

"The Stereotype of the Indian Princess in J. N. Barker's *The Indian Princess; or, La Belle Sauvage* (1808), and The Walt Disney Film *Pocahontas* (1995)"

Eman Fawzy Mohammed Abd El-Alim

MA Researcher

INTRODUCTION

This paper aims to gain basic insight into the Indian Princess stereotype perpetuation; hence, it examines the methods by which this stereotype is perpetuated. It explores the function of Pocahontas's mythology to find the connection between popular culture, the theatrical and cinematic depictions from one hand, and the White policy toward the Native Women on the other.

Method of Research

This is a comparative study. It examines the stereotype of the Native Indian Women as represented in James Nelson Barker's *The Indian Princess; or, La Belle Sauvage* (1808), and The Walt Disney animated film *Pocahontas* (1995). The analysis of this comparative study will be based, mainly, on postcolonial theory in which the discussion will use concepts in colonial discourse like stereotyping and Othering.

In postcolonial theory, "stereotype" refers to the highly generalized views of the colonizers about the colonized. According to Homi K. Bhabha, in his book *The Location of Culture* (1994), these views are mostly negative, debasing, humiliating, and based on a racial prejudiced view of the colonized people. He asserts the significance of "fixity as a concept whose key discursive strategy is the stereotypical views about the Natives" (370).

The Native woman has been idealized or demonized as either Indian Princess, a modest maiden, the chief's daughter (Pocahontas) or squaw, household drudge; the seductive (mixed-blood) mistress. Debra L. Merskin, in *Media, Minorities, and Meaning: A Critical Introduction* (2011) explains:

The "Indian Princess" is portrayed as the Native beauty who is so infatuated with the White man, that she is willing to give up her cultural heritage and marry into the "civilized" White culture. The Indian Princess is never portrayed as a powerful character. (348)

Merskin, in the above quotation, explains that the Indian Princess stereotype implies negative images of the Indian Princesses who are infatuated with the White men and willing to give up their cultural heritage and marry into the

"civilized" White culture . They are never portrayed as powerful characters. Though, linguistically, the title "Indian Princess" is not supposed to carry any derogatory meanings, such images are appropriated from the White colonial perspective. Thus, beneath the apparently positive stereotypes of being an Indian Princess laids the ideas of deficiency of the Native Peoples, as Bhabha confirms by stating that "the point of intervention should shift from the identification of images as positive or negative, to an understanding of the process of subjectification made possible (and plausible) through stereotypical discourse" (18). This deficiency assumed demanded that Whites do something to or for the Natives to raise them to European standards, whether for offensive or idealistic motives.

The Indian Princess image is a simplified one-dimensional stereotype that has been imposed on Native Women by the colonial White representations which have depended entirely on partially true stories of the lives of real Native Women, such as Pocahontas. These representations constructed half-truth which deceives the recipient and results in presenting the fabricated and apparently positive stereotype of "Indian Princess." These representations have become printing plates that allow and facilitate the mechanical reproduction of the same stereotype which urge and stimulate repeated use without revision. The "Indian Princess" became the stereotype of Native women who favor the European culture and abandon their own culture and people.

The story of Pocahontas has been told and retold countless times throughout the past four hundred years. Each retelling, as Michael King in his article "When Fiction Wins" suggests, has "its own purpose stemming from a unique combination of social, political, and artistic motivations". Maria Lyytinen, in her article "The Pocahontas myth and its Deconstruction" suggests that theatre and film have been "effective media in spreading the colonial imagery of Indian" (85), argues that not only theatre but also films have become popular mediums of spreading the Indian Princess stereotype ascribed to Pocahontas. Thus, the effect of early records of the explorers and early historical plays upon the stereotype of Pocahontas moved from theatre to movies, as in the Disney animated film *Pocahontas* (1995) which has had a great, vast and challenging effect of media in modern time.

Early historical literature about the Native women, which was derived from the Europeans' accounts of frontier encounters, have produced what historian David Weber and Jane Rausch, in *Where Cultures Meet* (2009), describe as "lying histories"(5). These stories explain that Pocahontas was unique to her race and became appropriate Native mother for the new colonizers. Her assumed rescue of Captain John Smith granted her the position of the mother of the new White settlers and the protectress of the emerging nation. Tracing some of her representations, reveals how the White discourse explains the

colonial social hierarchy and justify European inheritance rights to indigenous landscape. Rebecca Kay Jager in *Malinche, Pocahontas, and Sacagawea* (2015) confirms that, Smith's writings about Pocahontas in his book *Generall Historie of Virginia, New England, and Summer Isles* (1974), which was written about decades after his experience in Virginia, is a Eurocentric, "masculine tale that describes an inevitable victory ordained by divine favor" (292). His works represent incomplete subjective image of Pocahontas which stand as a metaphor that explain European dominance. His writings have been followed by myriad mediums of representations, which construct meanings amid diverse cultures and result in modes of contestation.

