

**Archetypes Rooted in Saudi Arabian and Islamic Cultural Traditions**

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By Hussam Basha

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Committee Chair: Keith Webb, MA, MFA, Professor, Director of the Illustration Minor

Committee members:

Sam Ladwig, MFA, Assistant Professor, Teresa Pac, Ph.D., Associate Professor

Archetypes Rooted in Saudi Arabian and Islamic Cultural Traditions

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Thesis Title

**Hussam Basha**

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Author's Name

**5/8/2020**

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Date

Jackson College of Graduate Studies at the University of Central Oklahoma

A THESIS APPROVED FOR

Hussam Basha

By

**Keith Webb** Digitally signed by Keith Webb  
Date: 2020.05.08 16:39:11  
-05'00'

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Committee Chairperson

**Teresa Pac** Digitally signed by Teresa Pac  
Date: 2020.05.08 16:53:22  
-05'00'

---

Committee Member

**Sam Ladwig** Digitally signed by Sam Ladwig  
Date: 2020.05.08 16:19:15  
-05'00'

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Committee Member

Committee Member

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### **Abstract**

This thesis produces twenty manga archetypes rooted in the culture of the Kingdom of Saudi Arabia (KSA) and other Islamic societies. The study aims to create archetypes that can be utilized to produce character design to create manga, comic, animation, and different types of media appealing not only to the predominately-Muslim but also non-Muslim societies and individuals, breaking the hegemony of character design within the global culture. The creation of the archetypes is based on scholarly research on the Japanese manga, USA comic, archetypes, and significant historical and contemporary figures from Islamic societies. The introduction to the KSA's society, politics, and culture provide a framework for the understanding of the archetypes rooted in the KSA cultural tradition. Then, the historiography of the manga and graphic novels in the KSA and other Middle Eastern societies emphasizes the importance of this project. The most substantial part of the thesis presents the creative process of the twenty archetypes. The discussion of each archetype suggests: the overview of the archetype character, positive and negative qualities, cultural background, attributes, physical characteristics, occupations, and the elements of character design, including the face, clothing, accessories, and poses. Since the creation of archetypes draws on the Islamic and non-Islamic cultural traditions, they will both appeal to diverse audiences and serve as an edutainment guide about Islamic history and culture.

*Keywords:* Archetype, Saudi Arabia, Manga

### **Introduction to the Kingdom of Saudi Arabia**

The Kingdom of Saudi Arabia (KSA) is the official name of Saudi Arabia, an Arab Muslim state that occupies most of the Arabian Peninsula in Asia (Al-Rasheed 2013). The Kingdom sometimes is referred to as Saudi Arabia, which contains a vast desert area. The country is divided into thirteen administrative regions: Al Bāhah, Al Ḥudūd ash Shamāliyah, Al Jawf, Al Madīnah, Al Qaṣīm, Al Riyāḍ, Ash Sharqīyah, Asīr, Ḥā'il, Jīzan, Makkah, Najrān, and Tabūk, encompassing most of the Arabian Peninsula, with the Red Sea and Persian (Arabian) Gulf coastlines.

Since 1832, the KSA is an absolute monarchy, ruled by the Ibn Saud family, with some support of western societies. The founder of the country, Abdul-Aziz Ibn Saud (1875-1953), united the four regions into a single state through a series of conquests beginning with the capture of Riyadh in Najed in 1902 (al-Rasheed, 2002). After the conquest, Ibn Saud rulers have governed balancing the interests of various constituencies, including tribal, regional, religious, economic, and political (al-Rasheed, 2002).

Abdul-Aziz Ibn Saud was succeeded by his son, Khālid Ibn 'abd Al-'azīz As-sa'ūd (1918-1982), who governed the KSA between 1975 and 1982. After Khalid's death, his brother, Fahd ibn 'Abd al-'Azīz al-Sa'ūd (1923-2005), took the throne and expanded economic relations with the United States and Britain, acquiring military weapons from the former, and made the KSA the major actor in the oil industry (al-Rasheed, 2002). Following the King Fahd's death in 2005, the KSA went under prince Abd Allāh ibn 'Abd al-'Azīz (1923-2015), who continued to preserve the Saudi oil interests in the region as well as strong ties with the United States (al-Rasheed, 2002), although the United States' support to Israel against Palestine and the attack on Iraq produced tension between the two countries.

In 2015, King Salman bin Abd al Aziz (1935) assumed the throne, but his son, Mohammed bin Salman became a central figure in the policymaking. In 2015, Mohammed bin Salman revealed a plan titled *Vision 2030*, to invest in nonoil revenue (Saudi Crowned Prince Mohammed bin Salman, the power behind the throne, 2018). King Salman introduced a sweeping anti-corruption drive to remove any opposition to the status quo, detaining 381 people in 2018 (Saudi Crowned Prince Mohammed bin Salman, the power behind the throne, 2018). Many Saudi Arabians perceive him as a visionary leader. He wants to introduce positive social changes, such as making a better environment for Saudi women, improving education, and finding new ways to increase the economy to reduce the dependency on oil incomes, without social disturbance in the country. Salman indeed justified the imprisonment of people, stating "Here we are trying to get rid of extremism and terrorism without civil war, without stopping the country from growing. So, if there is a small price in that area, it is better than paying a big debt to make that move" (Saudi Crown Prince Mohammed bin Salman, the power behind the throne, 2018).

The monarchy is governed in accordance with a 1992 Basic Law of Governance, which is a constitution-like charter consisting of nine chapters (al-Rasheed, 2002). The Law establishes Saudi Arabia as a sovereign state, with Islam as the state religion, and the Quran and the Sunna as the constitution. The religious foundation of the country is also signified in the flag of the state, which contains the inscription of the proclamation of Islamic faith, "There is no god but God and Mohammed is His Messenger" on against the green background. In the middle of the flag, the two crossed swords with a palm tree constitute the KSA's emblem (al-Rasheed, 2002). The former symbolizes justices and faith, while the latter signifies the growth and vitality of the state.

The king is the ultimate authority of the KSA, but under him are included three other branches of administration, including the Judicial, Executive, and Regulatory Authorities. The Judiciary Authority is responsible for the court, arbitration, special master, receiver, tribunal, or a similar body of any kind. The executive authority is accountable for enforcing laws and maintaining law and order in the country. Whenever a law is broken, it is the responsibility of the Executive Authority to bring charges against offenders and defend the law. The Regulatory Authority enforces regulations regarding occupational health and safety. The state owns all-natural resources but can grant private property rights. The state also claims responsibility for securing jobs for citizens, provides education and public health care systems, and security for all citizens. Rooted in the religion of Islam, the state also propagates Islam among its subjects and implements the Sharia law.

The Sharia, or sometimes is referred to as the Islamic Law, influences the legal code in most Muslim countries (Johnson & Sergie, 2014), but to a different degree. In general, meaning "path" in Arabic, sharia guides all aspects of Muslims' life, including daily routines, family and religious obligations, and financial dealings (Johnson & Sergie, 2014). The Law is derived primarily from the Quran and the Sunna—the sayings, practices, and teachings of the Prophet Mohammed to regulate societal life. Muslim scholars use historical precedents (Al-Ttarikh) and analogy (Mumathila) to reach a consensus which it calls (Fatwa), on social and cultural issues in society for some cases that do not have specific guidelines in the Quran or Sunna (Johnson & Sergie, 2014).

To emphasize the Islamic foundation of the KSA, the Law of Governance considers Saudi Arabia a custodian of the two holiest mosques, Al-Masjid al-Haram, located in Mecca and Al-Masjid an-Nabawi situated in Medina (King, 1980), both associated with the beginning of



Islam and the prophet Mohamad. The prophet Mohamad (570-632) was born in Makkah to the powerful merchant's family of the Quraysh tribe (Ahmad, 1990). Al-Masjid al-Haram encloses Ka'ab, which is a cube, that was dedicated to more than 360 pagan gods in the pre-Islamic period of the KSA. The prophet Mohamed transformed the Ka'ab into a focal point of the Islamic tradition in 629 (Ahmad, 1990). The Ka'ab contains the Black Stone, which is believed to be given by Archangel to Abraham at the request of God. Thus, Muslims consider the Ka'ab the first house of worship. However, Muslims do not worship the Ka'ab but consider it a unification point for all Muslims, and an orientation point for praying. Throughout the years, the area around the Ka'ab was modified to accommodate the increasing number of pilgrims. The second mosque is associated with Muhammad's migration to Medina (Yathrib) in 622. In Medina, Muhammad gathered supporters and conquered Mecca in 629, beginning the Islamization of the region (Ahmad, 1990). A significant part of this process was the construction of the mosque, Al-Masjid an-Nabawi, which stands on the site of the mosque built by Muhammad next to his house. The mosque contains the tomb of Mohammad. Home to the two historically significant cities, the KSA is sometimes called "the Land of the Two Holy Mosques" (Al-Rasheed, 2013).

