and the English colonist’s culture. The English colonists, as the Orientalist, construct the American Indians through an obnoxious objectification called “Othering” or a marginalization process in European social systems that negatively identify the Other in *Pocahontas* movie. The constructions of Otherness in *Pocahontas* (1995) involves stereotyping the American Indians through several binary logic such as presenting Governor Ratcliffe and John Smith as the embodiment of Western/dominant culture while Pocahontas and her tribe in binary opposition and stereotypical Indian characteristics such as a close relationship with nature, linguistically inferior, and savages to oppose the English colonists as the cultured ones, linguistically dominant, and civilized, which leads to American Indians people being perceived as inferior and receive negative stereotypes from the English colonists. It can be concluded that Disney presents Orientalism in the animated movie *Pocahontas* (1995) through the construction of American Indians’ Otherness.

BIBLIOGRAPHY

- Abrams, M. H. 1999. *A Glossary of Literary Terms* (Seventh Edition). Boston: Heinle & Heinle.
- Abdel-Malek, A. 2000. *Orientalism in Crisis* (first published in 1963). In Alexander Lyon Macfie (Ed.), *Orientalism: A Reader*. pp. 47-56. New York: New York UP.
- Binder, C., S. Grant, P. LaZebnik. (Screenplay). Buck, C. (Story). 1995. *Pocahontas* [movie]. United States: Buena Vista Pictures Distribution, Inc.
- Brons, Lajos, L. 2015. "Othering, an analysis. *Transcience*." *A Journal of Global Studies* Vol. 6, Issue 1, pp. 69-90. ISSN 2191-1150
- Burroway, J. 2000. *Writing Fiction: A Guide to Narrative Craft*. London: Longman.
- Crang, M. 1998. *Cultural Geography*. London: Routledge.
- Gabriel, M. and E. Goldberg. (Directors). 1995. *Pocahontas* [movie]. United States: Buena Vista Pictures Distribution, Inc.
- Golden, John. 2001. *Reading in The Dark: Using Film as A Tool in The English Classroom*. Oregon: National Council of Teachers of English.
- Gramsci, A., Q. Hoare, and G. Nowell-Smith. 1972. *Selections from the prison notebooks of Antonio Gramsci*. New York: International Publishers.
- Staszak, Jean-François. 2009. "Other/Otherness," in Kitchin R. and Thrift N. (eds.), *International Encyclopaedia of Human Geography*. Oxford, Elsevier, vol. 8, pp. 43-47.
- Klarer, M. 2004. *An Introduction to Literature Studies*; (Second Edition) London: Routledge.
- Lacroix, C. 2004. "Images of Animated Others: The Orientalization of Disney's Cartoon Heroines from *The Little Mermaid* to *The Hunchback of Notre Dame*." *Popular Communication, The International Journal of Media and Culture*, Vol. 2, Issue 4, pp. 213-229. DOI: 10.1207/s15405710pc0204_2
- Lofland, John & Lyn H. Lofland. 1984. *Analyzing Social Setting: A Guide to Qualitative Observation and Analysis*. Belmont-California: Wads Worth Publishing Company

- Osterhammel, Jürgen. 1997. *Colonialism: A Theoretical Overview*. Princeton, New Jersey: Markus Wiener Publishers.
- Petschow, Ariane. 2014. *Cultural Representation of the Other in Disney's Classical Animated Movies*. Graduate Theses and Dissertations. Sweden: Södertörns Högskola School of Culture & Education.
- Roberts, Edgar, and Henry E. Jacobs. 1995. *Literature: An Introduction to Reading and Writing*. New Jersey: Prentice Hall Inc.
- Said, Edward W. 1995. *Orientalism: Western Conceptions of the Orient*. London: Penguin Books.
- Sardar, Ziauddin. 1999. *Orientalism*. Buckingham: Open University Press.
- Sharma, M. 2016. "Disney and the Ethnic Other: A Semiotic Analysis of American Identity." *Counterpoints*, Vol. 477, pp. 95-107. <http://www.jstor.org/stable/45157189>
- Tischler, H. L. (2007). *Introduction to Sociology* (Tenth Ed). Belmont: Wadsworth Cengage Learning.
- Wellek, René and Austin Warren. 1956. *Theory of Literature*. Harmondsworth: Penguin Books.
- Zeid, Mestika. 2004. *Metode Penelitian Kepustakaan*. Jakarta : Yayasan Obor Indonesia.

