

Intertextual Reception of Sinbad's Story in American Film Adaptations

Mutiara Imania Mediana¹, Uki Sukiman²

^{1,2}Fakultas Adab dan Ilmu Budaya, UIN Sunan Kalijaga
Yogyakarta, Indonesia

Email: ¹mutiaramediana15@gmail.com, ²uki.sukiman@uin-suka.ac.id

Abstract

This research examines how the United States received the story of Sinbad from the renowned Arab folklore, One Thousand and One Nights, and represented it in film. In this context, the term film is understood as a film text, referring to its narrative script, dialogues, and scenes that are analyzed through semiotic and linguistic approaches, rather than its technical audiovisual aspects. This research uses Hans Robert Jauss's reception theory to address the variations in reception found in Sinbad films produced in the United States and how the 'Horizon of Expectations' influences these variations. Among Jauss's three approaches to reception analysis, this research adopts the intertextual approach. Intertextuality posits that each literary work cannot be separated from preceding literary works. This research shows that there are variations in reception across film genres, character portrayals, mysterious creatures featured, values represented in the story, and other aspects. These variations arise from the creativity of filmmakers, the demands of the film market, and efforts to adapt Sinbad's story more relatable to American audiences. Furthermore, the strong influence of Greek mythology and ancient Western seafaring tales further contributed to shaping these adaptations.

Keywords: Sinbad; One Thousand and One Nights; American Film Adaptations; Reception Theory

Introduction

One Thousand and One Nights is one of the most popular Arabic prose works and is often regarded as an epic masterpiece of Middle Eastern literature, emerging around the medieval period during the Abbasid dynasty. There are various opinions regarding the history of its composition. However, like many folk tales, the original author of these stories remains unknown. Its oral transmission also left it vulnerable to changes over time.

In the 8th century, under the Abbasid Caliphate during the rule of Harun al-Rashid, Baghdad became a vital center of trade. Merchants from China, India, Africa, and Europe gathered and interacted there. It is said that this vibrant exchange of cultures and stories marked the beginning of *One Thousand and One Nights*.¹

NJ Dawood and William Harvey, in their book *Tales from the Thousand and One Nights*, explain that *One Thousand and One Nights* is a literary work rooted in three major cultural traditions: Indian, Persian, and Arab. This masterpiece originated from a now-lost book of Indian and Persian folklore titled *Hazar Afsanah (A Thousand Legends)*. According to them, the collection of stories was later translated into Arabic in 850 CE by professional Muslim storytellers, including Abu Abdullah bin Abdus al-Jashiyari, who infused it with local Arab elements to enrich its narrative.²

Unfortunately, the stories that are genuinely part of Middle

¹ Iftilah Dian Humayroh, *Perkembangan Ekonomi Era Khalifah Harun Al-Rasyid Tahun 786-809 M*, Universitas Islam Negeri Kiai Haji Achmade Siddiq Jember, 2023, p. 52 <http://digilib.uinkhas.ac.id/27328/1/IFTILAH DIAN HUMAYROH NIM U20194047.pdf>.

² NJ Dawood and William Harvey, *Tales from the Thousand and One Nights*, UK, Penguin, 1973, p.9 https://books.google.co.id/books?hl=en&lr=&id=zGFQ3TYo5cC&oi=fnd&pg=PT18&dq=Tales+from+the+Thousand+and+One+Nights+&ots=-mQZi1qqJ5&sig=2w26gkZO6Ev6IVd0Khls3JfGH-A&redir_esc=y#v=onepage&q=Tales+from+the+Thousand+and+One+Nights&f=false.

Eastern folklore did not appear in the original compilation of *One Thousand and One Nights*. Instead, they emerged in *The Arabian Nights*, translated by a French scholar named Antoine Galland between 1704 and 1717. Galland claimed to have written these tales after hearing them from a storyteller from Aleppo, Syria, named Hanna Diab.³

The first modern Arabic version of *One Thousand and One Nights* was published in Egypt in 1835, followed by another edition in Beirut in 1881, and many more throughout the 20th century. However, most of these editions were produced primarily for commercial purposes. As a result, they contained numerous errors, including typographical mistakes, incorrect names, disordered nights sequences, and unnecessary interpolations aimed at boosting sales. The edition published by Dāru al-Sha‘b, edited by Rushdi Saleh, is considered more authentic and free from such mistakes.⁴ This edition is the primary reference used by the researcher for studying *One Thousand and One Nights*.

One Thousand and One Nights is a collection of short stories framed within a single overarching narrative about Queen Scheherazade, who tells a series of tales to her husband, King Shahryar, to avoid her death sentence. The work is named *One Thousand and One Nights* because the stories are narrated throughout *1001 Nights*. Each night, Scheherazade deliberately ends her story at a suspenseful point, compelling the king to postpone her execution so he can hear the continuation of her tale.⁵

³ M. R. Khalid, *Mengenal Kisah Seribu Satu Malam*, Jurnal Adabiyah 2, 1998, p. 33, <https://journal.uin-alauddin.ac.id/index.php/adabiyah/article/view/12329>.

⁴ Sangidu, *Hikayat Alfu Lailah Wa Lailah: Analisis Struktur Naratif*, Yogyakarta, 2014. p. 114

⁵ Tri Ana Etikasari, *Perbandingan Film 'Mugāmarātsinbād' Dengan Film 'Life Of Pi' Hasil Ekranisasi Hikāyatsinbād Fīṭiqṣaḥalfu Lailahwa*

The tale of Sinbad is one of the stories within *One Thousand and One Nights*. It consists of seven episodes detailing Sinbad's adventurous voyages across the seas, moving from one island to another for trade. Unexpectedly, each journey confronts him with life-threatening dangers and encounters with enormous and ferocious creatures. Nevertheless, Sinbad always manages to survive, thanks to divine intervention, his perseverance, and his resourcefulness in overcoming challenges. By the end of each journey, Sinbad not only gains immense wealth but also valuable life lessons. A cyclical pattern defines Sinbad's fortunes: he rises to prosperity, suffers loss, and returns to wealth upon coming home, a structure repeated in each episode. The vivid depiction of his voyages offers insightful glimpses into maritime customs and trade in the East.⁶

The story of Sinbad is one of the most renowned tales in *One Thousand and One Nights* and has elicited diverse responses from readers, including adaptations into films. Among non-Arab countries, the United States has produced the highest number of Sinbad-themed films, often introducing new variations in the portrayal of his adventures.

Film, as an audiovisual medium, is considered a form of literary work. According to Klarer, films belong to the category of literary works because their modes of presentation align with the features of literary texts and can be analyzed within a textual

Lailahdan Novel Life Of Pi (Kajian Sastra Bandingan), UIN Sunan Kalijaga Yogyakarta, 2021, p. 38

⁶ Julie Scott Meisami and Paul Starkey, *Encyclopedia of Arabic Literature*, London, Taylor & Francis, 1998, p. 721 https://books.google.com.au/books?id=DbCFBX6b3eEC&pg=PA721&dq=%22The+tale+of+sinbad+the+sailor+is+a+relatively+late+addition%22&hl=en&sa=X&ei=UxhTVfr_B4ei8QXOhIOIDw&ved=0CB0Q6AEwAA#v=onepage&q=%22The+tale+of+sinbad+the+sailor+is+a+relatively+late+additi.

framework.⁷ Adaptations of Sinbad's story into film have been relatively under-researched by literary scholars, particularly those focusing on Western cinema.

In the era of globalization, cultural exchange has become increasingly intense. This research contributes to understand how classic stories from various cultures interact with and influence the global market. The adaptations of the Sinbad story reflect how universal narratives can be translated and embraced across vastly different contexts. They also provide insights into how cultural elements are preserved or transformed in contemporary media productions.

Method

This research is a descriptive qualitative study employing a library research approach. The research objects are Sinbad films produced in the United States. The data sources include the *One Thousand and One Nights* novel published by Dāru al-Sha'b, Sinbad film adaptations produced in the United States, and other supporting materials such as journals that contribute to the analysis beyond the text. The primary data in this research consist of sentences from the novel, film dialogues, film scenes, and clips. The secondary data include film information, film reviews, and other relevant literature that support the analysis.

This research employs Hans Robert Jauss's Reception Theory, a literary approach that examines literary texts based on the responses and interpretations of readers.⁸ In *Toward an*

⁷ Narudin, 2017, dalam Desyarini Puspita Dewi, *Sastra Anak dalam Bingkai Film 'Persepsi Anak dan Teori Konspirasi Film Spongebob Squarepants*, Prosiding Bahasa Dan Sastra Hebat 1, no. Vol. 1 No. 1, Prosiding Seminar Nasional PIBSI ke-44 UPY, 2023, p. 301-302, <https://prosiding.pbsi.upy.ac.id/index.php/2023/article/download/58/82>.