The Indian Princess, or La Belle Sauvage (1808) is one of the early historical plays that helped to construct the Indian Princess stereotype. Edward Buscombe, in *Injuns!: Native American in the Movies* (2006) suggests that the play is "one of the earliest plays depicting the story of Captain Smith and Pocahontas. It is a musical play with a libretto. It has the style of a ballad-opera, with songs and choruses, and has music underlying dialogue, like a melodrama" (31). It is a drama of the 18th and 19th centuries in which orchestral music accompanies the action. Its background music gives a vivid example of how it would be used in more modern American drama and films. For example in act one, scene four:

A Forest. SMITH enters, bewildered in its mazes. Music.
Expressive of his situation
[Music. A party of INDIANS enters, as following SMITH, and
steal cautiously after him]
[Music, hurried. Re-enter SMITH, engaged with the INDIANS;
several falls. Exeunt, fighting, and enter from the opposite side
the Prince NANTAQUAS, who views with wonder the prowess
of SMITH; when the music has ceased he speaks]. (*The Indian
Princess* 1.2.14)

Here, Barker represents a scene that is better to be seen and heard not read, as the effect of music cannot be ignored. The entrance of the White hero is accompanied by specific music that hails his valor and fame. Then the entrance of Indians is accompanied by change in tone of music, and fighting. This scene constructs different images that contrast with the image of Pocahontas the tender, delicate Indian Princess.

Constructing Pocahontas Myth:

According to Barker's account in his play *Princess Pocahontas*, the play sums up his interest in Colonial History (4). It is the first American play on an Indian theme. It is based on the story of Pocahontas as initially recorded in John Smith's *The Generall Historie*. The plot of the play is sensational and designed to evoke strong emotions. Barker's play is one of the influential

Romantic plays inspired by Jon Davis's novels, and throughout the rest of the nineteenth century, many more followed reaching The Disney animated film *Pocahontas* (1995). It constructs the image of Pocahontas as the Native woman who falls in love with Rolfe the White tobacco trader. This story can be accepted as Pocahontas actually married him, bore him a half-breed son, after breaking her engagement to Prince Miami. While constructing a happy future of her land, Pocahontas restores the social harmony between her people and the Europeans. Jeffrey H. Richards in his book *Early American Drama of Conquest* (1997) confirms: "In any case, the play provides a justification of the White assimilation of the natives, especially when examining Pocahontas's choice to be with Rolfe as a microcosm of their societies" (111).

Pocahontas's immediate love and attraction to the new European settlers, saving Smith's life, and her love followed by her marriage from John Rolfe enforce the idea that the Europeans were welcomed by the Indian Princess. Pocahontas "follows the steps of the Whites . . . for they are good and godlike" (*The Indian Princess* 2.2. 10). Jager suggests that Pocahontas has played the only feminine role the Europeans understood. She represented uncivilized Indian Societies that were in desperate need of "Christian uplifting" (*Malinche* 291). Having realized the great mercy of the Christian God for sending the English to her homeland, Pocahontas cries out, "Come good; come ill, Pocahontas will be the friend of the English . . . Since the light of the Christian doctrine has shone on before benighted soul" (*The Indian Princess* 1.3.11).

Ann Uhry Abrams, in *The Pilgrims and Pocahontas*, suggests that Barker even uses John Davis's characterization of Pocahontas, in his novel *Travels of Four Years and a Half in the United States of America* (1803), as "a catalyst for his own creativity in placing more emphasis on Pocahontas's love for Rolfe than for Smith"(58). Due to Pocahontas' role, the conflict between the Native Peoples, and the White People is minimized and, as Joyce Flynn in "Melting Plots" suggests, "the entire Anglo –American enterprise is rescued" (422).

In Barker's play, before Pocahontas saves Smith she falls in love with John Rolfe. The play fixes the relationship between Pocahontas, as a Native woman, and the two European men. It asserts her love to Rolf whom she married in real life and her brotherly love to Smith whom she saved according to earlier records. The play portrays the Indian Princess's attraction to any and all that is white. Susan Scheckel, in her book *The Insistence of the Indian Race and Nationalism in Nineteenth-century American Culture* (1998), explains: "Pocahontas pleads for Smith's life based on abstract principles: respect for his superior qualities, honor, and mercy"(51). Thus, Pocahontas defends Smith after meeting Rolf. In the execution scene, she expresses her sisterly feelings towards Smith, exclaiming "My brother!" (*The Indian Princess* 1.3. 28). Pocahontas learns what love is from Rolfe when he tells her:

Then thou thinkest not of me as thou dost of him? [*She shakes her head and sighs.*] Is Captain Smith dear to thee?