In the KSA, the Sunni Muslims constitute most of the society, while the Shia Muslims are the minority. The division of the two groups took place after the death of Muhammad, and the disagreement of who was to be the prophet's successor and other issues. The Sunnis believed that Mohammad did not appoint his successor but considered the Abu Bakr, one of the four appointed caliphs, to be a rightful caliph after the Prophet's death. The Shia Muslims believed Muhammad's successor and the Imam (leader) should be directly linked to Muhammad's family, including Ali ibn Abi Talib, who was Muhammad's cousin and son-in-law (Tasch, 2015). The Shias also believe that the twelve Imams (rightful successors of Muhammad) were born during

the first centuries after Muhammad's death. Still, the 12th Imam, Muhammad al-Mahdi, disappeared in 878 and will reappear on earth to restore justice to all people.

Both the Sunnis and the Shias agree that Muhammad is God's messenger and follow the five ritualistic pillars of Islam, which include: 1) the profession of faith, 2) five daily prayers 3) alms, 4) fasting during Ramadan, and 5) the Hajj (Tasch, 2015). They see the Quran as a holy book as well. Sunni Muslims, however, relies on practice on the Quran and the Sunnah, which are a record of Prophet Muhammad's teachings and words to direct their acts. The Shias favor the interpretations of the holy texts by their Ayatollah (high-ranking clerics), whom they see as a "sign of God" on earth (Tasch, 2015). Thus, the name Sunni derives from the phrase "Ahl al-Sunnah" or "People of the Tradition," while the name Shia derives from Shī'atu 'Alī "adherents of Ali."

### **Society**

Underneath the religious makeup of Saudi Arabia, the country's population is quite diverse. A total population of 34.14 million consists of 62.2% million Saudi nationals and 37.8% foreigners. Non-Saudis live as visitors for many generations as an integral part of the Saudi Society, culture, and economy. They are a workforce, becoming more prevalent after the founding of the oil industry. Saudi Arabia 's official language is Arabic, although the main regional variations used in the country include Najdi, Hejazi, and Gulf Arabic (Al-Rasheed, 2013). English is also commonly used and taught in schools as a compulsory second language, reflecting the links between Saudi Arabia and the US and the United Kingdom. While most of the people speak Arabic, other minority languages are mainly spoken by expatriates. The foreigners speak their languages, and some of the foreigners in this group speak Tagalog,

Rohingya, Urdu, Egyptian Arabic, and Saudi Sign Languages. They speak their languages in the countries (Sawe, 2018).

Saudi Arabia is a patriarchal society because of the tribal affiliations and the interpretation of the Sharia Law. The Saudi law is based on the Quran (Muslims Holy Book) and Sunna (Prophet Mohammed's sayings and traditions). However, in case of issues not having the predecessors in the Quran and Sunna, a qualified legal scholar known as mufti issues the response, known as fatwa. Some leaders adhered to Islam's traditional gender roles and legalized male guardianship for women's movement. Women had to be in the presence of a male to access any services, including governmental offices, healthcare, and public events (Persio, 2017). Besides, the Saudi's work law number 160 in 1969, bans women from working in the same place with males (Le Renard, 2008, p. 614). Because of different interpretation of the law, Saudi Arabia was the only country in the world where women could not drive since 1957 until 2017. Article 8 of fundamental Saudi law promotes equality between gender. However, women had little to no political power and were confined to home and childbearing (Rajkhan, 2014). In general, Saudi Arabia's law advocates equality and justice. The article 8 states that "The system of governance in the kingdom of Saudi Arabia is based on justice, consultation and equality according to the Islamic Sharia" (Rajkhan, 2014).

Moreover, unlike in many other predominantly Islamic societies, Saudi women have been expected to comply with a strict dress code. This dress code requires the covering all of the body considered awrah, except the hands and eyes, with an opaque, thick, and loose dress. Women's attire includes a head covering called the hijab, a full black cloak called an abaya, and a face-veil called niqab (B, 2015). Abaya is a part of the Saudi national tradition, which has been created based on the implementation of Islam (Le Renard, 2008, p. 616). The dress is made for women

to use in public places, such as malls. At the same time, some Saudi women consider their dress as an expression of individual religiosity. In general, there is not consensus on the women's dress code since it varies by region. In some parts of Saudi Arabia, women do not need to cover her face (Le Renard, 2008, p. 616).

In most recent years, Saudi women negotiated greater freedom to practice their daily life. While municipal councils do not hold much power in the country, the ability to vote in the polling booth for the first time in the history of Saudi Arabia was a significant moment for Saudi women (Perper & Pasley, 2019). This was only the third time since its formation in 1932 that the nation went to the polls. The first woman, Sarah Al Suhaimi, was elected in February 2017 Chairperson of the Saudi Arabian stock exchange, Tadawul, the largest stock market in the Middle East. She graduated with highest honors from the University of King Saud and later attended the Harvard Business School. Al-Suhaimi is now the CEO and a Board Director of NCB Capital.

In March 2017, the Labor and Social Development Ministry reported that women account for 30% of the private sector workforce, with the government aiming to raise another 28% by 2020 (Perper & Pasley, 2019). In the process of increasing women's participation in the workforce, in February 2018, Saudi Arabia's Ministry of Commerce and Investment legalized women's right to "start their own business freely," removing their obstacles in becoming entrepreneurs (Perper & Pasley, 2019). Even Saudi Arabia's military opened applications to women for the first time in March 2018. However, the criteria for applicants were and included specific height, weight, and education requirements (Perper & Pasley, 2019).

Women also obtained significant independence in accessing other services. In May 2017, King Salman legalized women's access to government and health services without requiring

consent from their male guardians (Perper & Pasley, 2019). The Government of Saudi Arabia declared in October 2017 that they would open stadiums for women and their families in Riyadh, Jeddah, and Dammam. The Government added that plans would be ready in the year to open more women-friendly establishments at stadiums across the country (Perper & Pasley, 2019). In 2017, Saudi Arabia also introduced physical education for girls and began granting licenses for women's gyms and legalizing women's public exercise (Perper & Pasley, 2019). This change in strategy contributed to the inclusion of over 1500 women in the first women's event organized shortly before International Women's Day 2018. Women also were granted the freedom to drive, legalized in July 2018 (Perper & Pasley, 2019). In recent times in Saudi Arabia, women over the age of 21 were given traveling rights without permission from a male guardian. They may apply for passports without a male guardian's approval (Perper & Pasley, 2019).

### **Historiography on Manga**

The twenty Archetypes characters that introduce in this thesis shall be used in the production of manga character design rooted in Saudi Arabian and Islamic traditions. In preparation for this a review of the history of Manga was conducted. Traditional manga is a unique Japanese graphic novel style (Remmell, 2009). In Japanese, manga means flowing words or undisciplined words (UrbanDictionary, 2016). It is an ancient art that served for centuries as a form of entertainment and communication. To create manga, artist's sketch figures and objects in black, without adding any color. Most important, manga has its style of artwork, especially when it comes to the depiction of human faces, particularly the eyes, chin, nose, mouth, and forehead. In most manga, representations of men and women are not necessarily exaggerated, but are individualized, as they wear character-specific garments other than skin-tight costumes. As a

text, manga reads from right to left (Remmell, 2009), that is starting with the back and finishing with the front cover.

According to Ito (2005), the main characteristic of the manga is its indirect message since meanings are found in contexts. Ito and Crutcher emphasize that manga's written components are not supposed to be read merely to understand the dialog; instead, the text should be sufficiently thoughtful and deep to give readers an idea about social and cultural reality (Ito & Crutcher, 2014). This quality of manga is rooted in Japanese culture, especially language. According to Japanese anthropologist Masao Kunihiro, "English is intended strictly for communication. Japanese is primarily interested in feeling out the other person's mood" ("The Devil's Tongue," 1983).

### **Manga Versus U.S. Comics**

In general, the manga is a Japanese comic book but differs from Western comics (Poitras, 2008). Both are storytelling mediums. However, Western comics are based on stories produced by many writers, while manga usually presents the vision of a single writer (Herrick, 2008; Remmell 2009). Unlike the comics, therefore, the manga is reminiscent of novels, depicting entire and detailed worlds that are the vision of a single author.

There is an overall difference in the organization of comics and manga. The comic consists of issues and each issue has a full story of the hero from the beginning to the end; then, the next issue has a new adventure. However, some comics expand their stories in multi issues form when needed. Manga, on the other hand, is arranged in monthly chapters of a story or a novel. For example, One Piece manga has 953 chapters since 1997, and new episodes are produced. Manga stories from the first chapter continue until the final chapter, and it keeps growing until it reaches the last chapter, or it might complete a cyclical completion.

Both comics and manga are composed of panels but differ in style and panel composition. A panel consists of single drawing frozen in a precise moment. In comics, one page depicts between five to nine panels, although one-panel “splashes” can also be included. The splash page is the indication page to the beginning that include an illustration or two, title, logo, credits, and other information (O'neil, 2001). Comic panels act as the “attention units” because they form a map of a visual story. A comic panel can consist of active and inactive elements, based on the amount of information the author wanted to present. An active ingredient is engaged in action and repeats across panels, while a dormant part constitutes the background. Consequently, comic panels are divided into macro (depicting multiple entities); mono (representing single entities); micro (presenting less than one activity, e.g., a close up); and amorphic (depicting only inactive elements).