⁸ Imran T Abdullah, "Resepsi Sastra Teori Dan Penerapannya," *Jurnal*

Aesthetic of Reception, Hans Robert Jauss formulates seven theoretical theses, among which he asserts that a literary work attains its specific historical position only when it is viewed in relation to the horizon of expectations of its first audience that is, in light of the readers' prior knowledge of earlier works, the established norms of genre, and the distinction between poetic and practical language. This horizon of expectations is not static; it can be objectively examined by comparing a new work with its predecessors and by analyzing how it was received by its contemporary audience. Through the act of reception, readers may experience surprise, resistance, or recognition, and these reactions can lead to a transformation of their aesthetic expectations. Consequently, the reception of a literary work contributes to modifying the collective horizon of expectations, thereby preparing the ground for new creative works. The history of literature, therefore, emerges as a dynamic process of aesthetic experience in which readers' perceptions and interpretive frameworks are continuously challenged and reshaped. To interpret a literary work adequately, one must reconstruct the original horizon of expectations while also acknowledging the historical distance that separates the present reader from the audience of the past. This reflective comparison between past and present perspectives allows for a deeper understanding of how literary meaning evolves over time.⁹

This research seeks to explore the variations in reception and the Horizon of Expectations as reflected in the adaptations of the Sinbad story in films produced in the United States. In this research, the term film is understood as film text, referring to its narrative script, dialogues, and scenes analyzed semiotically and

Humaniora 2 (1991), p. 72.

⁹ Hans Robert Jauss, *Toward an Aesthetic of Reception*, ed. Timothy Bahti, vol. 2, 1982. p.21

linguistically. The study does not examine technical audiovisual aspects such as cinematography, sound effects, or lighting, but rather focuses on how narrative and linguistic representations reflect the reception of Sinbad's story in American adaptations.

There are three methods in Jauss's literary reception research. The first one is the Experimental Method, which involves presenting a specific text to readers and gathering their responses.¹⁰ The second is the Critical Method, which traces the development of reader reception through reviews, critiques, comments, analyses, or academic research such as theses, dissertations, or essays.¹¹ The third is Intertextual Method, which examines the reception of a text in relation to previous texts. It involves analyzing adaptations, rewritings, or translations, focusing on derivative works based on older, traditional, or global literary texts.¹²

Among these three methods, this study adopts the intertextual method to analyze the variations in reception and the Horizon of Expectations reflected in Sinbad films produced in the United States, treating these films as derivative works based on the Sinbad tales from *One Thousand and One Nights*.

Result and Discussion

This study examines thirteen Sinbad films produced in the United States and released over different time periods. Of these,

¹⁰ Mellinda Raswari Jambak, Indah Rarasati, and Arif Rahman Hakim, *Analisa Qashidah Nahdliyyah Karya M. Faisol Fatawi: Kajian Resepsi Sastra Prespektif Hans Robert Jauss*, *Afshaha: Jurnal Bahasa Dan Sastra Arab* 1, no. 2, November 24, 2022, p. 141, <https://doi.org/10.18860/afshaha.v1i2.17840>.

¹¹ Uki Sukiman, *Resepsi Sastra Novel Sarah Karya 'Abbas Mahmud Al-'Aqqad*, *Adabiyyāt: Jurnal Bahasa Dan Sastra* 12, no. 1, July 31, 2013, p. 208, <https://doi.org/10.14421/ajbs.2013.12110>.

¹² Herpin Noviani Khurosan, *Narasi Iblis Bertaubat Dalam Karya-Karya Sastra Arab Dan Barat: Tinjauan Resepsi Sastra Hans Robert Jauss*, IAIN Salatiga, 2018., p. 88.

the analysis focuses on two types of films: animation and live-action. The thirteen films include:

Table 1 Complete List of Sinbad Films Produced in the United States

| No | Film Title | Year | Production | Film Type |
|----|--|------|-----------------------------------|--------------------------|
| 1 | Sinbad the Sailor ¹³ | 1935 | <i>UB Iwerks.</i> | <i>animated films</i> |
| 2 | Popeye the Sailor Meets Sindbad the Sailor ¹⁴ | 1936 | <i>Fleischer Studios</i> | <i>animated films</i> |
| 3 | The 7th Voyage of Sinbad ¹⁵ | 1958 | <i>Columbia Pictures</i> | <i>Live-action films</i> |
| 4 | Captain Sindbad ¹⁶ | 1963 | <i>King Brothers Productions.</i> | <i>Live-action films</i> |
| 5 | The Golden Voyage of Sinbad ¹⁷ | 1973 | <i>Columbia Pictures</i> | <i>Live-action films</i> |
| 6 | Sinbad and the Eye of the Tiger ¹⁸ | 1977 | <i>Columbia Pictures</i> | <i>Live-action films</i> |
| 7 | Sinbad of the Seven Seas ¹⁹ | 1989 | <i>Cannon Group</i> | <i>Live-action films</i> |
| 8 | Sinbad ²⁰ | 1992 | <i>Golden</i> | <i>animated</i> |

¹³ Sinbad the Sailor-UB Iwerks ComiColor, accessed August 21, 2024, <https://www.youtube.com/watch?v=g7uc94BVZIU>.

¹⁴ Popeye the Sailor Man: Meets Sindbad the Sailor (1936) (Remastered) (HD 1080p) | Jack Mercer, accessed August 20, 2024, <https://www.youtube.com/watch?v=QIwUpvf2jXY>.

¹⁵ Sinbad.1958 مشاهدة فيلم السنديباد البحرى القديم كامل مترجم للعربيه, accessed August 20, 2024, <https://www.youtube.com/watch?v=78dzd-RK1mw>.

¹⁶ Captain Sindbad (1963), 1963, accessed August 20, 2024 <http://archive.org/details/Captain.Sindbad.1963.DVDRip>.

¹⁷ The Golden Voyage of Sinbad 1973 Full Movie HD Remastered - John Phillip Law, Baker, Munro, accessed August 20, 2024, https://www.youtube.com/watch?v=Y_5XGR62kzE.

¹⁸ Sinbad and the Eye of the Tiger (1977), 1977, accessed August 20, 2024 <http://archive.org/details/sinbad-and-the-eye-of-the-tiger-1977>.

¹⁹ Sinbad of The Seven Seas 1989, accessed August 20, 2024, https://www.youtube.com/watch?v=_2yBBkQbLIIs.

²⁰ Sinbad (1992) by GoodTimes Entertainment • Full Movie in English, accessed August 20, 2024, <https://www.youtube.com/watch?v=rVuK8cTEI54>.

| | | | <i>Films</i> | <i>films</i> |
|----|--|------|---|--------------------------|
| 9 | Sinbad: Beyond the Veil of Mists ²¹ | 2000 | <i>Improvisation Corporation and Pentafour Software</i> | <i>animated films</i> |
| 10 | Sinbad: Legend of Seven Seas ²² | 2003 | <i>DreamWorks Pictures</i> | <i>animated films</i> |
| 11 | The 7 Adventures of Sinbad ²³ | 2010 | <i>The Asylum</i> | <i>Live-action films</i> |
| 12 | Sinbad: The Fifth Voyage ²⁴ | 2014 | <i>Giant Flick Films</i> | <i>Live-action films</i> |
| 13 | Sinbad and The War of the Furies ²⁵ | 2016 | <i>The Asylum</i> | <i>Live-action films</i> |

Among the thirteen films examined, there are significant variations in the reception of the Sinbad story from the Arabic novel, arising from differences in audience expectations, the Horizon of Expectations, and the interests of American society in adapting the story. These include:

1. Genre

Among the thirteen Sinbad films produced in the United States, most adopt the romance genre, even though in the original Arabic literature, the Sinbad tales contain little to no romantic elements. The narrative hardly focuses on romance; nearly all the characters are male, and the female characters, who are Sinbad’s

²¹ Sinbad Beyond The Veil of Mists Movie in English | Mythological Movies, accessed August 20, 2024, <https://www.youtube.com/watch?v=YmDQXrgA8xs>.

²² “Sinbad Legend Of The Seven Seas Dubbing Indonesia | bilibili,” accessed August 20, 2024, https://www.bilibili.tv/id/video/2045219443?bstar_from=share.

²³ The 7 Adventures Of Sinbad {2010} Full English Movie, accessed August 20, 2024, <https://www.youtube.com/watch?v=HKRTfV40D9w>.

²⁴ Sinbad The Fifth Voyage - Full Movie (Free), 2023, accessed August 20, 2024 <https://www.youtube.com/watch?app=desktop&v=nC7KrVHpNP4>.

²⁵ Sinbad and the War of the Furies 2016 Subtitle Indonesia, 2017, accessed August 20, 2024, https://www.youtube.com/watch?v=NeGjM_fGNIM.

partners, appear only in the fourth and seventh voyages and remain unnamed. The romantic narrative is minimal, comprising only a few paragraphs in the fourth voyage and similarly sparse in the seventh. In the Fourth Voyage, Sinbad is married to a woman by the king of the land where he is stranded.