...
I am thy lover, dear princess.

...
Oh! if thou wert a beggar's, I would call thee love! (*The Indian Princess* 2.2. 77)

Pocahontas replies: "O! 'tis from thee that I have drawn my being/ Thou'st ta'en me from the path of savage error" (2.2.77). She explains her feelings with the help of Rolf who, as a White man, is able to understand and appreciate her brotherly feeling towards Smith and her love towards himself:

ROLF. Then thou thinkest not of me as thou dost of him? [*She shakes her head and sighs.*] Is Captain Smith dear to thee?

PRINCESS. Oh yes! very dear; [*ROLFE is uneasy.*] and Nantaquas too: they are my brothers;--but--that name is not thine--thou art--

ROLFE. What, lovely lady?

PRINCESS. I know not; I feel the name thou art, but I cannot speak it.

ROLFE. I am thy lover, dear Princess. (2.1.55)

Barker represents Pocahontas as a delicate and innocent character with tender feelings. She resembles Davis's Pocahontas, that he portrays when he writes "within the history of Captain Smith is interwoven the story of Pocahontas whose soft simplicity and innocence cannot but hold captive every mind" (*Travels* 259). However, he distinguishes her from the other Indians as an "almost" White person. Pocahontas enters "from the wood, with bow and arrow, and a flamingo" (*The Indian Princess*, 1.4.25). Like the rest of her people she always appears "with bow and arrow" which implies being primitive and savage. Repeatedly, she admits her being "savage child of Savage Nature" and sees "the changing brow of [her] wild mother" (3.2.74). Barker represents a stereotype the Indian Princess, which suggests the untamed land and people. However, this reflects Pocahontas's feelings and tenderness as tears come to her eyes on seeing the bird drops.

Pocahontas, the only good Indian Princess, switches from prose to verse after falling in love with Rolfe. Before meeting the Whites, Pocahontas speaks not only prose but also uses short sentences: "Nima, dost thou hear the words of my brother" (2.1. 77). After her contact with the new White settlers and falling in love with Rolfe, Pocahontas shows an expressive magnificent use of language as in the following extended dialogue with Rolfe:

O! 'tis from thee that I have drawn my being:
Thou'st ta'en me from the path of savage error,

...

And taught me heavenly truths, and fill'd my heart
With sentiments sublime, and sweet, and social,

...

This thou hast done; and ah! What couldst thou more,
Belov'd preceptor, but direct that ray,
Which beams from Heaven to animate existence,
And bid my swelling bosom beat with love! (2.1.75).

In the above quotation, Barker's Pocahontas acquires her eloquence from her love to the Whites and her acceptance of them. She speaks extended verse immediately after her contact with the New Settlers who are supposed to civilize and uplift the savage primitive Indians including Pocahontas herself. The play romanticizes and popularizes the Pocahontas story as a significant American myth. Pocahontas represents the spirit of America as she screens Smith from injury and stands as a foster mother, saving colonists from famine and attack, attaining mythic status as a heroic mother, and maintaining, fostering and legitimizing America as a country. Scheckel, in "Domesticating the drama of conquest: Barker's Pocahontas on the popular stage" suggests: "The play allows for an acknowledgment of the troubling aspects of the nation's history of conquest, violence, and greed, by couching the negative implications in a romantic plot" (231–243). The Indian Princess favours the new colonists and their religion, and she becomes the mouthpiece of their principles of compassion and goodwill and risks her life to save a settler or help the colony. Important reasons for Pocahontas's friendliness with the White, in the play, are her intuitive recognition of the superiority of the White men and their faith in her native people and their religion. At the climax of the play, Pocahontas saves Captain Smith from death and shows her loyalty to the English. She denies her own religion when she says: "Cruel priest" (3.2.78) and denies her People when she says: "cruel nation" (2.3.61). In response, the play shows how Pocahontas is seen by the s. She is appreciated, especially, by Smith who describes her as his "guardian angel" (2.2. 54). He thanks her and kisses her hand."(2.3.54). Smith says:

At hazard of her own dear life, she saved me.

...