Since the manga panels add structure and organize pieces of the story, they are characterized by a unique style in panel layout and composition. Manga panels can include nonrectangular (irregular) panels, panels joined by foreground objects (joined panels), panels missing borders (unclosed panels), borderless panels. While American comic uses a similar amount of mono and micro panels, Japanese manga uses much more of monos, followed by macros, micros, and amorphic panels. Since manga depicts less than a complete scene in more than half of the panels, it implies an interest in both in part and the whole scene. Therefore, Japanese manga requires “inferential construction of whole scene more than American comics.” (Cohn, 2011). Inferential construction in a graphic novel is the transaction and bridging hypotheses between panels on the level of narrative structure.

There are also differences in transitions between panels. Six transformations in comics were described by Scott McCloud (1994) in his book "Seeing Comics: The Hidden Art." The

first and simplest is movement-to-movement, the transitions which display fundamental movements. Action-to-action transitions demonstrate that a single subject progresses in a specific process. Transitions from subject to subject remain within the scene or concept and call for further readers' engagement. Scene-to-scene transformations occur over vast distances in space and time. Aspect-to-aspect is interesting as it reveals that there are different facets of the same scene. No logical relation between panels is given by non-sequitur. Scott McCloud (1993) noticed differences in American comic and Japanese manga use of panel transitions characterized relationships between the content of panels. American comics styles are primarily Action to Action by 60% and Manga by 50% to the same panel transition type. This refers to movement flow between panels. McClouds' percentage findings of each American and Japanese manga models within panels transitions were only slightly different. However, the experience of reading American comics and Japanese Manga is noticeable to the readers.

Many of the main characters in American comics often depict heroes reflecting U.S. world domination and the overarching issues the nation is confronted. Often each hero is a symbolic representation of America in some manifestation reflecting the time in which they were created. (Herrick, 2008). The character design and persona may vary from one series to the next. For example, in the four-issue comic book miniseries of the *Dark Knight Return* (Miller, 2016) s, Batman is older, and his character deals with the issues that accompany maturity. In contrast, the Batman in the series, *Justice League* is very different in artistic style and attitude. Manga characters follow a more linear progression of character development and do not break as randomly from the story or aesthetic style. In other series, as in DC Rebirth, Batman starts a new path with the *Justice League* (Fox, 1961). The characters in American comics, for the large part, do not change despite the illustration styles, clothing and technology that might be used to reflect



timelines within a series. Manga has a different style for a long novel where the audience can notice the changing of the character growth in many aspects; however, the character story stays the same no matter how long the series is as in *Naruto* manga (Kishimoto, 1997). In the book *Naruto* introduces a young character whose name is Naruto, who's journey takes him on a path to become a Ninja. Naruto has been shown in the manga in three different age stages till now. The first one, as a kid, teenagers, and adults as he is getting older, falling in love, and getting married, then he gets two children who start a new chapter in the novel right now.

In comparison, the audience of Western comics differs from the audience of the manga. Most Western comics address young children between the ages of 9 and 13 (Remmell, 2009). That is not the case with manga. There are six to seven significant manga types, each created to appeal to different age groups and gender. Kodomo Manga is created for children. Shonen Manga targets boys ages 12–18; Shoujo Manga is for girls ages 12–18. Josei Manga is popular among adults, mainly working women above the age of 20. Seinen Manga is for young men between the ages of 18 and 30, and Hentai Manga is pornographic, adult manga (Remmell, 2009).

The difference in audiences determines the difference in the publication process. The graphic novel is used in the United States as the descendant of the book sold in the booklet format on newsstands. Maxwell Charles Gaines was the pioneer of comic books in the 1930s. C. Gaines, Eastern Color Press dealer, who distributed newspaper comic pages on Sunday in the U.S. (Couch, 2000). In the depression, as sales of publications decreased, Gaines conceived of the comic book as a way to increase the press' business. As the number of comic books increased, Sunday comic strips were removed, and the original features were syndicated? Comic books were still collections of various tales, tales continuing according to the pattern created in

the first comic books (Couch, 2000). Superhero books in the U.S. shifted away from continuing superhero storylines as super-heroes in the United States started to dominate the world of comics. Comic books were often anthology publications, but, for the most part, the stories were complete, seldom serialized, and some books based all or nearly all stories on one universal character. (Couch, 2000).

Early Japanese comic art forms visually recall the tradition of satirical, and calligraphic influences from the Edo period, which lasted from approximately 1600 to the mid-1800s. Throughout its development, this period featured the urban atmosphere of the Japanese capital in woodblocks and often depicted life in the city, the trends, and its inhabitants.

Just as Hogarth, Daumier and the cartoonists of satirical magazines such as *Punch* told and inspired the event of drawing and later magic art in the USA, practices that flourished with artists such as Hiroshige helped to create cultures and receptivity of Japan, which then evolved in the form of comic arts (Couch, 2000). Nevertheless, in the periodicals that developed in Japan after the destruction of world war two, the significant development of modern comic art as a mass media took place. (Couch, 2000). Without a study of Osamu Tezuka, no discussion of this artform can be accurate. Tezuka is one of the century's most influential manga creators. The comic stories and later animated movies called the "king of manga" in Japan introduced to Japan tropical and historical methods of American literature and a lesser degree, comics, and animation (Couch, 2000). The unrecognized and uncompensated story of the Lion King from Disney in Tezuka's anime production *Kimba the White Lion* has been the topic of much debate in recent years (Couch, 2000).

**Historiography of Manga and Comics in the KSA and Other Societies in the Middle East**

The production of the archetypes specific to the Islamic culture, in general, and Saudi Arabia, in particular, will expand the culture of manga, breaking the cultural hegemony of Japanese manga tradition. While manga no longer belongs solely to the Japanese culture and has become a global phenomenon (Craig, 2000, p. 4), it is still dominated by the Japanese artistic culture. According to Craig (2000, p. 4), “Today it is a different story. Japan’s pop culture has not only continued to evolve and blossom at home, but it has also attracted a broad, street-level following overseas...,” which means that Japanese animations and manga have built a vast global community. Children in the United States, Europe, Asia, and the Middle East have been watching Japanese animations for years, such as Astro Boy, Speed Racer, Star Blazers, and Robotech, which means that many people around the world have been raised on Japanese manga and animation (Craig, 2000, p. 5). Millions of manga issues are made and traded among societies from the East to the West, and their impact on children, young people, and adults cannot be exaggerated (Ito & Crutcher, 2014). Research by Craig (2000) supports the idea that manga has its community where people can talk about their favorite characters and story, among other things. Craig also mentions that using manga for a mass communication tool is a straightforward approach globally because the language of manga in different formats is familiar to many societies.

The South Korean webcomics known as “webtoons” (recalling web and cartoons) began to challenge the hegemony of Japanese manga on the global market (Kim, & Yu, 2019). Unlike the traditional Japanese manga, produced in print to be read, the webtoons are prepared for the computer and smartphone culture. Three elements differentiate webtoons from daily comics. Each webtoon episode is written in a long vertical band, which makes it easier for illustrators to

read on a smartphone or a monitor, instead of using the infinite lens. Webtoons are usually colored, rather than white, as they are rarely physically published.

The comic is a medium with a wealthy Middle Eastern tradition. For close to a century, Arab artists have created comics to reflect the socio-political events of their times. In the panels of Arab comics, illustrations and stories creatively engage the British occupation of Egypt as it was shown on the magazine *Abou Naddara* in 1877. The question of Palestine was addressed in the *Samandal Magazine's* comics, in 2012, among other social, cultural, and political issues.

The introduction of famous characters and comics from Western Europe and the United States to the Arabic culture started in the 1940s. During the following decades, popular Western comics for Maghreb readers were appropriated in Iraq by Arab publishers on pages of journals such as *Samir* and *Bissat Al-Rih*. The Arabization of cultural icons such as Mickey Mouse and Tintin contributed to the development of cultural comics in the Middle East. Among the characters produced were Nabil Fawzi (the Lebanese Clark Kent) and Hammam (the first of many Arabic versions of Tintin). Japanese manga has also been known and appropriated in the Middle East. For example, Captain Tsubasa was named Captain Majed in the Arabic version. These works demonstrate the sophisticated approach as well as the worn-out assumptions employed by Arab artists in creating this hybrid visual language and images.

Since the early twentieth century, artists and publishers have produced comics with original characters that have become more and more popular throughout the world, including Egypt, Lebanon, and later the United Arab Emirates. By the middle of the century, the original *Samir* and *Sindibâd* comic Magazines in Egypt put together young people's pictures in all Arab countries. They created the idea of pan-Arabism in children's media. Storylines of serial characters like Shamsa and Dana, who are two sisters in *Majid* magazine, ranged from whimsical

to severe, sometimes directly engaging with critical events, like the Nakba, an annual day of commemoration for Palestinians marking the displacement caused by the Israeli Declaration of Independence in 1948. These representations of characters did not necessarily invoke visual caricatures of Arab identity often assumed by contemporaneous efforts to “Arabize” characters from European and American comics. For example, Superman, who is a comic hero from DC comic, has been translated and published by Photographic Print Company from Lebanon for the young readers. They have been brought Kal-El as Said from Krypton and Clark Kent as Nabil Fawzy (see Figure 1).