اريد ان ازوجك عندنا بزوجة حسنة مليحة ظريفة ، صاحبة مال
وجمال ، وتصير مستوطننا عندنا، واسكنك عندى وفي قصرى.
فأحضر القاضي والشهود ، وزوجنى فى ذلك الوقت بامرأة شريفة
القدر ، عاليه النسب ، كثيرة المال والنوال ، عظيمة الأصل، بديعة
الحسن والجمال، وصاحبة أماكن واملاك وعقارات.
وقد احببتها واحببتي محبة عظيمة ، ووقع الوفاق بيني وبينها ، وقد
اقمنا في الذ عيش وارغد مورد²⁶

Meaning: He said to me, “I wish to marry you to a fine, beautiful, and charming wife, a woman of wealth and grace. You shall settle among us, and I will house you near me, in my own palace.” So the judge and witnesses were brought forth, and I was wed that very hour to a noble woman of high lineage, great fortune, and generous spirit, a lady of distinguished origin, exquisite beauty, and possessing estates and properties. I loved her dearly, and she loved me in return with great affection. Harmony prevailed between us, and we lived together in the utmost comfort and delight.

In the Seventh Voyage, Sinbad is betrothed to the king’s daughter because the ruler lacks an heir.

²⁶ Rasheedi Saleh, *Alf Laylah Wa Laylah*, Kairo, Dar al-Sha’b, n vol. 2, p. 839.


Intertextual Reception of Sinbad's Story ...

اعلم أني بقيت رجلا كبير السن ، ليس لي ولد ذكر ، وعندى بنت صغيرة السن ، ظريفة الشكل ، عندها مال كثير ، وجمال . فأريد ان ازوجها لك ، وتقعدها في بلادنا . ثم اني املكك جميع ما عندى وما تملك يدي ، فلما رايتها أعجبتني ووقعت المحبة بيننا ، واقمت معها مدة من الزمان²⁷





Meaning: Know that I am now an old man with no male heir. I have a young daughter, graceful in appearance, endowed with great beauty and wealth. I wish to marry her to you, so that you may remain with her in our land. Moreover, I will grant you all that I possess and everything within my hand. When I saw her, she pleased me greatly, and love grew between us. I stayed with her for a time.

In contrast, romance emerges as a dominant theme in the American adaptations, frequently introducing female characters as Sinbad's love interests. Among the thirteen films, the following feature romantic subplots centered around Sinbad:

Table 2 Romantic Dialogues and Scenes in Sinbad Films

| Film Title | Dialogue | Scene |
|--------------------------|--|--|
| The 7th Voyage of Sinbad | 04:43 Sinbad: In a week, you'll be feasting in Baghdad, at our wedding. 04:50 Parisa: I think you invented the island for just this purpose. 04:55 Sinbad: For another such kiss, |  |

²⁷ Rasheedi Saleh, *Alf Laylah Wa Laylah*, Kairo, Dar al-Sha'b, n vol. 2, p. 856

| | | |
|---------------------------------|--|--|
| | I'd invent a whole continent. ²⁸ | |
| The Golden Voyage of Sinbad | 01:43:40 Margiana: But I can't understand Sinbad. Why did you do it, give away a whole kingdom, priceless treasure, why? 01:43:49 Sinbad: I value freedom. The king is never truly free. Why? he's even told who he must marry. ²⁹ |  |
| Sinbad and the Eye of the Tiger | 12:20 Sinbad: I'm returning to Charak to ask Kassim's for your hand, will you consent? 12:24 Farah Willingly. ³⁰ |  |
| Captain Sindbad | 01:24:41 Jana: Is this a dream that Galgo gave us? 01:24:41 Sinbad: That was not a dream. ³¹ |  |
| Sinbad of the Seven Seas | 01:31.40 Pal: Here they are, Princess Alina and Prince Ali married this morning. 01:31.5 Sinbad: And now to our wonderful honeymoon. |  |

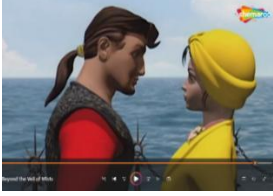


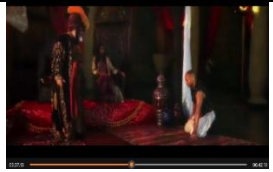
²⁸ Sinbad.1958 مشاهدة فيلم السندباد البحرى القديم كامل مترجم للعرييه accessed August 20, 2024, <https://www.youtube.com/watch?v=78dzd-RK1mw>.

²⁹ The Golden Voyage of Sinbad 1973 Full Movie HD Remastered - John Phillip Law, Baker, Munro, accessed August 20, 2024, https://www.youtube.com/watch?v=Y_5XGR62kzE.

³⁰ Sinbad And The Eye Of The Tiger (1977), 1977, accessed August 20, 2024, <http://archive.org/details/sinbad-and-the-eye-of-the-tiger-1977>.

³¹ Captain Sindbad (1963), 1963, accessed August 20, 2024, <http://archive.org/details/Captain.Sindbad.1963.DVDRip>.

Intertextual Reception of Sinbad's Story ...

| | | |
|--|---|--|
| | 01:31.7 Kira Yes, Sinbad. ³² | |
| Sinbad Beyond the Veil of Mists | 01:16:56 Narrator: In the end, Sinbad finds his treasure, the king's daughter. Ohoy Sinbad. Let's make another story. ³³ |  |
| Sinbad Legend of Seven Seas | 67:12 Marina: No, you need to escape, go away as far as you can. I'll go back, I'll explain everything. I can't watch you die. I love you. 67:53 Sinbad: But can you love a man who runs away? ³⁴ |  |
| The 7 Adventures of Sinbad | 56:43 Loa: Need anything else 56:43 Sinbad: A Kiss. ³⁵ |  |
| Sinbad The Fifth Voyage | 35:55 Sinbad: Your majesty, I have to confess that I love Princess Parisa, and I will do anything to marry her. ³⁶ |  |


³² Sinbad of The Seven Seas 1989, accessed August 20, 2024, https://www.youtube.com/watch?v=_2yBBkQbLIs.

³³ Sinbad Beyond The Veil of Mists Movie in English | Mythological Movies, accessed August 20, 2024, <https://www.youtube.com/watch?v=YmDQXrgA8xs>.

³⁴ "Sinbad Legend Of The Seven Seas Dubbing Indonesia | bilibili," accessed August 20, 2024, https://www.bilibili.tv/id/video/2045219443?bstar_from=share.

³⁵ The 7 Adventures Of Sinbad {2010} Full English Movie, accessed August 20, 2024, <https://www.youtube.com/watch?v=HKRTfV40D9w>.

³⁶ Sinbad The Fifth Voyage - Full Movie (Free), 2023, accessed August 20, 2024, <https://www.youtube.com/watch?app=desktop&v=nC7KrVHpNP4>.

| | | |
|---|---|--|
| <p>Sinbad and The War of the Furies</p> | <p>51:45 Jax: I wanna help you start over 51:48 Sinbad: Why? 51:50 Jax: Because, if you really wanted to be a criminal, I wouldn't still love you 16:00 Sinbad: Alright.³⁷</p> |  |
|---|---|--|

In American films, scenes portraying the romance between Sinbad as the main character and his partner are highly dominant. The storyline often revolves around Sinbad rescuing his beloved, her family, or her homeland from villains. Additionally, the female characters who become Sinbad's partners share several common traits. They are typically depicted as independent, courageous, and compassionate figures, often portrayed as princesses or daughters of sultans, kings, or caliphs.

Horizon of Expectations

Romance is one of the most popular genres in American cinema. Love stories are believed to add dramatic and emotional depth to a narrative. Furthermore, romance is one of the most universal themes that audiences from diverse cultural and linguistic backgrounds can easily understand.³⁸ For this reason, love stories are considered effective in attracting a broader audience, including those who might not otherwise engage with conventional adventure tales.

³⁷ Sinbad and the War of the Furies 2016 Subtitle Indonesia, 2017, accessed August 20, 2024, https://www.youtube.com/watch?v=NeGjM_fGNIM.

³⁸ Steve Neale, *Genre and Hollywood*, London, Routledge, 2005, <https://doi.org/10.4324/9780203980781>. p.18

Moreover, most Sinbad films produced in the United States are categorized within the action genre. In action films, where dangerous scenes and intense battles often dominate, romantic moments and scenes can provide a compelling contrast, allowing the audience to connect with the characters on a deeper emotional level.³⁹ Romance also used as a tool for character development. The relationship between the main character and their love interest serves as a way to explore the protagonist's personality, motivations, and internal conflicts. As seen in these films, it is frequently the female character who ultimately enables Sinbad to overcome challenges. This approach enables filmmakers to adapt the original story to align with the tastes and expectations of contemporary audiences.

2. Character Depiction

American films portray Sinbad as an adventurous sea captain, strong, heroic, and commanding, that diverges from his original depiction in Arab literature as a slender, ordinary merchant traveling as a ship passenger.

In Arab literature, Sinbad embarks on voyages as a merchant, and his detailed narratives of his journeys serve as important sources of insight into Eastern maritime trade and navigation.