Oh, had you seen her fly, like Pity's herald,
To stay the uplifted hatchet in its flight;
Or heard her, as with cherub voice she pled,
Like Heav'n's own angel-advocate, for mercy. (2:2 .28)

The main story of Pocahontas as told by Smith emerged in the context of British colonialism. However, American writers who retold this same story in the nineteenth century stood in a very different position from the British in relation to the colonial project. Americans felt that the United States maintained a kind of internal colonialism in relation to Native Peoples. This

position aligned with that of England in the original version of the story of Pocahontas narrated by John Smith, casting the story of Pocahontas as a national drama required modification in her story. According to nationalistic discourse, Americans are in the position of the colonized. Thus, they attempted to confirm their cultural independence from Britain and construct their national identity. Pocahontas was the figure that was called upon to carry this heavy burden: to represent and to legitimate American colonialist and nationalistic projects. Scheckel argues that she became "the sanctified figure of nation-as-mother who unites all her citizens/children in a Unified family" (*The Insistence* 48). Barker's management of the play's domestic themes reveals most clearly his strategies for negotiating this complicated ideological field. Thus, in Barker's play, colonial conquest is accomplished and legitimated through the power of love.

The following representations of Pocahontas in popular culture indicate a wide change in plot since with the publishing of the first fictional version of Pocahontas's story by James Nelson Barker the emphasis in the representations of her narrative had begun a relentless shift. The process of shifting Pocahontas from being a wife of Rolfe to a savior of Smith has contributed greatly to the end of the idea of intermarriage as a solution to the Native problem, which can be attributed to White agenda. According to Tamara Underiner, in "Violence Averted", Barker's play has made "the drama turn on Smith's heroism, Pocahontas's recognition of his bravery and her awakening . . . desire, sparked by her first sight of John Rolfe" (28). Thus, Barker's play launched a trend of Pocahontas plays in 1808, which resonates throughout popular culture till the Disney film *Pocahontas* (1995).

Disney's *Pocahontas* (1995):

While the cinema has represented moving images of the Native Peoples as if they have been one character and they have been called "Indians," Disneyland has represented a re-enactment of the native legend of Pocahontas in *Pocahontas* 1995. David J. Bondy in "Deconstructing 'Canada': A vision of hope " in *Media Development* (1998) confirms that Davis's impact on the Pocahontas story "slipped into history as subsequent generations of writers created their own versions" (34), but the effect he started is still expanding today to reconstruct the Pocahontas myth.

The 18 minutes Disney's film *Pocahontas* 1995 is an American animated musical romance drama film released by Walt Disney Animation Studios. Its release coincided with the 400th anniversary of Pocahontas' birth. It is the first animated feature Disney film to be based on a real historical character. However, the film creates a mythical fictional account of Pocahontas' life and her encounter with Smith. The film turns her into a living legend. The Disney film is directed by Mike Gabriel and Eric Goldberg and produced by James Pentecost. It explores new areas of the animation spectrum and manifests the

unique power of this genre to blend great dramatic storytelling with elements of fantasy, comedy, and music.

Popular culture continues to portray the Native woman as the Indian Princess who is willing to give up her cultural heritage and marry into the civilized White culture. Michael King, in "When Fiction Wins: John Davis and the Emergence of a Romantic Pocahontas," confirms that Disney introduces "a stubborn, beautiful, and very adult-looking Pocahontas to millions of children worldwide" (par.28). Between the mid- sixteenth and the mid-eighteenth centuries, as the colonies moved toward independence, Rayna Green in "The Pocahontas Perplex" writes that "the dominant stereotype of the Native American woman was transformed from a full-bodied, powerful, nurturing but dangerous mother-goddess into a younger, leaner, Princess-like figure" (210). This representation is well-supported through the whole mise-en-scène in which Pocahontas is represented. She appears as a young woman, tall, with long black hair flowing down to her tiny waist, and a long neck. Pocahontas became a model for the Indian Princess stereotype in the minds of all viewers. There is an apparent natural tint of her skin. In the Disney film *Pocahontas*, she is turned as Green suggests into "another incarnation of Barbie" (210). Her figure and dress caused a fierce argument causing disgrace. A. Ward in *Mouse Morality: Rhetoric of Disney Animated Film* (2002) has added that "Pocahontas's body has, indeed, generated more opprobrium from commentators than almost any other aspect of the film"(36). The costume used constructs this stereotype as she wears her one-shoulder dress. Glen Keane, who supervised the animation, comments that he was instructed to make her "the finest creature the human race has to offer" (qtd. in *Mouse Morality* 36).