Figure 1

[https://lite.almasryalyoum.com/extra/50001/?fb\\_comment\\_id=823485667746413\\_876934042401575](https://lite.almasryalyoum.com/extra/50001/?fb_comment_id=823485667746413_876934042401575)

Instead, Majid, Sinbad, Samir, and the other characters have been created by artists and publishers in the Arabic world who have created original comics for nearly a century. Contemporary comic illustrators from Lebanon have pushed the comics to touch established markets and themes outside the field of children's fantasy. Beirut has been established as a new regional hub for comic production since 2007 by Samandal anthology magazine. The trilingual "amphibious" comic newspaper offered a forum for the creation of new modes of visual communication that did not adhere to any established definition of "Arab" identity and often directly question them. Contemporary artists like Fouad Mezher and Lena Merhej, as well as Omar Khouri and Zeina Bassil and Mazen Kerbaj, are reevaluating the rules and standards of the world's comics. They are working on reintroducing the Arabic comics with a new drawing style and scenarios for the stories appealing to societies globally.

Saudi Arabians are familiar with manga through the media. In the 1970s and 1980s, Japanese TV produced international novels as cartoons. *Sinbad* is an Arabic novel that tells the story of a young man who wants to be a businessman and travel the world. In Saudi Arabia, that story is told by older people and parents to children. When the Japanese director Fumio Kurokawa adapted the story in 1975–1976, the animation was called *Shindobatto no Bouken*. After the anime was produced in Japan, it was translated and dubbed in Arabic. However, the Saudi government banned *Shindobatto no Bouken* because it talked about demons (Jin) and magic, which some state leaders found a threat to the Islamic value.

Moreover, Saudi Arabia's Higher Committee for Scientific Research and Islamic Law banned the *Pokémon* animation because some of the Committee members believed the *Pokémon* anime could possess the minds of Saudi children (Sears & Jacko, 2003, p. 442). Although *Pokémon* is banned from print and Saudi TV, it is still available on the Internet. Besides,

*Digimon*, which is another version of *Pokémon*, is available in Saudi Arabia in print. Since the researcher is very familiar with Saudi cultural and religious nuances, this research carefully examines archetype characters and drawing details to make them appealing to Saudi Arabian culture and cultures globally. In Islam, there is a religious saying: “necessity knows no law.” That means, if there is a need for something, people are allowed to do whatever necessary.

### **Methodology**

The production of the archetypes makes use of scholarly research on Saudi Arabia, manga, historical figures from the Islamic tradition, and graphic design. The introduction is grounded in research on Saudi Arabian history, culture, and religion, as well as on Islamic cultures in general, to provide the foundation for the understanding of the cultural specificity of each archetype. For example, the knowledge of why Saudi Arabian women are fully clothed helps to understand why female archetypes are fully covered and their attire. The philosophy of the new policies on women’s right to work, travel without a guardian, helps to understand the changing dynamic concerning women’s role in society and create the attributes of female characters. For example, the warrior joins the military and carries contemporary weapons.

Two books served to construct a general notion of the archetypes. The first book is *The Complete Writer's Guide to Heroes and Heroines: Sixteen Master Archetypes* by Tami D. Cowden, Carolyn Lafever, and Sue Viders. The second book is *The Fallen Heroes: Sixteen Master Villain Archetypes* by Tami D. Cowden. The archetypes discussed in these two books have been studied to develop characters who are invested with cultural background, dress, and attributes characteristic to Islamic history and culture. Referring to these two sources has provided a descriptive foundation of the universal nature of archetypes and the characteristics inherent of each addressed in this study. The archetypes addressed in this thesis are: Chief, Bad

Boy, Best Friend, Swashbuckler, Old Wise Man, Boss, Librarian, Nurturer, Spunky Kid, Warriress, Devil, Evil Genius, Anarchist, Tyrant, Traitor, Backstabber, Fanatic, Parasite, Schemer, and Lunatic. The creation of each archetype includes the following elements: an archetype overview, positive qualities, negative qualities, cultural background, the archetype attributes, the archetype physical traits, occupation, and character design: face, clothing, accessories, and poses.

### **Theory**

The archetypes rooted in Islamic history and culture are significant because they will appeal to Muslim audiences and educate different readers, comic and manga fans, and moviegoers about Saudi Arabian and Islamic history and culture. Thus, this study approaches the production of manga archetypes as edutainment (such as games, films, or shows) as a tool designed to teach the global audience in a playful way (Kanabar, 2009, p 10). The edutainment blends communication theories and radical entertainment pedagogy and, therefore, not only makes the learning process fun but also engages readers in the learning process (Kanabar, 2009, p 11). By definition, edutainment is the act of learning through a medium that both educates and entertains (Urban Dictionary, 2016). Edutainment has been a successful strategy in teaching. TV shows such as *Sesame Street* and *The Magic School Bus* have been educating children globally, including the KSA, for many years (Kanabar, 2009, p 14). Besides, people of different age groups learn through software and video games, infographics, and slide presentations (Kanabar, 2009, p. 11). Also, museums and science center utilize edutainment practices to reach broad audiences.

Scholars have demonstrated that manga is also part of the edutainment culture. Manga is well known as a bridge of knowledge between Japanese culture and the rest of the world (Ito &



Crutcher, 2014). By reading manga, people from different societies have learned about Japan and its cultures, such as names of foods, historical places, and traditional dress (Ito & Crutcher, 2014). Turner (2013, p. 74) points out that many people learn the Japanese language just to read manga in its original form. However, Dahlan, Sani, and Sani (2015) rightly emphasize that manga as an educational tool that requires collaboration between academic writers and illustrators to create successful educational stories and characters. Indeed, manga like *Manga de Wakaru* has been used as an instructional tool (2015). This manga is about the psychologist Ryou and his cheerful nurse Asuna and explains many aspects of mental illnesses to readers. This type of educational manga is called Kyoto manga (Craig 2000, p. 111). However, Ito (2005) states that it is uncommon to find manga, which teaches specific subject, but rather more general overarching concepts.

Nevertheless, Osamu Tezuka was successful in teaching about Buddhism through manga. Tezuka's knowledge of Buddhism and precise writing and drawing made *Budda* (1972) a successful teaching tool about Buddha's life and Buddhism in an entertaining way (Craig, 2000, p. 110–137). This manga was quite remarkable, considering that Buddhism is one of the most popular religions in East Asia (Craig, 2000, p. 109). However, like any religion, Buddhism is not easy to teach because there is a vast literature about Buddhism and different Buddhist factions (Craig, 2000, p. 109–110). Tezuka challenged this sophisticated knowledge by writing and drawing a story about Buddha and thereby creating an educational manga to teach the basics principles of Buddhism to children and young adults.

## The Archetypes

### **The Chief**

#### **Archetype Overview**

The Chief is a commander of a group of people. He leads and secures needs, answers questions and passes judgment for disputed cases (Cowden, LaFever, & Viders, 2013). He is a leader who can organize people to act for the cause he considers right, such as justice or freedom (Cowden, LaFever, & Viders, 2013). He is brave, valiant, and spirited (Cowden, LaFever, & Viders, 2013). He is the man of his word. He always has a plan for every situation that he is facing. Even if his plan does not work entirely as he expected, he triumphs (Cowden, LaFever, & Viders, 2013).

#### *Positive Qualities*

As a successful leader, the Chief is an organized person who always focuses on his goals. The Chief is decisive and does seldom get distracted. He completes his projects faster than others. His sense of justice is crucial when he faces any dilemma; he often welcomes the consultation from his advisors. Working wisely and methodologically, he completes every given task.

#### *Negative Qualities*

The Chief may become too tenacious, focused, and impatient as he seeks his objectives and, in some situations, may not accept the advice from others in his desire to meet his goal. In such a situation, he faces an extreme loss in his battles. However, because of his powerful and self-reflective personality, he never asks people for mercy. At times, he may become dismissive to others in the pursuit of his objectives.

### *Culture Background*

As in many societies, the chief character is prevalent in Islamic history. The most exceptional leader in the history of Islamic culture is the prophet, Muhammad (570 CE – 632 CE). Muslims believe that prophet Muhammad has been sent with a message from Allah (God) to confirm the monotheistic teachings that were preached previously by Adam, Ibrahim (Abraham), Musa (Moses), Isa (Jesus), and other prophets (Esposito, 2005). At the beginning of the Islamic period, when he conquered Mecca and introduced monotheism, many people who dwelled in Makkah resisted and rejected Mohammad's teaching. However, during the first ten years, Muhammad gained supporters as he combated exploitation, advanced women's rights, and many other economic, social, and political issues. The prophet protected the interests of the needy and the oppressed, stating that the wealthy had a responsibility towards the weak and repressed (Esposito, 2005). Those who did not accept the prophet's message were permitted the practice of their religions, but they were taxed in different ways than Muslims.