وقد سمحت لي نفسى بالسفر في البحر، فنزلت المركب وانحدرت الى
مدينة البصرة مع جماعة من التجار، وسرنا في البحر عدة ايام وليال،
وقد مررنا بجزيرة بعد جزيرة، ومن بحر الى بحر ، ومن بر الى بر. وفي

³⁹ Steve Neale, *Genre and Hollywood*, London, Routledge, 2005, <https://doi.org/10.4324/9780203980781.p.121>

كل مكان مررنا به نبيع ونشتري، ونقايض بالبضائع فيه⁴⁰.

Meaning: My soul inclined me toward voyaging once more upon the sea, so I boarded a ship and set out for the city of Basra with a company of merchants. We sailed for many days and nights, passing from island to island, from sea to sea, and from land to land. In every place we came upon, we sold and bought goods, trading and bartering our merchandise.

Unlike his cinematic counterpart, Sinbad is never portrayed as a captain but rather as an ordinary passenger, with other characters serving as the captains of the ships he boards. His physical appearance is often described as frail, a consequence of the severe hardships and hunger he endures during his adventures.

فوجدني ضعيفا من كثرة القهر، هزيلا من كثرة التعب والسفر، وليس في شيء من اللحم . فاطلقني من يده واخذ واحدا غيبي من وفقتي، وقلبه كما قلبي، وجسه كما جسني واطلقه . ولم يزل يجسنا ويقلبنا واحدا بعد واحد إلى أن وصل إلى رئيس المركب الذي كنا فيه، و كان رجلا سمينا غليظا عريض الاكتاف⁴¹.

Meaning: He found me weak from the weight of oppression, emaciated from toil and long travel, with no flesh left upon my bones. So he released me from his grasp and took another man from among my companions. He turned him over as he had done with me, feeling and examining him, then let him go. Thus he continued to handle and turn us, one after another, until he came

⁴⁰ Rasheedi Saleh, *Alf Laylah Wa Laylah*, Kairo, Dar al-Sha'b, n vol. 2, p. 820

⁴¹ Rasheedi Saleh, *Alf Laylah Wa Laylah*, Kairo, Dar al-Sha'b, n vol. 2, p.831

to the captain of our ship, a man stout, thick-bodied, and broad of shoulders.

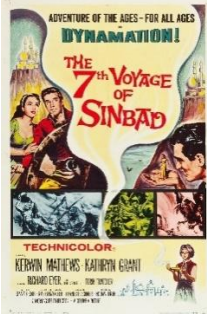


When faced the obstacles, such as encounters with mysterious creatures, Sinbad relies on his wit and resourcefulness to escape and survive. Unlike the dilm adaptations, he is not depicted engaging in direct physical combat with these dangerous beings.

In contrast, none of the thirteen Sinbad films produced in the United States portray Sinbad as a merchant, nor do they include scenes or dialogues that suggest his background as a trader. Instead, Sinbad is most commonly portrayed as a renowned sailor and a hero for his homeland.

Sinbad is also portrayed as a ship captain with a strong bond with his crew, earning their respect and trust. He is depicted as a skilled and brave fighter, a reliable ally, and a protector of his companions. His appearance often emphasizes a muscular physique, outstanding swordsmanship, and a leadership style that balances strength with compassion.

Due to some scenes depicting Sinbad's swordsmanship that were visually unclear in available footage, this study also includes film posters as supplementary visual data. The posters, as paratextual elements, reflect the film's intended portrayal of Sinbad's heroic and muscular character, which represents a key aspect of the American reception of the story.

Table 3 Dialogues on Sinbad as Captain and Film Posters Showing His Strength and Swordsmanship



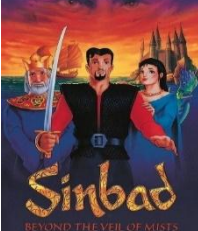

| Film Title | Dialogue | Film Poster |
|---------------------------------|--|--|
| The 7th Voyage of Sinbad | 06:00 Ship Crew: Captain Sinbad, look! 06:10 Ship Crew: What is it? 06:13 Sinbad: It has the mark of some ancient civilization. ⁴² |  |
| The Golden Voyage of Sinbad | 02:33 Abdullah Captain Sinba, there's something in the sky. It's holding something. Shines like gold. 02:39 Sinbad too strange to be an Albatros. ⁴³ |  |
| Sinbad and the Eye of the Tiger | 19:27 Sinbad: Abusir, Hassan Baharudin, prepare the ship for sea. 19:29 Crew: Aye-aye Captain. ⁴⁴ |  |

⁴² Sinbad.1958 مشاهدة فيلم السندباد البحري القديم كامل مترجم للعربية accessed August 21, 2024, <https://www.youtube.com/watch?v=78dzd-RK1mw>.

⁴³ The Golden Voyage of Sinbad 1973 Full Movie HD Remastered - John Phillip Law, Baker, Munro, accessed August 20, 2024, https://www.youtube.com/watch?v=Y_5XGR62kzE.

⁴⁴ Sinbad And The Eye Of The Tiger (1977), 1977, accessed August 20, 2024 <http://archive.org/details/sinbad-and-the-eye-of-the-tiger-1977>.

Intertextual Reception of Sinbad's Story ...

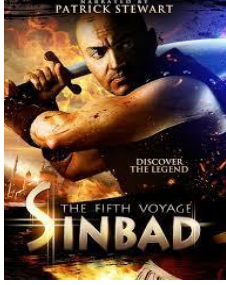
| | | |
|---|---|--|
| <p>Captain Sindbad</p> | <p>43:05 Ameen: A spy of El Kerim? He is Captain Sinbad 43:10 Sinbad: Ameen, Haha. 43:12 Ameen: Ooh, you are safe 43:14 Sinbad: Yes.⁴⁵</p> |  |
| <p>Sinbad of the Seven Seas</p> | <p>46:46 Narrator: With bravery many times his size, Pucci searched hard for his friend and brave leader, Sinbad.⁴⁶</p> |  |
| <p>Sinbad: Beyond the Veil of Mists</p> | <p>43:53 Sinbad: Mustafa, ready? 43:55 Mustafa: Aye captain.⁴⁷</p> |  |
| <p>Sinbad: Legend of Seven Seas</p> | <p>56:50 Sinbad: What do you see? 56:52 Rats: It's the end of the world, captain.⁴⁸</p> |  |

⁴⁵ Captain Sindbad (1963), 1963, accessed August 20, 2024 <http://archive.org/details/Captain.Sinbad.1963.DVDRip>.

⁴⁶ Sinbad of The Seven Seas 1989, accessed August 20, 2024, https://www.youtube.com/watch?v=_2yBBkQbLIs.

⁴⁷ Sinbad Beyond The Veil of Mists Movie in English | Mythological Movies, accessed August 20, 2024, <https://www.youtube.com/watch?v=YmDQXrgA8xs>.

⁴⁸ Sinbad Beyond The Veil of Mists Movie in English | Mythological Movies, accessed August 20, 2024,

| | | |
|--------------------------------|---|--|
| Sinbad: The Fifth Voyage | 25:24 Mujeed: Why didn't you let us kill that bird? It almost killed Abdul. 25:33 Sinbad: Abdul still lives, that kind of thinking makes us the true monsters, not them. 25:49 Crew: Yes, Captain. ⁴⁹ |  |
|--------------------------------|---|--|

Horizon of Expectations

The depiction of sailors in American literature is diverse, reflecting various aspects of maritime life as well as the cultural and historical values of America. During the 19th century, sailors were often portrayed as brave heroes and adventurers. This fascination with the sea stemmed from Americans' curiosity, a desire to explore the vast oceans, confront natural and human dangers, and seek freedom and glory. For example, in the classic tale *Moby-Dick* by Herman Melville, the narrative revolves around a perilous quest for a legendary whale. The sea is frequently portrayed as a place of mystery, brimming with danger and uncertainty, symbolizing the uncontrollable forces of nature.⁵⁰

However, aside from the view mentioned earlier, another perspective suggests that many individuals turned to seafaring out of poverty or were forced into it through maritime enslavement. Slavery has a deeply rooted and extensive history in American maritime culture. Herman Melville's *Benito Cereno* uses a

<https://www.youtube.com/watch?v=YmDQXrgA8xs>.

⁴⁹ Sinbad The Fifth Voyage - Full Movie (Free), 2023, accessed August 20, 2024, <https://www.youtube.com/watch?app=desktop&v=nC7KrVHpNP4>.

⁵⁰ Austen, Jane. *The Cambridge Edition of the Works of Jane Austen*. Gen. ed. Janet Todd. Cambridge: CUP, 2005–2008. Accessed May, 30 2024. <https://jasna.org/publications-2/persuasions-online/volume-39-no-1/sailors-in-fiction-before-persuasions-gentlemen-of-the-navy/>

shipboard rebellion as an allegory to address issues of slavery and race in the United States.⁵¹

In American literature, sailors are often more than just characters; they serve as symbols for broader themes such as freedom, exploration, humanity's struggle against nature, and power dynamics. The concept of Sinbad as a sailor who is also a merchant, or the idea that sailors go to sea primarily for trade differs from the American cultural perception of sailors. In American society, sailors are more commonly associated with adventure, discovery, and heroism rather than trade. As a result, film adaptations of Sinbad's tales often transform this concept into something more familiar or perhaps more exciting and dramatic for their audience, making it better suited for cinematic storytelling.