Early colonial discourse representations draw a sharp contrast between the Native Peoples and the White People, highlighting the savagery of one and the bravery of the other. The Disney film holds to this contrast less sharply. However, it asserts a marked contrast between Smith and Kocoum, Pocahontas fiancé. When Pocahontas's father tries to convince her to marry him, she refuses just because "he is too serious"(Gabriel& Goldberg *Pocahontas* 00:09:20 - 00:09:39).

This representation is totally different from the representation of her fiancé in earlier works such as Barker's *The Indian Princess*, in which he is represented as a hated savage character. Barker's Pocahontas replies to Miami's proposal: "thine eyes are as the panther's; thy voice [is] like the voice of the wolf" (2.2.60). Notwithstanding differences in representation, in the Disney film, the Mise-en-scène manages to eradicate Children's compassion when he ignores a group of children who try to play with him. He appears standing in distance and Pocahontas opens the curtains to look at him and replies: ", but he is too serious"(00: 09:34-00:09:39). Grandmother Willow shares Pocahontas

opinion and supports her refusal to his proposal when it asserts: "but he is too serious" (00:14:04 - 00:14:10).

The characters are represented as Bhabha suggest "on the basis of racial origin" ("The Other Question" 32). Smith's supremacy is confirmed in the early plays through asserting his military power; Smith says: "Fie on these coward thoughts! /This trusty sword, that made the Turk and Tartar crouch beneath me, / Will stead me well, e'en in this wilderness" (*The Indian Princess* 2.3.27). Barker's Smith is portrayed, as a man who seemed to inherit every quality of a hero. This representation resembles Davis's representation of Smith as a man of "such bravery and conduct, that his actions would confer dignity on the page of the historian"(*Travels* 259). Yet, Disney's Smith is altered to be tall blond, handsome, young, and speaks in the voice of Mel Gibson. There is a radical modification in his representation since, according to Jacquelyn Kilpatrick in "Disney's Politically Correct Pocahontas," in real life, . . . Smith more resembled a brick than a blonde Adonis, and . . . was at least fifteen years older than Pocahontas" (19). Here, The Disney's *Pocahontas* shifts Smith's representation not only to a nice handsome English-man but also to a nice person who respects the Powhatan People and even ready to learn from their culture which implies an acceptance of Native cultures and eradicate any old view of the Whites as colonizers.

The mise-en-scène:

The Disney film turns the story of conquest into a love story. When Kocoum sees Pocahontas with Smith in a love scene beside Grandmother Willow, he is overwhelmed with jealousy. Here, there is reaction shot, which is exemplified in the quick switch to the face of Kocoum to get his reaction of shock. Then he attacks Smith in an attempt to murder him. Pocahontas tries to break up the fight and John successfully begins to push him. Thomas, another White settler who is ordered to follow John Smith kills Kocoum with a single gunshot. Kocoum, while falling, holds Pocahontas's necklace and breaks it, which suggests the victory of White man over the Native and suggests that White culture will outlive the Native. This is the same necklace that belongs to her mother who dreamed to see Pocahontas wear on her wedding day. Her father, Chief Powhatan, put it around her neck while trying to convince her to marry Kocoum reminding Pocahontas of her duty to her people (Gabriel& Goldberg *Pocahontas* 00:10:40-00:10:47). The necklace is a symbol of marriage and connection to Pocahontas's dead mother. When it breaks, Pocahontas becomes free from her vows. The whole scene anticipates the survival of the new White culture.

The Effects of Refashioning the Pocahontas Myth:

Due to the great popularity of the Disney films, depicting Pocahontas as an adult woman in the form of the Barbie doll line gained a popularity which caused unexpected threat. Kilpatrick confirms that, in the Disney film,

Pocahontas looks more like a "modern-day disco queen than the timid image of her found in the only surviving portrait painted on her fatal visit to England" ("Disney's" 20). Portraying Pocahontas as a thirteen-year-old girl, as recorded in Smith's accounts, makes it difficult to sustain the myth of a romance between her and Smith. The film reuses the story of the romanticized Pocahontas which sustains her image according to the White People's concept of the assimilated Indian Princess. As Kilpatrick argues, children will believe in "the Romeo and Juliet in the wilds of North America that Disney has presented, which, as Robert Eagle staff, a principal of the American Indian Heritage School in Seattle, suggests, this strategy resembles "trying to teach about the Holocaust and putting in a nice story about Anne Frank falling in love with a German officer" ("Disney's" 23). The threat that stems from the romantic love which develops between the Indian Princess and Smith is that it transforms the relationship between Native Americans and their invaders into one of friendship. Colonial history becomes not one of conquest but of happy reconciliation between the conqueror and the conquered.