The founder of the KSA, the Monarch Abdul-Aziz ibn Abdul Rahman Al Saud, serves as the other example for the Chief archetype. He was involved in politics since his young age when his father wanted to conjugate the different groups of people who were living in The Arabian Peninsula (Al-Jeraisy, 2008). He had a tough time trying to unite the tribes into one nation. According to Al-Jeraisy, he went to each tribe to negotiate with the tribal leaders the creation of one united country (2008). As a result, Abdul-Aziz ibn Abdul Rahman Al Saud managed to stop periodic wars between the tribes and united them into one nation of KSA. As a great leader, king Abdulaziz used the intertribal war causality as the reason to form the state (Al-Jeraisy, 2008). Additionally, he was a religious man who never did anything without permission from his assistants known as muftis. According to scholars, King Abdulaziz was humble, courageous,

intuitional, generous, dignified, patient, tolerant, and faithful (Al-Jeraisy, 2008). Al-Jeraisy (2008) tells in his book a story of the king on his deathbed. “On his deathbed, he looked at his two sons Saud and Faisal with love and pity and said, “Faisal, Saud is your brother. Saud, Faisal is your brother.” Then, he said, “There is no might or power except with Allah. I testify that there is no God but Allah, and Mohammad is the Messenger of Allah.” By proclaiming his faith, king Abdulaziz advised his sons and for all Saudis to learn that the belief in God should be the focus of human existence. King Abdulaziz also considered taking care of the family members was the second important thing in life.

The Crown Prince of the KSA Mohammed Bin Salman Al Saud (1985-) serves also as an inspiration for the construction of the Chief archetype. During his reign, the prince has introduced positive social changes into the KSA. One of his significant accomplishments is sitting regulations form the constitution to legalize women’s rights (Millership, 2018). As discussed in the Introduction of this Thesis, during his time, women were legally permitted to drive, the princes Mohammed was appointed as an ambassador to the U.S., women were engaged in practicing sports in stadiums, and most importantly, women’s leadership increased in certain professions.

### *The Attributes*

The Chief uses traditional transportations, such as horses and camels. The means of transportation can be modified and modernized. His horse might wear armor equipped with hidden pockets where he can hide weapons for mission objects. He also carries historical Saudi arms, which include the following: swords, daggers, crossbows, spears, and guns.

### ***Physical Traits***

The ratio build to the character is one of eight (see Figure 2). He has the body of a sturdy middle-aged man. Since the Chief lives in a desert, which is a very rough environment, he is trained to be fast and stable in battle, demonstrated in his tall corporal body.

### ***Occupation***

*Soccer coach:* He is the person involved in giving direction, instruction, and skill to a soccer team or individuals involved in sport. A coach is also a teacher. He has the responsibility to take care of team players and aid them in the development of their critical thinking, physical strength, and collective work abilities beyond their self-imposed limits.

*Principal:* He is a staff member with the most significant responsibility for the management of a school. His job forces him to be a chief disciplinarian of his school's students, faculty, and staff. He has the responsibility not just to run the school in conjunction with the school board, or to make the executive decisions that govern the school, but to guide his students to achieve the expected skills for their futures.

*Chief Surgeon:* He possesses the responsibility of not only taking care of people but would lead the medical staff. He approaches his job with complete dedication but does not let it overwhelm him. His career has many challenges, such as working long hours, making difficult decisions, and leading a team of doctors. His dedication to fulfilling his obligation is firm and exceeds the other people's commitment to the profession.

### ***Character Design***

#### ***Face***

The examination of the facial aspects of Prince Mohammad Bin Salman Al Saud, by analyzing many of his pictures from different perspectives, serves to construct the face of Chief

archetype. The Chief's face is longer than the regular Shonen character, to make it more-Arab looking. His eyes have sharp shape drew with thin lines (see Figure 2) to emphasize his aristocratic heroism because bold eyes lines would make the character looks more like a villain. He has a beard that most Saudi men have. However, his beard is carefully designed, based on the anime-style beard, to invest the beard with a manga feeling just enough to fulfill the aesthetic taste of the target audience.

### *Clothing*

This character wears the traditional Saudi Arabian male clothing, as discussed in the introduction, to reflect his Saudi Arabian identity (see Figure 3 & 4). However, these clothing can be slightly reshaped without losing traditional aesthetic twists. Since the chief's responsibility may be wide-ranging, he has a set of clothing for each occasion. White dominates his clothing's color palette because white cloth reduces the heat by reflecting the light of the sun. Other colors of clothing may be used to accent or emphasize nobility, power or a specific use.

### *War Suit Design*

The chief's war suit is inspired by the Najdi warrior uniform. Najd is the central region in the KSA, inhabited by approximately one-third of the population of the country. The Najdi people used to wear gowns with long sleeves that are called Al-Murudin (see Figure 2). Al-Murudin is usually white and has a chest and waist belt that are used to hold weapons. The chief is also dressed in clothing from different historical periods of the KSA to produce unique clothing combinations but retains the aesthetics of Saudis' clothing (see Figure 2). In early Saudi Arabian history, pants and shirts were the uniforms for soldiers, policemen, and firefighters. Future character designers might consider the historical uniforms to invent clothing for this character.

### *Weapons*

The chief fights with old Saudi arms, including swords, daggers, crossbows, spears, and classic firearms. In order to make the visual connection as the traditional figurehead, he would be seen using swords and daggers, the iconic weapons of the Saudi warriors. (see Figure 3). The sheath of the swords and daggers are always lavishly engraved with different designs and made of different materials to proclaim his status.

### *Pose*

Included are different poses created from the study of historical observations relative to the traits of this archetype (see Figure 3).

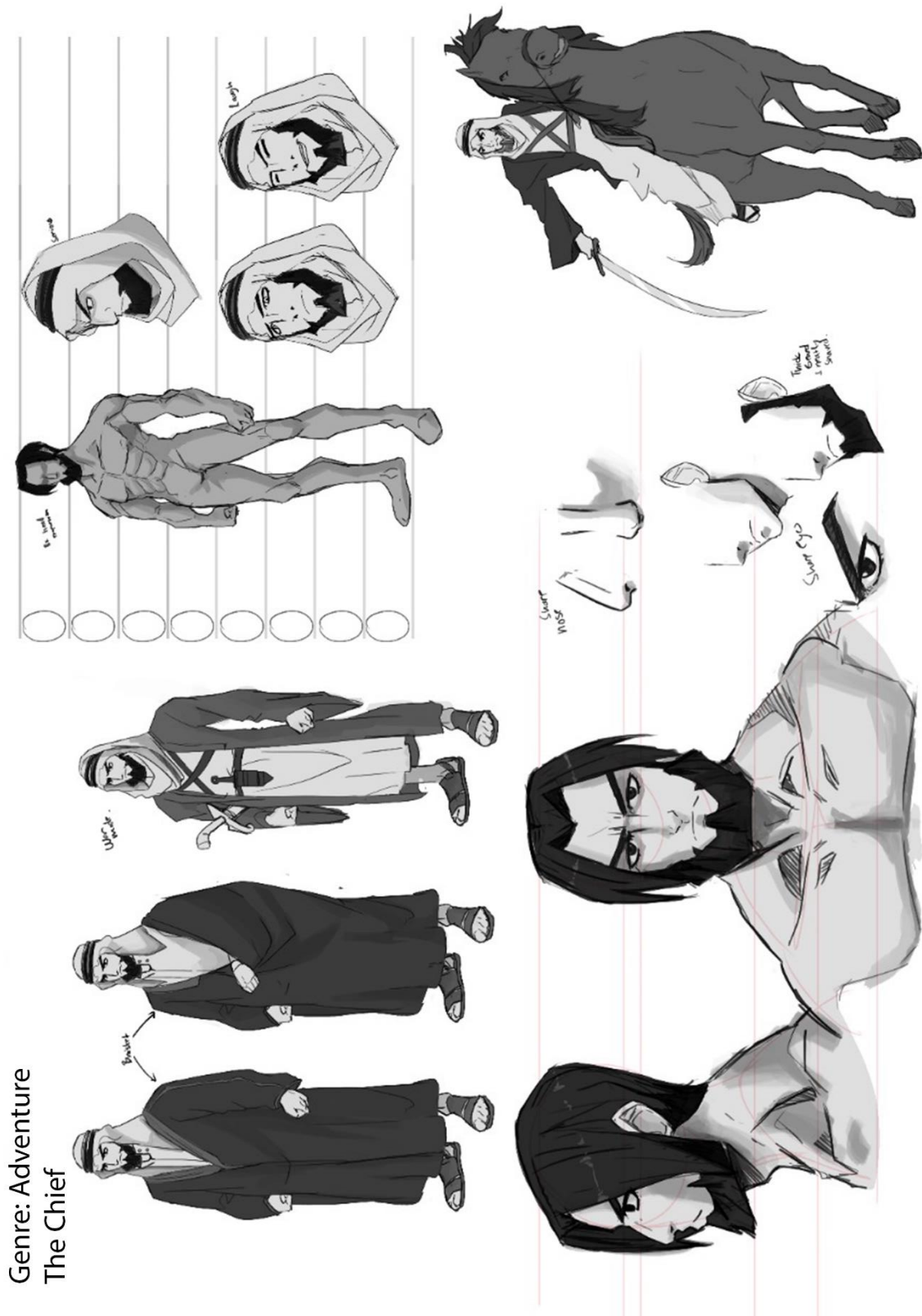


Figure 2. Chief character design sheet.