Appendix

Appendix 1 Synopsis

Pocahontas (1995) is an animated movie directed by Mike Gabriel and Eric Goldberg, which was produced during a period known as the Disney Renaissance by James Pentecost. *Pocahontas* is a story about the daughter of an American Indian tribe chief named Pocahontas who tries to follow her heart and protect her tribe when the English colonists arrive and threaten her beloved land. In 1607, a ship carrying English settlers sailed towards North America searching for gold and other material resources on behalf of the Virginia Company. The English colonists' ship landed in what will become Virginia and dig for gold under the English colonizers' leader, Governor Ratcliffe's orders. Pocahontas' tribe soon confronted with a conflict of interests because Governor Ratcliffe ended up claiming the tribe's territory as English's property and eventually established Jamestown, the first English settlement in America in search of gold in Pocahontas' land. Less concerned with gold, Captain John Smith, one of the English colonists, decides to explore the new land and encounters Pocahontas, who tails John Smith to find out what he is up to.

Chief Powhatan has pledged his daughter, Pocahontas, to marry Kocoum, the tribe's greatest warrior. Pocahontas, however, has been getting a vision of a spinning arrow in her dream, a vision she believes tells her change is coming. They quickly bond despite Pocahontas' Father, Powhatan's, orders to stay away from the English colonists after the spy that he sends to find out about the newcomer was shot. Fascinated by each other's worlds, Pocahontas challenges John Smith's belief that the European culture is inherently nothing

like the 'savage' cultures that the colonists think of. They eventually fall in love but are driven apart by their people's hatred and violence towards one another; Ratcliffe, who believes the "savages" are hiding the gold he expected to be plentiful, and Powhatan, who believes these pale newcomers will destroy their land, Smith, and Pocahontas have a difficult time preventing all-out war, and saving their people. Pocahontas' best friend, Nakoma, discovers her relationship with John Smith and warns Kocoum, the American Indians warrior who wants to take Pocahontas' hand in marriage. Governor Ratcliffe also learns Smith's encounters and warns Smith against sparing any natives he comes across. Later, John Smith and Pocahontas meet Grandmother Willow and agree to bring peace between the colonists and the native peoples then share a kiss. Kocoum, who was witnessing from afar, is enraged and attempts to kill Smith, but Thomas, whom Ratcliffe sent to spy on Smith, intervenes and kills Kocoum. After seeing the chaos, John Smith urges Thomas to leave before the tribesmen come and capture him.

When Smith is captured by Powhatan and set to be executed, Ratcliffe saw an opportunity to attack the American Indians and saves John Smith's life. Just as Powhatan is about to kill Smith, Pocahontas stops him, and she succeeded in convincing her father to end the fight between the two groups. Everyone humbly accepts, except Ratcliffe, who attempted to shoot Powhatan, but Smith took the bullet for Powhatan and got wounded in the process. Ratcliffe gets seized by his crews, who turn on him to harm their comrade and send him back to England for his crimes. John survives the gunshot, but he too must return to England for medical treatment. Hence, Smith asks Pocahontas to come with him, but she chooses to stay with her tribe, and this is where Pocahontas and John Smith bid their goodbye.

Appendix 2 List of Figures



Figure 2. 1 A Long Shot (page 9)



Figure 2. 2 A Close-up Shot (page 10)



Figure 2. 3 A Medium Shot (page 10)



Figure 2. 4 A Low Angle (page 10)



Figure 2. 5 A High Angle (page 11)



Figure 2. 6 An Eye-level Angle (page 11)



Figure 2. 7 Ratcliffe gives a speech about freedom, prosperity, and adventure that awaits (page 19)



Figure 2. 8 Ratcliffe standing in the imaginary shrine (page 21)



Figure 2. 9 John Smith on a set adventure in the New World (page 21)



Figure 2. 10 The wind spirit helps Pocahontas and John Smith understand each other (page 22)