Additionally, heroism holds a special appeal in American culture. To enhance Sinbad's image as an adventurer, he is often portrayed as a ship captain in American adaptations. This characterization emphasizes his leadership and bravery. For film purposes, where strong plots and active protagonists are preferred, making Sinbad a captain provides a more logical basis for his involvement in various adventures. Moreover, portraying Sinbad as a compassionate captain who values his crew serves as a symbolic counterpoint to the harsh realities of slavery in maritime history, as previously discussed. This portrayal contrasts with the oppressive dynamics historically associated with ships and highlights values of loyalty, camaraderie, and justice.⁵²

⁵¹ Barnes, Rhae Lynn. "*Sailors and Slaves, Maritime History of the Long Eighteenth Century.*" US History Scene. Accessed June, 12 2024. <https://ushistoryscene.com/article/sailors-and-slaves/>

⁵² Barnes, Rhae Lynn. "*Sailors and Slaves, Maritime History of the Long Eighteenth Century.*" US History Scene. Accessed June, 12 2024. <https://ushistoryscene.com/article/sailors-and-slaves/>

Meanwhile, portraying Sinbad as a fighter is crucial to support the earlier image of him as an adventurer, hero, and captain. This also aligns with the live-action genre, which often features numerous battle scenes. By making Sinbad a capable and courageous fighter, he becomes a character that fits the American audience's expectations of a hero in action films, someone who is a strong leader, skilled in protecting himself and his companions from various dangers.

3. Depiction of a Mysterious Creature

Among the many dangerous creatures Sinbad encounters in his seven adventures, the story of Sinbad meeting the Roc bird, a giant, and a giant fish is the most commonly featured in the thirteen Sinbad films.

a) The Roc

In Arab literature, Sinbad first encounters the Roc in his second voyage,

فلما رايت ذلك ازددت عجباً، ثم اني تذكرت حكاية أخبرني بها
قديمًا أهل السياحة والمسافرون، وهي أن في بعض الجزائر طيرا عظيم
الخلقة يقال له الرخ، يزن اولاده بالافيال، فتحققت أن القبة التي
رايتها إنما هي بيضة من بيض الرخ . ثم أني تعجبت من خلق الله
تعالى .⁵³

Meaning: When I witnessed that sight, my astonishment grew even greater. Then I recalled a story once told to me long ago by travelers and wanderers: that on certain islands, there exists an

⁵³ Rasheedi Saleh, *Alf Laylah Wa Laylah*, Kairo, Dar al-Sha'b, n vol. 2, p. 826

enormous bird known as the Rukh (Roc), whose offspring are said to weigh as much as elephants. I then realized that the dome I had seen was in fact one of the Rukh's eggs. I marveled again at the wondrous creation of Almighty God.

And in his fifth voyage, Sinbad and a group of merchants discover a Roc's egg on an island and break it open.

وصلنا يوما من الايام الى جزيرة كبيرة خالية من السكان، وليس فيها أحد، وهى خراب قفراء، وفيها قبة عظيمة بيضاء كبيرة الحجم، فطلعنا نتفرج عليها واذا هي بيضة رخ كبيرة .
فلما طلع التجار اليها واتفرجوا عليها ولم يعلموا أنها بيضة رخ ضربوها بالحجارة فكسرت ونزل منها ماء كثير، وقد بان منها فرخ الرخ، فسحبوه منها واطلعوه من تلك البيضة وذبحوه وأخذوا منه لحما كثيرا، وانا في المركب ولم يطلعونى على ما فعلوه.⁵⁴





Meaning: One day, we arrived at a large, uninhabited island - desolate and barren, with no sign of human life. On that island stood a great white dome of immense size. We climbed up to examine it, and soon realized that it was in fact a gigantic egg of the Rukh (Roc).

When the merchants approached and examined it closely, they failed to realize it was a Rukh's egg. They threw stones at it until the shell broke open, releasing a great flow of fluid. A young Rukh emerged from within; they pulled it from the shell, slaughtered it, and took a large quantity of its meat. At that time, I was still on the ship, and they did not tell me what they had done.

⁵⁴ Rasheedi Saleh, *Alf Laylah Wa Laylah*, Kairo, Dar al-Sha'b, n vol. 2, p. 843

Films that depict Sinbad's encounter with the Roc include:

Table 4 The Roc Bird Scene in Sinbad Films

| Film Title | Scene |
|---|--|
| Sinbad the Sailor (1935), ⁵⁵ |  <p data-bbox="632 687 1044 716">Appeared in minutes 06.14 - 06.50</p> |
| Popeye the Sailor Meets Sindbad the Sailor, ⁵⁶ |  <p data-bbox="550 915 1126 944">Appeared in minutes 03.24 - 03.45, 10.50 - 11.21</p> |
| The 7th Voyage of Sinbad, ⁵⁷ |  <p data-bbox="616 1159 1057 1188">Appeared in minutes 58.29 - 01.06.33</p> |
| Sinbad, ⁵⁸ |  |



⁵⁵ Sinbad the Sailor-UB Iwerks ComiColor, accessed August 20, 2024, <https://www.youtube.com/watch?v=g7uc94BVZIU>.

⁵⁶ Popeye The Sailor Man: Meets Sindbad the Sailor (1936) (Remastered) (HD 1080p) | Jack Mercer, accessed August 20, 2024, <https://www.youtube.com/watch?v=QIwUpvf2jXY>.

⁵⁷ Sinbad.1958 مشاهدة فيلم السندباد البحري القديم كامل مترجم للعربية, accessed August 20, 2024, <https://www.youtube.com/watch?v=78dzd-RK1mw>.

⁵⁸ Sinbad (1992) by GoodTimes Entertainment • Full Movie in English,

Intertextual Reception of Sinbad’s Story ...

| | |
|---|--|
| <p>The 7 Adventures of Sinbad,⁵⁹</p> | <p style="text-align: center;">Appeared in minutes 26.56 - 29.17</p>  <p style="text-align: center;">Appeared in minutes 26.59 - 30.11</p> |
| <p>Sinbad The Fifth Voyage.⁶⁰</p> |  <p style="text-align: center;">Appeared in minutes 24.13 - 25.59</p> |

Horizon of Expectations

The Roc, a giant and menacing flying creature, frequently appears in various mythologies and folklore around the world, including in the travels of Marco Polo.⁶¹ The Venetian merchant, Marco Polo (1254–1324), brought the myth of the Roc to the West in his narratives of travels across Asia, claiming to have seen the bird himself. Later, Antonio Pigafetta, who accompanied Ferdinand Magellan (1480–1521) on his 16th-century circumnavigation, located the Roc's habitat in the South China Sea.⁶²

accessed August 20, 2024, <https://www.youtube.com/watch?v=rVuK8cTEI54>.

⁵⁹ The 7 Adventures Of Sinbad {2010} Full English Movie, accessed August 20, 2024, <https://www.youtube.com/watch?v=HKRTfV40D9w>.

⁶⁰ Sinbad The Fifth Voyage - Full Movie (Free), 2023, <https://www.youtube.com/watch?app=desktop&v=nC7KrVHNP4>.

⁶¹ Geller, *Rukh Mythology*, October 21, 2016. Accessed May, 30 2024. <https://mythology.net/mythical-creatures/Rukh/>

⁶² Quinones, Wendy. “*Rukh Bird | Mythology & Characteristics.*” *Study*. Accessed May, 30 2024. <https://study.com/academy/lesson/Rukh-bird-history-mythology-facts.html>

The Roc in the Sinbad tales shares similarities with other mythological creatures, which enhances its relatability and appeal to a global audience more than other beings in Sinbad's story.

b) Giant






In the Arabic literary version of Sinbad's third voyage, he encounters a man-eating giant.

وسمعا دويًا من الجو وقد نزل علينا من أعلى القصر شخص عظيم
الخلقة في صفة إنسان، وهو أسود اللون، طويل القامة كأنه نخلة
عظيمة، وله عينان كأنهما شعلتان من نار، وله أنياب مثل أنياب
الخنزير، وله فم عظيم الخلقه مثل فم البئر، وله مشافر مثل مشافر
الجمل مرخية على صدره، وله أذنان مثل الحرامين مرخيتان على
أكتافه واطافر يديه مثل مخالب السبع.⁶³

Meaning: Suddenly, we heard a tremendous sound coming from the sky, and from the top of the palace descended a gigantic figure in the form of a man. He was black in complexion, towering in height like a lofty palm tree, and his two eyes blazed like flames of fire. His teeth were like the tusks of a wild boar, and his mouth was enormous, resembling the opening of a well. His lips hung down upon his chest like those of a camel, his ears were broad and drooping over his shoulders, and the nails of his hands were sharp and curved like the claws of a lion. Films that depict Sinbad's encounter with the Giant include:

⁶³ Rasheedi Saleh, *Alf Laylah Wa Laylah*, Cairo, Dar al-Sha'b, n vol. 2, p. 830

Table 5 The Giant Scene in Sinbad Films

| Film Title | Scene |
|--|---|
| Popeye the Sailor Meets Sindbad the Sailor |  <p>Appeared in minutes 02.33 - 03.19, and 11.40 - 13.12</p> |
| The 7th Voyage of Sinbad, |  <p>Appeared in minutes 06.49 - 10.09</p> |
| Sinbad and the Eye of the Tiger, |  <p>Appeared in minutes 01.18.15 - 01.23.24</p> |
| Sinbad, |  <p>Appeared in minutes 41.08 - 47.50</p> |
| Sinbad: Legend of Seven Seas, |  <p>Appeared in minutes 01.07 - 05.19</p> |

| | |
|-----------------------------------|--|
| The 7 Adventures of Sinbad, |  <p>Appeared in minutes 36.00 - 38.35</p> |
| Sinbad: The Fifth Voyage |  <p>Appeared in minutes 30.46 - 32.13</p> |

When adapted into American films, the depiction of the giant varies significantly, allowing filmmakers creative freedom. Although interpretations differ, it can be seen that five of the seven films seem to portray the giant as a Cyclops, a one-eyed monster.