Moreover, the film reinvents history by setting up a romance between Smith and Pocahontas. It represents adult genres into the marketing of children's toys. Thus, the Disney film addresses both adults and children. The problem is that believing the stereotypes of Native people on film have meant that some film viewers believe they know about Indians and therefore know about the Native culture and history more than the people who live in this culture. Any film is not supposed to be bound by history or legend but open to imaginative interpretation. James Pentecost, the film's producer, claims that "'nobody should go to an animated cartoon hoping to get the accurate description of history'"(78). Although the Disney feature does not claim to be historically accurate, it has unfortunately already become a factual account to many children and adults, both Native and Non-native, who have watched the film.

White People are turned from being rescued and protected by Pocahontas and her people to rescuers. The film adds a new twist to the story by transforming Smith from being rescued into a heroic rescuer. Smith rescues two persons in two different scenes. He first rescues a sailor from drowning on the way to America early in the film (00: 01:37-00 : 03:26). Thomas falls off the ship because of the storm (00:04:00- 00:04:38). Immediately, Smith jumps into the water to rescue him (02:52:00). Then, Smith saves Pocahontas's father, Chief Powhatan just after Pocahontas stops her father from killing Smith. When Ratcliffe, the English commander, fires at Powhatan, Smith then comes into action, between the bullet and Powhatan. Then, he takes the injury himself. One threat of this change is the assertion of imbalance of power between various groups. John D' Entremont, in "The New World" writes that the Native peoples are transformed from "a brave and proud people who chose to act with mercy by letting go an invader into lucky people who owe the Englishman their

life"(1023-1026). The Whites' false superiority is confirmed and they are given high levels of prestige. They are depicted as people with power who maintain the ability to exercise social control over the stigmatized fundamentally inferior groups. Thus the message, in this movie, is that the Whites always dominate over the Native Peoples. In the final shots of the film, Powhatan comes laden with gifts to say goodbye to Smith. Powhatan tells him "You are always welcome among my people . . . , brother" (00:17:39-00:17:49). The ravages of the Native myth are dissolved in the film closure when the oppressor turns into rescuer and welcomed as a brother.

Thus, Pocahontas story has been manipulated to construct a myth to Whitewash the construction of the new colony, and lessen the Whites' guilt after beginning their life in the New World. The Pocahontas myth became, as Leslie A. Fiedler in *The Return of the Vanishing American* (1968) writes, a kind of "no-we didn't-she wanted to marry the White man "(18). The romance between Pocahontas and Smith in Disney's film serves to declare basic issues deep-rooted within the heroine's symbolic role of mediator. In this respect, the key event that inspires the story of clashing cultures with such imaginative range and flexibility is certainly Pocahontas's saving Smith's life. The realism of the film often have little to do with actual reality but more to do with the specific conventions of realism and storytelling as represented through an accretion of Hollywood movies.

Sustained Myth:

The film departed completely from history through some variation and modifications in the story. The issue is not how the story in the animated film departed from the real stories or earlier representations, but rather why the Disney film created these modifications and their effects. Disney's *Pocahontas* resorts to shifting Pocahontas from a "wife to Rolfe" to a "savior of Smith". Robert S. Tilton in *The Evolution of an American Narrative* (1994) suggests that the reawakening of this fear of miscegenation was an important reason for growing dominance of the Pocahontas-Smith elements of her narrative (62). He means that the foraged love story between Smith and Pocahontas stands for an important factor that contributed to the end of the idea of intermarriage. The loss of the example of Pocahontas provides a solution to the Indian problem. This viewpoint suggests that the film seeks to sustain and construct certain stereotypes of the Indian Princess as a rescuer of the White and protector of the new nation. The Disney film here makes use of the myth of Pocahontas as rescuer of Smith and departs from the story of her marriage from John Rolfe as it evokes painful memories: Pocahontas marriage from Rolf came as a result of her being kidnapped by the English people whom she protected and shortly after she died on leaving to his homeland England. Rasmussen and Tilton in *Pocahontas: Her Life and Legend* (1994) express the same idea when they say that the film avoids "the complications of Pocahontas's kidnapping,

conversion, marriage, giving birth to a half-breed child and ultimately death" (50).

Pocahontas's theme has been turned to toys, food locations branded with the Pocahontas theme. Zipes argues that children "subjected to the biases of standardized schooling and mass modes of entertainment no longer want to be told stories that might depart from the 'correct' versions printed in books or on films" (5). This can offend the psychology of the child's development. This, also, means that many children are too affected by Cartoon or movies to accept any other different representation or discourse. Thus, the Disney film has refashioned and charged public opinion with a whole lie.