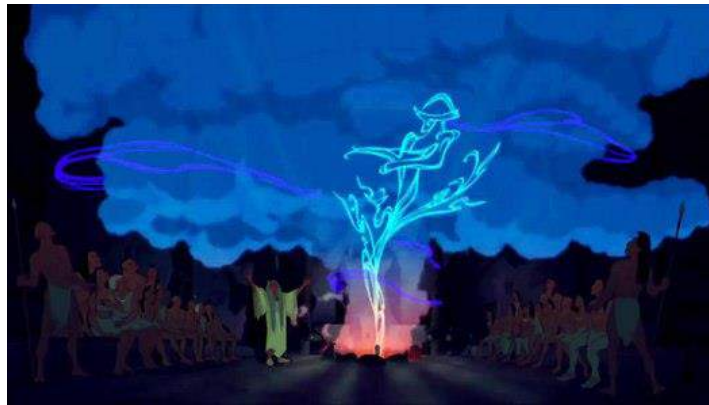


Figure 2. 11 Powhatan tribe gather around a vision smoke made by Kekata (page 25)



Figure 2. 12 Ratcliffe preparing the Englishmen to wage war against the Powhatan tribe (page 27)



Figure 2. 13 The Powhatan tribe preparing for war (page 27)



Figure 2. 14 Pocahontas confronts her father (page 29)



Figure 2. 15 Ratcliffe scolding Thomas for not being able to shoot properly (page 30)



Figure 2. 16 Ratcliffe threatens Thomas (page 30)



Figure 2. 17 Details of Pocahontas' face (page 31)



Figure 2. 18 John Smith and Pocahontas first encounter (page 32)



Figure 2. 20 Meeko and Flit surprised because Pocahontas suddenly speaks in English (page 33)



Figure 2. 20 Pocahontas showing John Smith her tribe's greetings (page 34)



Figure 2. 19 Pocahontas with Meeko and Flit (page 35)



Figure 2. 22 Pocahontas with Grandmother Willow (page 33)



Figure 2. 23 Pocahontas with spirit of the wind (page 33)



Figure 2. 21 Pocahontas with animal spirits (page 36)



Figure 2. 22 Pocahontas showing John Smith bear nest (page 36)



Figure 2. 23 Intercuts between Pocahontas, the Englishmen, and the American Indians during the second part of Savages (page 37)



Figure 2. 24 Pocahontas gets angry for being called savage (page 33)



Figure 2. 25 Pocahontas confronts John Smith (page 34)



Figure 2. 29 The Powhatan tribe marching to war with Ratcliffe's and the Englishmen's faces highlighted in the background (page 39)

Appendix 3 Song Lyrics

Lyrics 3.1 *Savages* lyrics from Animated Movie *Pocahontas* (1995)

Produced by Alan Menken and Stephen Schwartz

Performed by David Ogden Stiers, Jim Cummings, and Judy Kuhn

(Clouds of smoke)

[Ratcliffe:] What can you expect
From filthy little heathens?
Here's what you get when races are diverse
Their skin's a hellish red
They're only good when dead
They're vermin, as I said
And worse

[Chorus:] They're savages! Savages!
[Ratcliffe:] Barely even human
[Chorus:] Savages! Savages!
[Ratcliffe:] Drive them from our shore
They're not like you and me
Which means they must be evil
We must sound the drums of war

[Chorus:] They're savages! Savages!
Dirty shrieking devils
Now we sound the drums of war

[Powhatan:] This is what we feared
The paleface is a demon
The only thing they feel at all is greed
[Kekata:] Beneath that milky hide
There's emptiness inside
[Chorus:] I wonder if they even bleed

They're savages! Savages!
[Powhatan:] Barely even human
[Chorus:] Savages! Savages!
[Powhatan:] Killers at the core
[Kekata:] They're different from us
Which means they can't be trusted
[Powhatan:] We must sound the drums of war

[Chorus:] They're savages! Savages!
 First, we deal with this one
 Then we sound the drums of war

Savages! Savages!
 [Lon:] Let's go get a few, men!
 [Chorus:] Savages! Savages!
 [Ratcliffe:] Now it's up to you, men!
 [Chorus:] Savages! Savages!
 Barely even human
 Now we sound the drums of war!