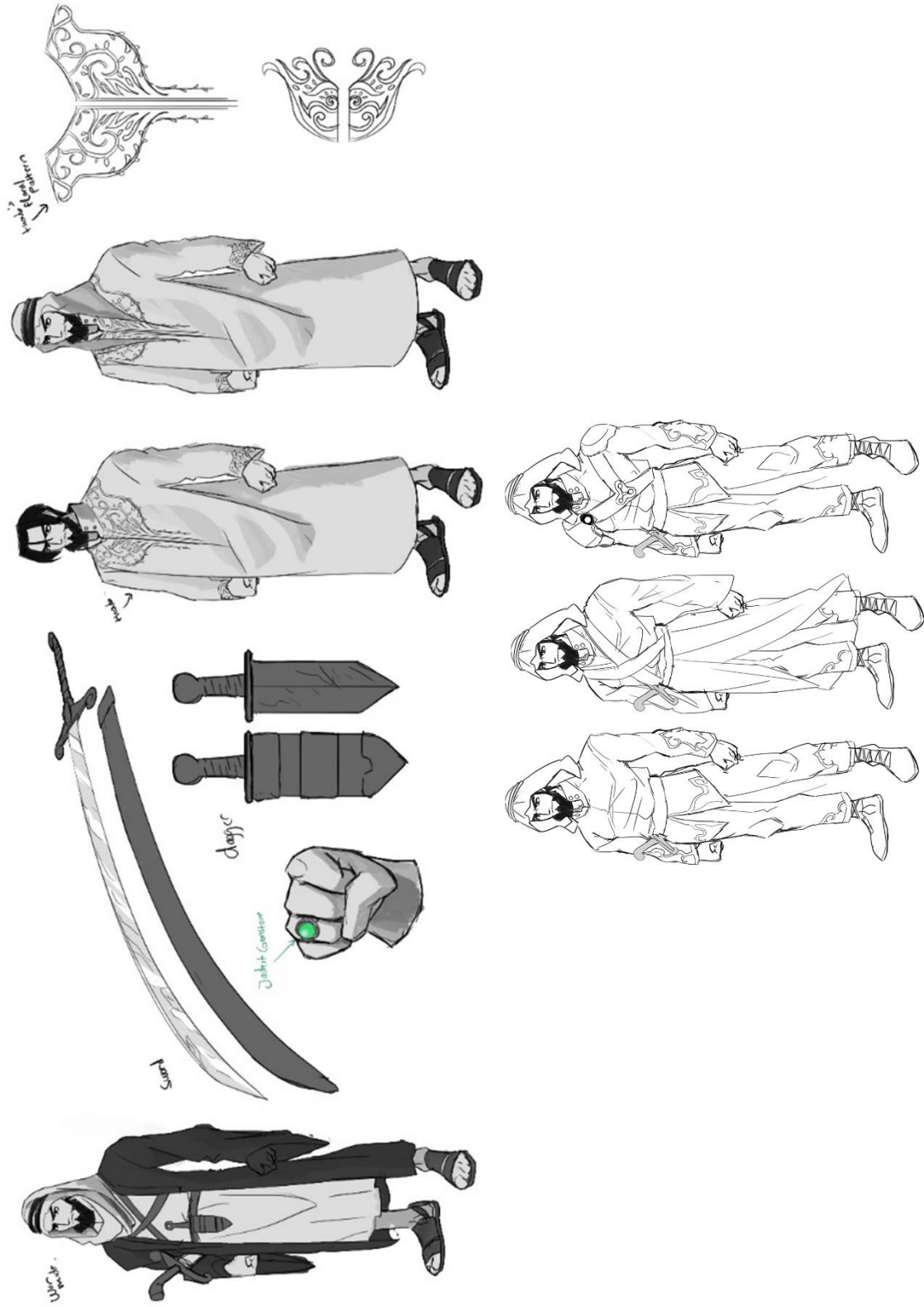


Figure 3. Chief character design sheet.

## **The Bad Boy**

### **Archetype Overview**

The image of the Bad Boy's character reflects his reputation. At first glance, he has a rebellious personality and may seem as if he does not care about the opinion of others (Cowden, LaFever, & Viders, 2013). He may be a dream for young girls and a nightmare for her parents (Cowden, LaFever, & Viders, 2013). The Bad Boy does not follow conventional rules and makes his own along the way. (Cowden, LaFever, & Viders, 2013). The initial perception of the Bad Boy's status in society is that of a vagabond and may charm his way through life on the streets. However, when in danger or confronted, he will show his real colors and rise to the occasion to defend the innocent and do the right thing.

### **Positive Qualities**

The Bad Boy is a charming character but always hides his passion and uses his dashing good looks to advance his cause. Girls are spellbound when he gives them a smoldering look. He knows the system, its ins, and outs, everything about street survival. A Bad Boy is a cunning person who hones his senses to achieve his goals and advance his societal position, but in the end, he will sacrifice all that he had to overcome the final obstacle selflessly. He is always alert and ready to defend himself and those he loves.

### **Negative Qualities**

The Bad Boy is an empathetic hero because of his rough street life. He tends to live on the wild side. He had a problematic and dangerous childhood and, therefore, does not easily trust

people. He mistrusts people at first and alienates himself to avoid being hurt by others. However, in his heart, he does not carry malevolence but virtue. Always balancing the need for self-preservation and risk, he is reluctant to show his true good-hearted nature, even at times to himself.

### **Cultural Background**

There are many Saudi Arabian stories about heroes who protect their street neighborhoods for nothing in return. A TV show that is called *hard al-shaykh*, which translates to *Al-Sheikh neighborhood*, tells a story that takes place in the city of Jeddah (Al-Hijaz), located in the east part of the KSA (Hill, 2016). The Bad Boy, named Ismail, is the main protagonist. Ismail was raised to be a good religious person to his society. He is tempted and lured to find sources of power, and he joins a gang to gain respect and money. However, due to the conflict between the values of his upbringing and the street life, he loses his way. He redeems himself after overcoming the dangerous challenges of life-on-the-street and rises to protect the people from the Al-Sheikh neighborhood.

Another Bad Boy archetype can be seen in the character, Aladdin from *One Thousand and One Nights*, a worldwide known Arabic story translated to many languages, and the inspiration of many movies (Flint, 2017). The original story in the book reveals that Aladdin is a Chinese character who lives with his mother (Flint, 2017). Morocco is the only country that is mentioned in the story as the place of a sorcerer (Flint, 2017). Aladdin and his mother are poor, so he wants to become rich to provide a better life for himself and his mother. One day, he meets the princess and dreams about marrying her to become a prince (Flint, 2017). After he saves the princess and her city from the sorcerer, he marries her. The celebration of their marriage continues for forty nights.

### **The Attributes**

The Bad Boy uses a rod made of wood to defend himself. This rod was used in the Hijazi culture against the enemies, but nowadays, it is used in dance performances and styling. The determination to show the usability of this rod is to emphasize the differences between the Hijaz and the other Saudi cultures to the audience.

### **Physical Traits**

The overall body of the Bad Boy character shows his intense physicality, which permitted him to survive and fight street life. His body traits can change to suit the Bad Boy's cultural situation. For example, desert society requires men to be slender rather than massive to survive.

### **Occupation**

*Cowboy:* He is independent and often leads a lonely life. People get uncomfortable around him because he might engage in the fight quickly. He is quick to come to the rescue if a girl is harassed and seek justice.

*Detective:* He has the attitude of the rogue detective because of how he looks, talks, walks, and behaves. While he pushes the boundaries of the law, his tough exterior is a façade for his genuine good nature and will risk his own life for others.

### **Character Design**

The character of this archetype is that he has a small group of friends, and he will collaborate with them to defend the innocent reluctantly. He dislikes violence but will take action against the gang members. Although people perceive him as a darker aloof character, he keeps fighting for peace and justice.

### *Face*

The face of the Bad Boy has a diamond shape that is reminiscent of the face for Saudi men (see Figure 5). His eyes are triangular with a little twist (see Figure 5). His eyes project his aggressive personality to emphasize his main characteristic of a Bad boy. The tip of his nose is low, which reverses as the droopy nose (see Figure 5) to signify the overall look of the Arabian men. His short haircut is reminiscent of the shape of the heart to emphasize his good nature. This character is socialized into the Hijazian culture in which young men do not grow beards but proudly wear a long and thick mustache.

### *Clothing*

The clothing of the Bad Boy reflects his life in a low middle-class environment, which is not far from poverty. The people in that class can secure food and accommodation but not fancy clothing. Therefore, this character wears essential clothing without any adornments. Thoub would be the simple type of cloth that everyone can afford to cover their body (see Figure 5). He also owns a bishet (Robe) that belonged to his grandfather (see Figure 5). He wears the bishet only on his wedding day.

### *Accessories*

The Bad Boy is only interested in owning his rod (see Figure 5). For him, the rod represents his honor. Every rod in the Hijazian culture represents its owner by its color, size, and type of wood. The Bad Boy's rod is made of wood that is slim but harder than steel.

### *Poses*

The Bad Boy is designed for different actions to help the audience understand his characteristics visually. The poses with a close shot to his face, while he is pointing his rod

toward his enemy in figure 5, indicate his challenging spirits. His dynamic personality is indicated in other poses (see Figure 5) through his way of standing and holding the rod.