Pocahontas stereotype has held a special importance among audiences and has invited children to imagine themselves in the Pocahontas' image to transport themselves into a realm of beauty, glamour, fun, and consumption even marked by an outstanding violation of good taste. Pocahontas has become the most circulated image of ideal feminine beauty for children. This image has led The Native Peoples to receive the wrong impression of themselves and their culture, and how society views them. Ethnic dolls, such as those in Barbie line, only add to the problem of how the Native Peoples are because they are dressed in stereotypical clothing associated with "Indians" and their physical features are nothing like those of Native Americans Which give an incorrect impression of Native and hurt the Native community by giving its children a poor self-image.

The film robs Pocahontas of the continued power she holds on the United States' imagination about her national origin by putting her "in the never-never land of once upon a time " (Zipes 81). Similar to Barker's play: *The Indian Princess*, Pocahontas is portrayed in The Walt Disney's *Pocahontas*, as the good tender Indian who is fascinated by the Whites and charmed by Smith to the point of giving up her own heritage and causing her Indian fiancé to be killed.

Conclusion

The White discourse constructs stereotypes that create a space and locate the Native peoples in the margin. This discourse has a significant capacity to make a space between the colonized individuals and the colonizers through the creation of information that empowers colonizers to control colonized individuals. Thus, the main stream discourse has controlled the Native Peoples for centuries and has controlled the representations of their image, which, subsequently, shaped the way the Native Peoples have been perceived. There has been a direct hidden relation between the need for self-legitimation on the side of the White mainstream and the production of stereotyped representations of the Native Peoples.

Starting from early dramas to the Hollywood, films the White discourses have perpetuated what Ralph and Natasha Friar in *The Only Good Indian*

(1972) describe as "The Instant Indian Kit"(223). They have reduced the Native Women to certain fixed print plate, which engraved Nativeness as an immobile position within the world's imagination. The apparently positive stereotype Indian Princess has emerged since the first encounter between the White People and the Native Peoples in 1492 up till now. Constructing this stereotype has been a male and prerogative to the Whites. It is constructed depending on half-truths which are entirely the product of White colonialism. Such stereotypes hinder the Native Women progress to self-knowing and new identity reformation. They conceal fundamental ideological principals to legitimate a dominant one-dimensional view of history written as an unchanging narrative through the White discourse that propagates the Indian Princess stereotype which is rooted in the myth of Pocahontas. These representations can be seen as mediums that construct colonial meanings and justify the colonial process and to maintain the hegemony of the colonizer's social, cultural, economic and political systems.

Works Cited

- Abrams, Ann Uhry. *The Pilgrims and Pocahontas: Rival Myths of American Origin*. Westview Press, 1999.
- Barker, James Nelson. *The Indian Princess, or, La belle Sauvage: an Operatic Melo-Drame in Three Acts*. Philadelphia: Printed by T. & G. Palmer, for G.E. Blake, 1808.
- Bhabha, Homi K. "The Other Question: Stereotype, Discrimination and the Discourse of Colonialism", *The location of culture*. London and New York: Routledge, 1997.
- Bondy, David. "Deconstructing 'Canada': A vision of hope." *Media Development*.
- Buscome, Edward. *'Injuns!': Native Americans in the Movies*. Cornwall, UK: Reaktion Books , 2006.
- D'Entremont, John. "The NewWorld." *Journal of American History*, vol. 94, no. 3, 2007, pp. 1023-1026, a9h, search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=28142201&site=ehost-live. Accessed 7 June. 2017.
- Davis, John. *Travels of four years and a half in the United States of America, during 1798, 1799, 1800, 1801, and 1802; dedicated by permission to Thomas Jefferson, Esq., President of the United States*. London: Edwards, 1803.
- Fiedler, Leslie A. *The Return of the Vanishing American*. Stein and Day, 1976.