[Ratcliffe:] This will be the day
 Let's go, men!
 [Powhatan:] This will be the morning
 [Chorus:] We will see them dying in the dust
 [Pocahontas:] I don't know what I can do
 Still, I know I've got to try
 [Chorus:] Now we make 'em pay
 [Pocahontas:] Eagle, help my feet to fly
 [Chorus:] Now, without a warning
 [Pocahontas:] Mountain, help my heart be great
 [Chorus:] Now we leave 'em blood and bone and dust
 [Pocahontas:] Spirits of the earth and sky
 [Chorus:] It's them or us!
 [Pocahontas:] Please don't let it be too late!
 [Chorus:] They're just a bunch of filthy, stinking

Savages! Savages!
 Demon!
 Devil!
 [Ratcliffe:] Kill them!
 [Chorus:] Savages! Savages!
 [Ratcliffe:] What are we waiting for?
 [Chorus:] Destroy their evil race until there's not a trace left
 We will sound the drums of war
 [Pocahontas:] How loud are the drums of war?
 [Chorus:] Now we sound the drums of war

Now we see what comes of trying to be chums
 Now we sound the drums of
 [Pocahontas:] Is the death of all I love carried in the drumming of
 [Chorus:] War!

Lyrics 3.2 Just Around the Riverbend

Produced by: Stephen Schwartz & Alan Menken

Performed by: Judy Kuhn

What I love most about rivers is:
 You can't step in the same river twice
 The water's always changing, always flowing
 But people, I guess, can't live like that
 We all must pay a price
 To be safe, we lose our chance of ever knowing
 What's around the riverbend
 Waiting just around the riverbend

I look once more
 Just around the riverbend
 Beyond the shore
 Where the gulls fly free
 Don't know what for
 What I dream the day might send
 Just around the riverbend
 For me
 Coming for me

I feel it there beyond those trees
 Or right behind these waterfalls
 Can I ignore that sound of distant drumming?
 For a handsome, sturdy husband
 Who builds handsome, sturdy walls?
 And never dreams that something might be coming?
 Just around the riverbend
 Just around the riverbend

I look once more
 Just around the riverbend
 Beyond the shore
 Somewhere past the sea
 Don't know what for...
 Why do all my dreams extend
 Just around the riverbend?
 Just around the riverbend...

Should I choose the smoothest course

Steady as the beating drum?
 Should I marry Kocoum?
 Is all my dreaming at an end?
 Or do you still wait for me, Dream Giver
 Just around the riverbend?

Lyrics 3.3 *Colors of the Wind* lyrics from Animated Movie *Pocahontas* (1995)

Produced by: Stephen Schwartz, Alan Menken, Walt Disney Records & Keith Thomas
 Performed by: Judy Kuhn

You think I'm an ignorant savage
 And you've been so many places
 I guess it must be so
 But still, I cannot see
 If the savage one is me
 How can there be so much that you don't know?
 You don't know...

You think you own whatever land you land on
 The earth is just a dead thing you can claim
 But I know every rock and tree and creature
 Has a life, has a spirit, has a name

You think the only people who are people
 Are the people who look and think like you
 But if you walk the footsteps of a stranger
 You'll learn things you never knew you never knew

Have you ever heard the wolf cry to the blue corn moon
 Or asked the grinning bobcat why he grinned?
 Can you sing with all the voices of the mountain?
 Can you paint with all the colors of the wind?
 Can you paint with all the colors of the wind?

Come run the hidden pine trails of the forest
 Come taste the sun sweet berries of the earth
 Come roll in all the riches all around you
 And for once, never wonder what they're worth

The rainstorm and the river are my brothers
 The heron and the otter are my friends

And we are all connected to each other
In a circle, in a hoop that never ends

How high does the sycamore grow?
If you cut it down, then you'll never know

And you'll never hear the wolf cry to the blue corn moon
For whether we are white or copper skinned
We need to sing with all the voices of the mountains
We need to paint with all the colors of the wind

You can own the earth and still
All you'll own is earth until
You can paint with all the colors of the wind