Horizon of Expectations

The concept of a giant is a common archetype in many global folklore, including Western stories like "*Jack and the Beanstalk*."⁶⁴ The presence of giants in Sinbad's adventures resonates with audiences because they are already familiar with this archetype.

The portrayal of giants as Cyclops in Sinbad films may have been influenced by Greek mythology. In Greek lore, Cyclopes are one-eyed giants, famously featured in the story of Odysseus in *Homer's Odyssey*. The tale of Odysseus confronting the Cyclops Polyphemus is one of the most well-known narratives in Western mythology.⁶⁵ When Sinbad's stories were adapted in the West, the

⁶⁴ Goldberg, Christine, *The Composition of Jack and the Beanstalk*, *Marvels & Tales*, vol. 15 no. 1, 2001, p. 11. Project MUSE, <https://dx.doi.org/10.1353/mat.2001.0008>.

⁶⁵ *Odyssey, Sinbad, Pocahontas Getting Disney Treatment*, Los Angeles Daily News, Chicago Tribune 13 Sept 2014. Accessed July 21, 2024

strong influence of Greek mythology might have led to the adjustment of the giant character into a Cyclops, making the story more familiar and appealing to Western audiences. Furthermore, visual media such as films often favor unique and instantly recognizable character designs. The one-eyed Cyclops offers an iconic and memorable appearance, allowing audiences to instantly identify and remember the character.

c) The Giant Fish

In the Arabic novel, during Sinbad's first voyage, he lands on what seems to be an island, which turns out to be the back of a giant fish. However, the novel does not specify the type of fish resembling the island.

وقد انطلقنا في سير البحر الى ان وصلنا الى جزيرة كانها روضة من رياض الجنة، فارسى بنا صاحب المركب على تلك الجزيرة، فنزل جميع من كان في المركب في تلك الجزيرة.

واذا بصاحب المركب واقف على جانبه وصاح بأعلى صوته :
يا ركاب السلامة اسرعوا واطلعوا الى المركب، وبادروا الى الطلوع،
واتركوا أسبابكم واهربوا بارواحكم، وفوزوا بسلامة انفسكم من الهلاك، فان هذه الجزيرة التي أنتم عليها ما هي جزيرة وانما هي سمكة كبيرة رسبت في وسط البحر، فبنى عليها الرمل، فصارت مثل الجزيرة وقد نبتت عليها الأشجار من قديم الزمان، فلما أوقدم النار احست بالسخونة فتحركت، وفي هذا الوقت تنزل بكم في البحر فتغرقون

https://web.archive.org/web/20140913032413/http://articles.chicagotribune.com/1992-07-02/features/9202290009_1_songs-aladdin-studio-chairman-jeffrey-katzenberg

جميعا، فاطلبوا النجاة لأنفسكم قبل الهلاك واطركوا الأسباب.⁶⁶

Meaning: We continued our voyage across the sea until we reached an island that appeared like one of the gardens of Paradise. The ship’s captain anchored near the island, and all the passengers disembarked to rest upon its shore. Suddenly, the captain stood at the side of the ship and shouted at the top of his voice: “O passengers of safety! Hurry and return to the ship! Ascend quickly and abandon your belongings! Save your lives from destruction!

For this island upon which you stand is not truly an island, but a giant fish that has settled in the midst of the sea. Over time, sand accumulated upon its back, making it appear like an island, and trees have grown upon it since ancient days. But when you lit your fires, the fish felt the heat and began to move. At any moment, it will descend into the sea, and you will all be drowned. Seek safety for yourselves before it is too late, and leave all your possessions behind!”

Several American-produced Sinbad films have adapted this story, offering varied interpretations of the creature:

Table 6 The Giant Fish Scene and Dialogue in Sinbad Films




| Film Title | Dialogue/ Scene |
|--|---|
| Popeye the Sailor Meets Sindbad the Sailor ⁶⁷ | 02:05 Sinbad ♪ I'm Sinbad the Sailor so hearty and hale ♪ ♪ I live on an island of back of a whale ♪ ♪ It's a whale of an island ♪ That's not a bad joke. ⁶⁸ |

⁶⁶ Rasheedi Saleh, *Alf Laylah Wa Laylah*, Kairo, Dar al-Sha’b, n vol. 2, p. 820

⁶⁷ Popeye the Sailor Man: Meets Sindbad the Sailor (1936) (Remastered) (HD 1080p) | Jack Mercer, accessed August 20, 2024, <https://www.youtube.com/watch?v=QIwUpvf2jXY>.

⁶⁸ Popeye The Sailor Man: Meets Sindbad the Sailor (1936)

Intertextual Reception of Sinbad's Story ...

| | |
|--|---|
| The 7 Adventures of Sinbad |  <p style="text-align: center;">Appeared in minutes 23.20 - 25.29</p> |
| Sinbad (1992) ⁶⁹ |  <p style="text-align: center;">Appeared in minutes 04.41 - 06.30</p> |
| Sinbad: Legend of the Seven Seas ⁷⁰ |  <p style="text-align: center;">Appeared in minutes 39.08 - 41.20</p> |

Popeye the Sailor Meets Sindbad the Sailor and *The 7 Adventures of Sinbad* tells that the island where Sinbad lives is actually the back of a whale. *Sinbad* (1992) tells about Sinbad and his friends landing on an island that turns out to be the back of a sea dragon monster. *Sinbad: Legend of the Seven Seas* tells about Sinbad and his friends stopping at an island that turns out to be the back of a fish resembling an anglerfish with a light on its head.

(Remastered) (HD 1080p) | Jack Mercer, accessed August 20, 2024, <https://www.youtube.com/watch?v=QIwUpvf2jXY>.

⁶⁹ Sinbad (1992) by Good Times Entertainment • Full Movie in English, accessed August 20, 2024, <https://www.youtube.com/watch?v=rVuK8cTEI54>.

⁷⁰ “Sinbad Legend Of The Seven Seas Dubbing Indonesia | bilibili,” accessed August 20, 2024, https://www.bilibili.tv/id/video/2045219443?bstar_from=share.

Horizon of Expectations

The story of a giant fish resembling an island in the Sinbad tales shares similarities to several myths found in Western oral traditions. In Greek mythology, for instance, there is the legend of Aspidochelone describes a sea monster, often portrayed as a colossal whale or enormous turtle. This monstrous being, with spiny protrusions on its back, is so large that it is often mistaken for a rocky island covered with sand dunes and lush vegetation. Sailors are lured to land on it, only to have their ships and themselves dragged into the sea.⁷¹

Similarly, the Arab polymath Al-Jahiz mentions three sea monsters in his writings: *Tanin* (sea dragon), *Saratan* (crab), and *Bala* (whale). He recounts stories about these creatures that bear a striking resemblance to the legend of Sinbad, weaving tales that are both astonishing and fantastical.⁷²

Sinbad films may have drawn inspiration from these myths when depicting the giant fish, blending elements from different traditions. However, some films also create entirely new interpretations of the creature, moving beyond established myths to make their narratives more engaging and visually unique.

4. Story Values

In the original Arabic novels, Sinbad's adventures are deeply intertwined with religious values, featuring numerous dialogues

⁷¹ Ioannis M Konstantakos, "The Island That Was a Fish: An Ancient Folktale in the Alexander Romance," in *Aspects of Orality and Greek Literature in the Roman Empire*, 2020, p. 281.

⁷² Asín Palacios and Miguel, *Islam and the Divine Comedy*, New York, E.P. Dutton & Co., 1926), <https://archive.org/details/islamdivinecomed0000asn/page/206/mode/2up>. p. 207

where characters praise God (Allah). One of them is a quote of praise to God from Sinbad the Porter, which caught the attention of Sinbad the Sailor and led him to invite the Porter into his house:

سبحانك يا رب يا خالق يا رزاق، ترزق من تشاء بغير حساب.
اللهم اني أستغفرك من جميع الذنوب، وأتوب اليك من العيوب، يا
رب لا اعترض عليك في حكمك وقدرتك، فانك لا تسأل عما
تفعل، وأنت على كل شيء قدير⁷³

Meaning: Glory be to You, O Lord, Creator and Sustainer, who provides for whom You will without measure. O Allah, I seek Your forgiveness for all my sins, and I repent to You from all my shortcomings. My Lord, none can contest Your decree or power; You are not questioned about what You do, and You have power over all things.