Genre: Historical Drama  
The Bad Boy

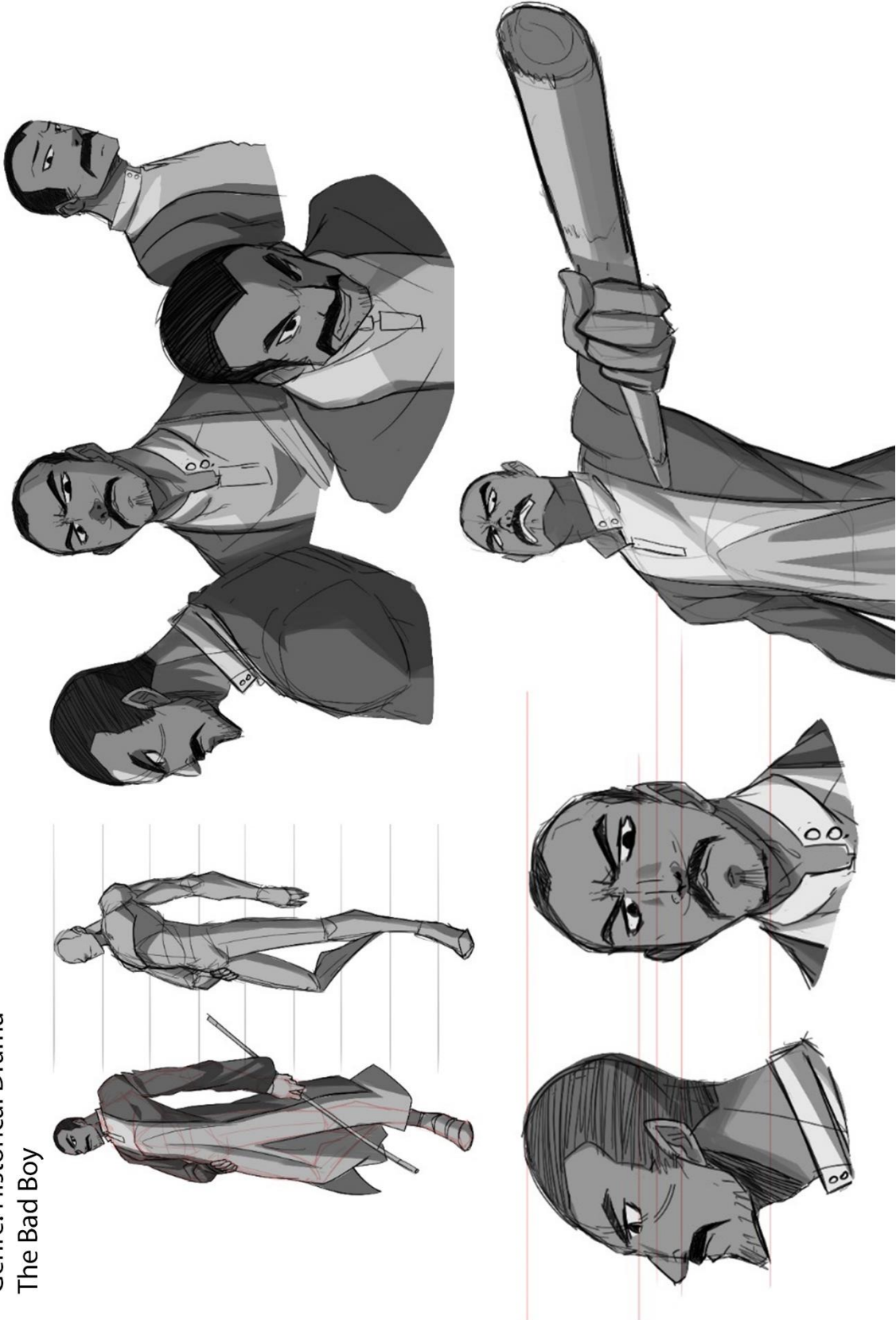


Figure 4. Bad Boy character design sheet.

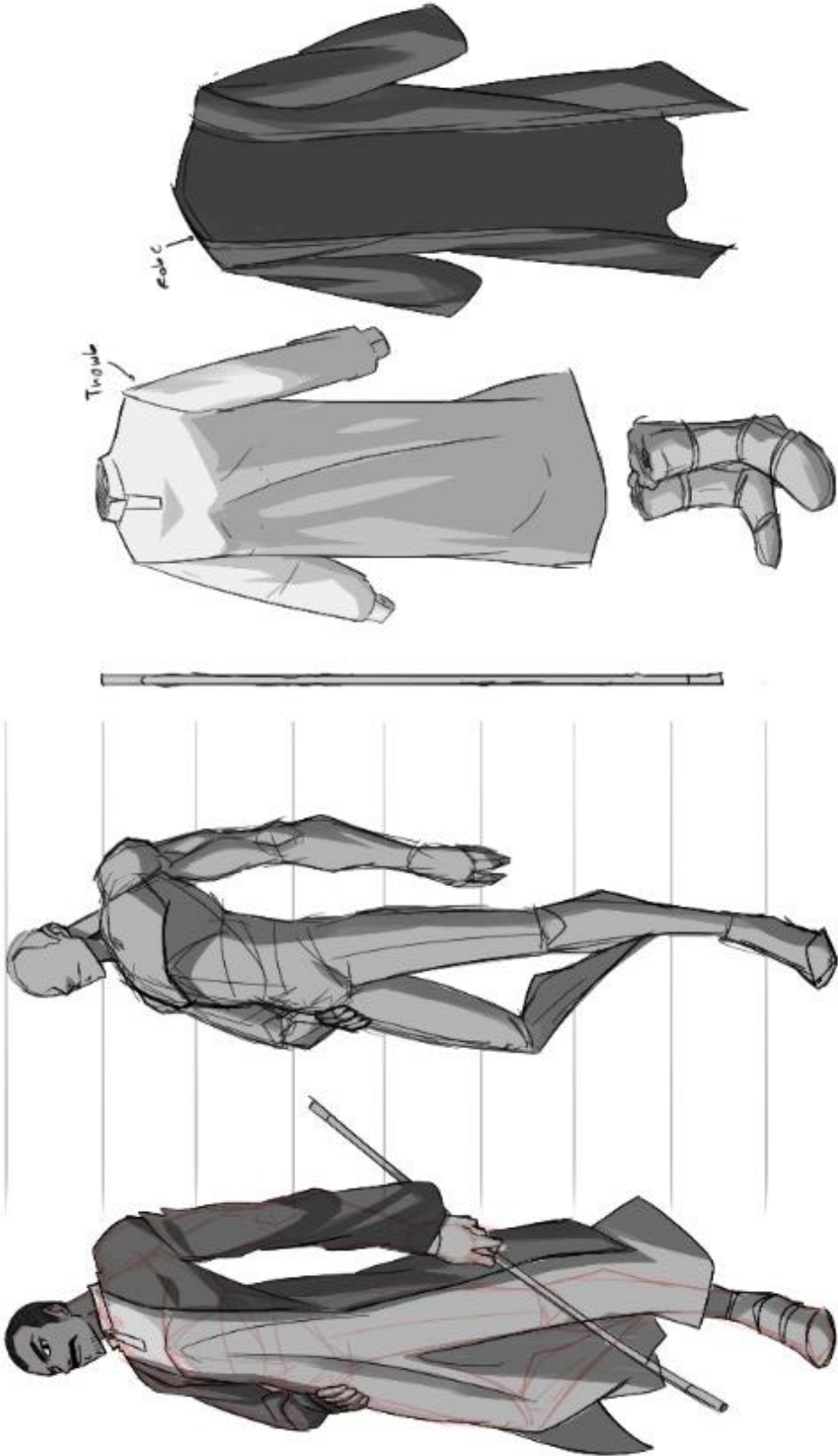


Figure 5. Bad Boy character design sheet.



## **The Best Friend**

### **Archetype Overview**

The Best Friend is believed to be a person always serving others in a time of need. The Best Friend character can be an individual of any social group. He is in friendship mostly with individuals belonging to a similar social status. This character is ready to sacrifice his time, at the expense of convenience, to help his friends and never loses his faith in them. He also encourages his friends to succeed in personal and professional life and cherishes their success.

### **Positive Qualities**

The Best Friend is a giver. Therefore, he attracts people in need when their life gets harsh. He is always calm, unlike other people who are affected by life changes, whether good or bad. In a busy, complex, and stressful world, his empathy is a glue that holds people together. His emotional intelligence permits him to understand and accept people with different personality traits. In teamwork, he respects other people's ideas and contributes to the environment of trust and collaboration.

### **Negative Qualities**

The Best Friend is a supporter of others and is a giving character. He will be there through and true to the end. He is not seen as often to be the main character but supports others and puts the needs of others before himself.

### **Cultural Background**

Abdallāh bin Abī Quḥāfah (573 CE – 634 CE), who is also known as Abu Bakr Al-Siddiq (Saritoprak, 2014), serves as an inspiration for the Best Friend archetype. Before the

emergence of Islam, he was a prosperous businessman who never practiced any vices that were common in pre-Islamic society of the Arabian Peninsula (Campo, 2009). Abu Bakr became the closest friend to the Prophet Muhammad and always protected him from danger (Saritoprak, 2014). He also spent his fortune on support and defense of Islam (Campo, 2009). He took the Al-Siddiq as a nickname, which means the righteous one because he was the first one who embraced Islam and accepted Muhammad as the messenger of God (Saritoprak, 2014).