- Friar, Ralph and Natasha Friar. *The Only Good Indian: The Hollywood Gospel*. New York: Drama Book, 1972.
- Green, Rayna. "The Pocahontas Perplex: The Image of Indian Women in American Culture." *The Massachusetts Review*, vol. 16, no. 4, 1975, pp. 698–714. www.jstor.org/stable/25088595. Accessed 7 Jan., 2018.
- Jager, Rebecca K. *Malinche, Pocahontas, and Sacagawea: Indian Women as Cultural Intermediaries and National Symbols*. Univ Of Oklahoma Press, 2015.
- Flynn, Joyce. "Melting Plots: Patterns of Racial and Ethnic Amalgamation in American Drama before Eugene O'Neill." *American Quarterly*, vol. 38, no. 3, 1986, pp. 417-438.
- Kilpatrick, Jacquelyn. "Disney's 'Politically Correct' Pocahontas." *Cineaste*, vol. 21, no. 4, 1995, p. 36, a9h, search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=9601120861&site=ehost-live. Accessed 4 May, 2015.
- King, Michael. "When Fiction Wins: John Davis and the Emergence of a Romantic Pocahontas", "The Pocahontas Archive - Essays." 1991. PP34-37. *LehighUniversity Digital Library*, digital.lib.lehigh.edu/trial/pocahontas/essays.php?id=5. Accessed 7 April 2016.
- Lyytinen, Maria. "The Pocahontas Myth and Its Deconstruction in Monique Mojica's Play Princess Pocahontas and the Blue Spots." *Native American Performance and Representation*, 2009, pp. 78-94.
- Merskin, Debra L. *Media, Minorities, and Meaning: a Critical Introduction*. Frankfurtam Main: Lang, 2011.
- Gabriel, Mike and Eric Goldberg, directors. *Pocahontas*. *Walt Disney Pictures Studio*, Buena Vista Pictures, 1995, www7.fmovies.se/film/pocahontas.wmwl/lny313. Accessed 3 Mar. 2014.
- Rasmussen, William M. S., and Robert S. Tilton. *Pocahontas: Her Life & Legend*. Virginia Historical Society, 1994.
- Richards, Jeffrey H. *Early American Drama of Conquest*. New York: Penguin Books, 1997.
- Scheckel, Susan. *The Insistence of the Indian Race and Nationalism in Nineteenth-Century American Culture*. Princeton, NJ: Princeton U Press, 1998. Print.
- , Susan. "Domesticating the Drama of Conquest: Barker's Pocahontas on the Popular Stage". ATQ. University of Rhode Island, 2005.
- Smith, John. *The Generall Historie Of Virginia, New-England, And The Summer Isles.: Together With The True Travels, Adventures And Observations, And A Sea Grammar*. Ann Arbor, MI: U Microfilms, 1974.

- Tilton, Robert S. *Pocahontas: the Evolution of an American Narrative*. Cambridge University Press, 1994.
- Underiner, Tamara. "Violence Averted Only to Return." *Violence in American Drama: Essays on Its Staging, Meanings and Effects*, 2011, p. 28.
- Ward, A. *Mouse Morality: The Rhetoric of Disney Animated Film*, Austin: University of Texas Press, 2002.
- Weber, David J., and Jane M. Rausch. *Where cultures meet: frontiers in Latin American history*. Lanham, MD: SR, 2009.
- Zipes, Jack. *Breaking the Magic Spell*. The University of Press of Kentucky, 2002.

البحث

الصورة النمطية للأميرة الهندية ، وأسباب تقديمها بتلك الصورة ، والتهديدات التي تنشأ من استمرار تقديمها على نفس المنوال. ويهدف البحث الى إلى اكتساب رؤية واضحة لأسلوب تقديم الصورة النمطية للأميرة الهندية. وبالتالي ، فإنه يفحص بعمق الطرق التي تستمر بها تلك الصورة ، مثل الدراما والكرتون. تستكشف عن قرب اسطورة شخصية بوكاهونتاس لإيجاد العلاقة بين الثقافة الشعبية ، وتصويرها المسرحي والسينمائي من جهة ، والسياسة الاستعمارية البيضاء تجاه نساء السكان الأصليين من جهة أخرى. طريقة البحث

سوف يستند تحليل هذا البحث ، بشكل أساسي ، على منظور ما بعد الاستعمار والذي يتناول المفاهيم في الخطاب الاستعماري مثل الصور النمطية وتصنيف الآخر وإيجاد الذات. وفق نظرية "ما بعد الاستعمار ، تشير "الصورة النمطية" إلى وجهات النظر المعقدة على نطاق واسع للمستعمرين حول المستعمر. وفقا لهومي بابا K. Bhabha ، في كتابه "موقع الثقافة" (1994) (*location of Culture*) ، فإن هذه الآراء هي في الغالب سلبية ، محطمة ومهينة ، وتستند إلى وجهة نظر متعصبة من المستعمرين. وهو يؤكد على أهمية "الثبات كمفهوم استراتيجيته الرئيسية الاستطراذية هي الآراء النمطية حول المواطنين الأصليين" (مقال The Other Question ص70)