However, in the thirteen American Sinbad films, these religious elements have largely been omitted. Only three films retain any significant religious values, such as *The Golden Voyage of Sinbad*⁷⁴ and *Sinbad and the Eye of the Tiger*⁷⁵ where characters frequently mention the name of Allah in their dialogue, *Captain Sindbad*⁷⁶ which includes a scene at the 29:14 mark showing someone calling the adhan (Islamic call to prayer) from a tower at night.

⁷³ Rasheedi Saleh, *Alf Laylah Wa Laylah*, Kairo, Dar al-Sha'b, n vol. 2, p. 819

⁷⁴ *The Golden Voyage of Sinbad 1973 Full Movie HD Remastered* - John Phillip Law, Baker, Munro, accessed August 21, 2024, https://www.youtube.com/watch?v=Y_5XGR62kzE.

⁷⁵ *Sinbad And The Eye Of The Tiger (1977)*, 1977, accessed August 21, 2024 <http://archive.org/details/sinbad-and-the-eye-of-the-tiger-1977>.

⁷⁶ *Captain Sindbad (1963)*, 1963, accessed August 21, 2024 <http://archive.org/details/Captain.Sindbad.1963.DVDRip>.

Horizon of Expectations

The exclusion of religious values in Sinbad films produced in the United States is not without reason. These films are often aimed at a global audience with diverse cultural and religious backgrounds. Producers may choose to reduce or eliminate specific religious elements to make the films more universal and acceptable to viewers from various contexts.

Furthermore, most Sinbad films produced in the United States are the action-fantasy genre, which typically emphasizes battles, magical elements, and the supernatural rather than religious themes. By minimizing religious elements, the films can focus more on aspects that are considered engaging and entertaining for international audiences. In addition, incorporating religious themes, especially those specific to a single religion, can be controversial and sensitive. Producers may wish to avoid potential controversies arising from the portrayal of religious elements that could be misinterpreted or offensive to certain segments of the audience.

5. Addition of Cultural Elements and Western Perspectives

a) Depicting Belly Dancing

American-produced Sinbad films employ various methods to maintain the Arab authenticity of the Sinbad story, one of which is through the inclusion of belly dancing, a traditional Middle Eastern dance form. In the original Arabic literature of the Sinbad tales, there is no explicit mention of belly dancing. Early in the story, entertainment at Sinbad's residence is mentioned, but the text only describes the sounds of music and beautiful singing, not specific dances.

Intertextual Reception of Sinbad's Story ...

ونظر الى مجلس عظيم فنظر فيه من السادات الكرام والموالى العظام،
وفيه من جميع اصناف الزهر وجميع اصناف المشموم، ومن جميع
أنواع النقل والفواكه، وشيئا كثيرا من أصناف الأطعمة النفيسة.
وفيه مشروب من خواص دوالى الكروم، وفيه الات السماع والطرب
من اصناف الجواري الحسان، كل فى مقامه على حسب الترتيب.

77

Meaning: Then he looked toward a magnificent hall, wherein were seated noble dignitaries and distinguished lords. The place was adorned with all kinds of flowers and fragrant perfumes, a great variety of delicacies and fruits, and many sorts of exquisite and precious dishes.




There were also fine drinks made from the choicest grapes, along with instruments of music and entertainment played by beautiful maidens, each in her appointed place according to graceful order and arrangement. Sinbad films that feature belly dancing include:

Table 7 The Belly Dance Scene in Sinbad Films

| Film Title | Scene |
|--|---|
| The 7th Voyage of Sinbad ⁷⁸ |  <p>Appeared in minutes 16.35 - 17.05</p> |

⁷⁷ Rasheedi Saleh, *Alf Laylah Wa Laylah*, Kairo, Dar al-Sha'b, n vol. 2, p. 819

⁷⁸ Sinbad.1958 مشاهدة فيلم السندباد البحرى القديم كامل مترجم للعربيه, accessed August 21, 2024, <https://www.youtube.com/watch?v=78dzd-RK1mw>.

| | |
|---|---|
| <p>The Golden Voyage of Sinbad⁷⁹</p> |  <p>Appeared in minutes 19.04 - 19.42</p> |
| <p>Sinbad and the Eye of the Tiger⁸⁰</p> |  <p>Appeared in minutes 05.50 - 06.26</p> |
| <p>Sinbad: The Fifth Voyage⁸¹</p> |  <p>Appeared in minutes 05.44 - 06.28</p> |

Horizon of Expectations

Belly dancing, or *Raqs Sharqi*, has deep roots in the dance traditions of the Middle East and North Africa. This dance form has evolved over centuries, taking on various shapes and styles depending on the country. In the United States, belly dancing has become one of the most iconic representations of Middle Eastern culture. Its popularity in the United States began in the late 19th and early 20th centuries.⁸²

⁷⁹ The Golden Voyage of Sinbad 1973 Full Movie HD Remastered - John Phillip Law, Baker, Munro, accessed August 21, 2024, https://www.youtube.com/watch?v=Y_5XGR62kzE.

⁸⁰ Sinbad And The Eye Of The Tiger (1977), 1977, , accessed August 21, 2024 <http://archive.org/details/sinbad-and-the-eye-of-the-tiger-1977>.

⁸¹ Sinbad The Fifth Voyage - Full Movie (Free), 2023, accessed August 21, 2024 <https://www.youtube.com/watch?app=desktop&v=nC7KrVHpNP4>.

⁸² Viale, Dorothea Kahena. *When the Western gaze and Islamist*

In America, belly dancing is often seen as an art form that celebrates femininity and the freedom of expression. The Hollywood film industry played a significant role in spreading the image of belly dancing. Middle Eastern-themed films often include belly dancing as an important element. American-produced Sinbad films, in particular, incorporate elements like belly dancing to add cultural color and visual appeal. However, this portrayal reflects Western popular culture's expectations and stereotypes more than it aligns with the original texts of Sinbad.⁸³

b) Depicting Sexual Appeal Through Female Characters

In American-produced Sinbad films, almost all feature a female lead character, and almost all female characters, whether main roles or extras, are depicted in revealing attire designed to emphasize physical beauty, typically adorned with ornate jewelry, as seen in the previous film scenes.

Horizon of Expectations

The portrayal of women in sexually suggestive clothing is often seen as a strategy to enhance commercial appeal in Hollywood cinema. This tendency is particularly evident in adventure and fantasy films, which often showcase characters with idealized physical features. For example, casting choices in *The Golden Voyage of Sinbad* and *Sinbad and the Eye of the Tiger*, were made with deliberate attention to the actors' physiques, aligning them with conventional expectations for such roles.⁸⁴

attitudes collude: Raqs al-Sharqi in the twentieth century. The Claremont Graduate University, 2010, p. 4

⁸³ Suhaila, *Portrayal of Belly Dance in Hollywood*, Suhaila.com, Accessed May 30, 2024
<https://suhaila.com/portrayal-of-belly-dance-in-hollywood/>

⁸⁴ Weiner, David, *The Wonder and Dynamation of Ray Harryhausen's*

Female characters in this genre are frequently depicted as "damsels in distress" or romantic objects for the hero, with their costuming designed to accentuate physical allure. This portrayal has become a convention of the genre, difficult to change despite societal criticism and evolving norms.⁸⁵ Moreover, Hollywood has a long history of depicting the Middle East and other cultures through an Orientalist lens, often presenting these cultures as exotic, mysterious, and sexually enticing.⁸⁶ Within this context, the use of revealing clothing for female characters reinforces an exoticized and seductive image commonly ascribed to the East.

Conclusion

Based on the research findings, a comparison of the variations in the reception between Sinbad's story in the original Arabic novel and in American-produced films can be described as follows. In the Arabic novel, the story belongs to the adventure and wisdom genre, Sinbad is portrayed as a merchant, and the narrative contains religious values as well as moral criticism, while the mysterious creatures are presented in a symbolic manner. In contrast, in American-produced films, the story is developed within adventure, romantic, and heroic genres, Sinbad is depicted as a ship captain and a hero, the values emphasized include courage and leadership, the mysterious creatures are represented through popular mythological figures, and the films also incorporate

'The 7th Voyage of Sinbad, It Came From, Dec, 24 2018. Accessed June, 11 2024. <https://itcamefromblog.com/2018/12/24/the-wonder-and-dynamation-of-ray-harryhausens-the-7th-voyage-of-sinbad/>

⁸⁵ Yosep Liderman Panggabean and Mike Wijaya Saragih, *Instrumentality of A Women in Damsel Movie* (2024), *Dialektika: Jurnal Bahasa, Sastra Dan Budaya* 11, no. 1 (July 1, 2024), p. 28, <https://doi.org/10.33541/dia.v11i1.6029>.

⁸⁶ Edward W. Said, *Orientalism* (Penguin Group, 1995), <https://www.google.co.id/books/edition/Orientalism/66sIHa2VTmoC?hl=en&gbpv=1>.

Western sensual and commercial elements. Despite these differences, both versions share similarities, as they are themed around sea adventures, involve encounters with mysterious creatures, and focus on journeys and trials.

These variations reflect the Horizon of Expectations of American audiences, shaped by their prior knowledge and experiences with existing texts or literature. When adapting Sinbad's story into films, American audiences were influenced by Greek mythology and tales of explorers such as Marco Polo, which share some narrative similarities with Sinbad's adventures. Furthermore, Ray Harryhausen's Sinbad films, particularly from the early period of Sinbad film adaptations, had a significant influence on subsequent American Sinbad productions. In addition to influences from other stories, the variations in genre, character depiction, and other aspects in American Sinbad films were tailored by producers to align with the tastes of American audiences and the specific goals of the films.

REFERENCES

- Abdullah, Imran T. "Resepsi Sastra Teori Dan Penerapannya." *Jurnal Humaniora* 2 (1991): 71–76.
- Dawood, NJ, and William Harvey. *Tales from the Thousand and One Nights*. UK: Penguin, 1973.
https://books.google.co.id/books?hl=en&lr=&id=-zGFQ3TYo5cC&oi=fnd&pg=PT18&dq=Tales+from+the+T+housand+and+One+Nights+&ots=-mQZi1qqJ5&sig=2w26gkZO6Ev6IVd0Khls3JFgH-A&redir_esc=y#v=onepage&q=Tales+from+the+Thousand+and+One+Nights&f=false.
- Dewi, Desyarini Puspita. "Sastra Anak Dalam Bingkai Film 'Persepsi Anak Dan Teori Konspirasi Film Spongebob Squarepants.'" *Prosiding Bahasa Dan Sastra Hebat* 1, no. Vol. 1 No. 1 (2023): Prosiding Seminar Nasional PIBSI ke-44 UPY (2023): 301–2.
<https://prosiding.pbsi.upy.ac.id/index.php/2023/article/download/58/82>.
- Edward W. Said. *Orientalism*. Penguin Group, 1995.
<https://www.google.co.id/books/edition/Orientalism/66sIH2VTmoC?hl=en&gbpv=1>.
- Etikasari, Tri Ana. "Perbandingan Film 'Mugāmarātsinbād' Dengan Film 'Life Of Pi' Hasil Ekranisasi Hikāyatsinbād Fīqīṣṣahālfu Lailahwa Lailahdan Novel Life Of Pi (Kajian Sastra Bandingan)." UIN Sunan Kalijaga Yogyakarta, 2021.
- Hans Robert Jauss. *Toward an Aesthetic of Reception*. Edited by Timothy Bahti. Vol. 2, 1982.
- Humayroh, Iftilah Dian. "Perkembangan Ekonomi Era Khalifah Harun Al-Rasyid Tahun 786-809 M." Universitas Islam Negeri Kiai Haji Achmade Siddiq Jember, 2023.
<http://digilib.uinkhas.ac.id/27328/1/Iftilah+Dian+Humayroh+NIM+U20194047.pdf>.

- Jambak, Mellinda Raswari, Indah Rarasati, and Arif Rahman Hakim. "Analisa Qashidah Nahdliyyah Karya M. Faisal Fatawi: Kajian Resepsi Sastra Prespektif Hans Robert Jauss." *Afshaha: Jurnal Bahasa Dan Sastra Arab* 1, no. 2 (November 24, 2022): 141. <https://doi.org/10.18860/afshaha.v1i2.17840>.
- Khalid, M. R. "Mengenal Kisah Seribu Satu Malam." *Jurnal Adabiyah* 2 (1998): 33. <https://journal.uin-lauddin.ac.id/index.php/adabiyah/article/view/12329>.
- Khurosan, Herpin Noviandi. "Narasi Iblis Bertaubat Dalam Karya-Karya Sastra Arab Dan Barat: Tinjauan Resepsi Sastra Hans Robert Jauss." Salatiga, 2018.
- Konstantakos, Ioannis M. "The Island That Was a Fish: An Ancient Folktale in the Alexander Romance." In *Aspects of Orality and Greek Literature in the Roman Empire*, 281, 2020.
- Meisami, Julie Scott, and Paul Starkey. *Encyclopedia of Arabic Literature*. London: Taylor & Francis, 1998. https://books.google.com.au/books?id=DbCFBX6b3eEC&pg=PA721&dq=%22The+tale+of+sindbad+the+sailor+is+a+relatively+late+addition%22&hl=en&sa=X&ei=UxhTVfr_B4ei8QXOhIOIDw&ved=0CB0Q6AEwAA#v=onepage&q=%22The+tale+of+sindbad+the+sailor+is+a+relatively+late+additi.
- Neale, Steve. *Genre and Hollywood*. London: Routledge, 2005. <https://doi.org/10.4324/9780203980781>.
- Palacios, Asín, and Miguel. *Islam and the Divine Comedy*. New York, E.P. Dutton & Co., 1926. <https://archive.org/details/islamdivinecomed0000asnp/page/206/mode/2up>.
- Panggabean, Yosep Liderman, and Mike Wijaya Saragih. "Instrumentality of a Women In Damsel Movie (2024)." *Dialektika: Jurnal Bahasa, Sastra Dan Budaya* 11, no. 1 (July 1, 2024): 26–35. <https://doi.org/10.33541/dia.v11i1.6029>.

Mutiara Imania & Uki Sukiman

Saleh, Rasheedi. "Alf Laylah Wa Laylah," 818–59. Kairo: Dar al-Sha'b, n.d.

Sangidu. "Hikayat Alfu Lailah Wa Lailah: Analisis Struktur Naratif." Yogyakarta, 2014.

Sukiman, Uki. "Resepsi Sastra Novel Sarah Karya 'Abbas Mahmud Al-'Aqqad.'" *Adabiyyāt: Jurnal Bahasa Dan Sastra* 12, no. 1 (July 31, 2013): 208. <https://doi.org/10.14421/ajbs.2013.12110>.

Videos

Castellari, Enzo G. *Sinbad of The Seven Seas*. Italia, United States: Cannon Film, 1989. https://www.youtube.com/watch?v=_2yBBkQbLIs. accessed August 20, 2024

Fleischer, Max. *Popeye the Sailor Meets Sindbad the Sailor*. United States: Paramount Pictures, 1936. <https://www.youtube.com/watch?v=QIwUpvf2jXY>. accessed August 20, 2024

Harryhausen, Ray. *The Golden Voyage of Sinbad*. United States: Columbia Pictures, 1973. https://www.youtube.com/watch?v=Y_5XGR62kzE. accessed August 20, 2024

Harryhausen, Ray, and Charles H. Schneer. *Sinbad And The Eye Of The Tiger*. United States: Columbia Pictures, 1977. <http://archive.org/details/sinbad-and-the-eye-of-the-tiger-1977>. accessed August 20, 2024

Harryhausen, Ray, and Charles H. Schneer. *The 7th Voyage of Sinbad*. United States: Columbia Pictures, 1958. <https://www.youtube.com/watch?v=78dzd-RK1mw>. accessed August 20, 2024

Iwerks, Ubbe Ert. *Sinbad the Sailor*. United States: UB Iwerks,

Intertextual Reception of Sinbad's Story ...

1935. <https://www.youtube.com/watch?v=g7uc94BVZIU>.
accessed August 21, 2024

Katzenberg, Jeffrey. Sinbad: Legend of the Seven Seas. United States: DreamWorks Pictures, 2003.
https://www.bilibili.tv/id/video/2045219443?bstar_from=share. accessed August 20, 2024

Kozinsky, Morris, Frank Kozinsky, and Herman Kozinsky. Captain Sinbad. United State: Metro Goldwyn Mayer, 1963.
<http://archive.org/details/Captain.Sinbad.1963.DVDRip>.
accessed August 20, 2024

Olesker, Jack. Sinbad. Japan, United State: Golden Films, 1992.
<https://www.youtube.com/watch?v=rVuK8cTEI54>. accessed August 20, 2024

Silver, Adam, and Ben Hayflick. The 7 Adventures of Sinbad. Unites States: The Asylum, 2010.
<https://www.youtube.com/watch?v=HKRTfV40D9w>.
accessed August 20, 2024

Sinbad: Beyond the Veil of Mist. India, English, Unites State: Improvisation Corporation, Pentafour Software, 2000.
<https://www.youtube.com/watch?v=YmDQXrgA8xs>.
accessed August 20, 2024

Solimon, Shahin Sean. Sinbad: The Fifth Voyage. United States: Giant Flick Films, 2014.
<https://www.youtube.com/watch?app=desktop&v=nC7KrVHpNP4>. accessed August 20, 2024

Wheeler, Scoot. Sinbad and the War of the Furies. United States: The Asylum, 2016.
https://www.youtube.com/watch?v=NeGjM_fGNIM.
accessed August 20, 2024