Abu Bakr is the inspiration for the Best Friend character because of his devotion to his friend and religion, but not for physical characteristics since there no evidence on Abu Bakr's physical appearance. Therefore, Majed Ahmed Abdullah (1959-), who was a striker for Al Nassr FC and the national Saudi soccer team (Stead, 2008), serves as inspiration for the Best Friend's physicality. Majed Ahmed Abdullah was one of the top soccer scorers in the world, and he won the Asian Footballer of the Year three times, in 1984, 1985, and 1986 (Stead, 2008). In group sports, such as soccer, supporting the team members is crucial to the group's success. As a legend of teamwork and a top player, Majed Ahmed Abdullah serves to emphasize the Best Friend's positive values, including his dedication to helping others in reaching their goals.

### **The Attributes**

The Best Friend's emotional attribute is based on supporting his team. He puts much effort into the development of his team's skills and success. He supports his friends and group members, whenever there is a crisis, at any cost.

The equipment of this character is supposed to indicate his job on the team. He might wear glasses that signify his physical weakness and vigorous intellect. However, his real attention is not to be the star of his team. He wants to provide support to the team members or the hero. He might be just a supportive fan and plays a supportive role.

### **Physical Traits**

The ratio builds to the Best Friend character can be one of eight (see Figure 6). The Best Friend might look athletic or slim, as he has a standard height among the team members. The Best Friend might have some marks on his body due to fights, but he did not involve in fights to show off. He is always involved in efforts to give a hand to his friends.

### **Occupation**

*Psychologist:* This job is a perfect match for this character because he can express his pure nature while practicing what he is good at, which is listening. His ears and heart are always open wide for anyone. He always encourages his patients and helps them to put back their lives on the truck.

*Policeman:* Who is better than the Best Friend to be as a proper police officer. He always puts his life in danger for the benefit of other people. Whenever he can help anybody, he would never hesitate. The Best Friend archetype can carry anything on his shoulder and help lighten the burden of others. If someone tries to threaten innocent people, he will be there to help. He is the person everyone wants around.

*Barber:* This character shows a lot of respect to those who come to visit him and his store. He listens with a smile on his face and never complains. His big heart makes him be a great listener, with a lot of passion for his customers. It is commonly known that barbershop is the place where people go to relax and talk.

## **Character Design**

### ***Face***

The Best Friend character's face is presented from different perspectives and with different expressions based on the researcher studies of his favorite soccer player, whose name is Majed Abdullah. The researcher tries to express two different versions of the same character. In the first version, the character's face has facial hair (see Figure 6), while in the second one, he is shaved (see Figure 6). The reason behind that is to extract the best version that suites the general Saudi appearances. In consideration of the Saudi Arabian culture, the character with facial hair will be more appealing, as many young men wear facial hair. A nose that is wide and flat (see Figure 6) is not a very common one. Still, it is a part of the identity of some Saudis. Therefore, wide, and flat nose signifies that this character does not represent the social majority race of people in Saudi Arabia. Still, it is a mix of faces ratio to refer to the generality of the idea of the human face.

### ***Clothing***

The idea of the Best Friend character playing soccer on the streets with his friend is reflected in the clothing style. He wears clothing referencing regular clothing of young men playing soccer. This casual soccer clothing includes a variety of different T-shirts, in different colors, and long cotton pants. However, there is always an exception. Some people like to wear shorts, but it is a preferred clothing-style by men in Saudi society. Therefore, the Best Friend wears long shorts, which is the most common among Saudi men (see Figure 7).

### ***Regular Outdoor and Sport Clothing***

The Best Friend wears modern clothing, because Saudis appropriated some sports and clothing from Europe, to specifically from England. For example, in Saudi Arabia, men are

expected to cover the body from the belly button. Therefore, the shorts of the character always cover the knees (see Figure 7).

### *Poses*

In figure 6, the drawing emphasizes the movement and super powerful energy of the character at the moment of shooting the ball, which adds some excitement once in a while in the story for a typical calm, friendly personage.

Genre: Paranoid Fiction  
The Best Friend



Figure 6. Best Friend character design sheet.

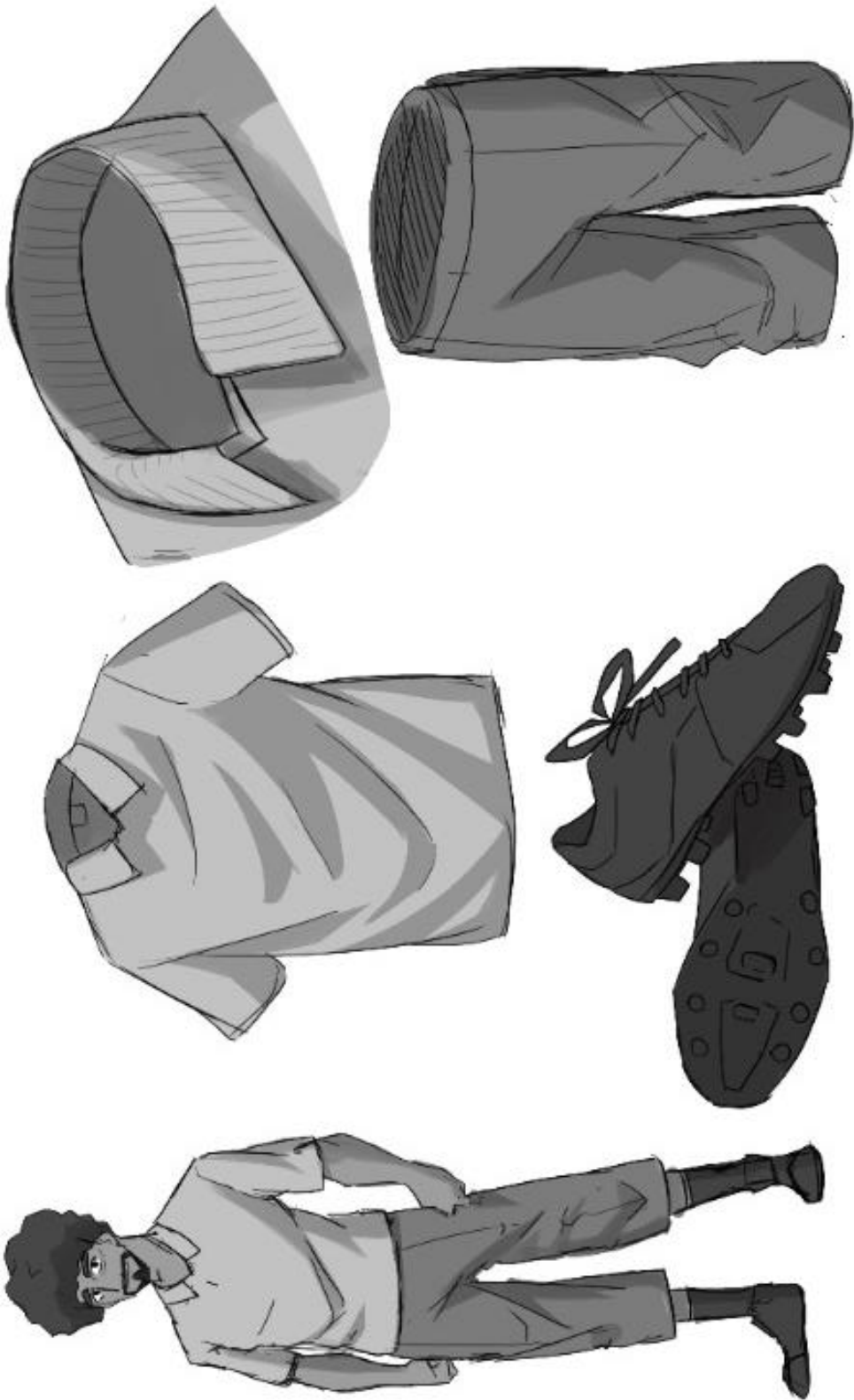


Figure 7. Best Friend character design sheet.

## **The Swashbuckler**

### **Archetype Overview**

The Swashbuckler character is the favorite one for young readers because he is a man of action. (Cowden, LaFever, & Viders, 2013). He is always ready for the next adventure. He can be flashy, confident, and loves adventure. (Cowden, LaFever, & Viders, 2013). The Swashbuckler is never afraid to face conflict, and he thrives on it (Cowden, LaFever, & Viders, 2013). People still love him, and they want him to be around him. When trouble comes, he is the guy you want on your team. This archetype is not the type of office and desk person. For most of the audience, he is their favorite because he makes the whole story entertaining and exciting (Cowden, LaFever, & Viders, 2013). He is always on the move to help or rescue. He is not afraid of conflict, and no challenge is too big. He is a man that uses every resource in a fight to win under any circumstances

### **Positive Qualities**

The Swashbuckler is a daredevil who will risk his life to achieve his goal wherever he goes. He always gives the people around him hope, whatever the situation they are in.

This character's spirit inspires those around him. Everything for him is a challenge. If the mission is impossible, he will rise to the occasion. He faces all types of challenges on lands, seas, and air. Nothing will stand on his way, whether people, monsters, or even demons. He knows what he is doing, and everyone depends on him when there is an impossible task.

### **Negative Qualities**

Being the man of action that he is, the Swashbuckler can overlook the smaller things in life. He might forget things that are important to others in his quest. He is a fearless person but is



known to be reckless. He does not hesitate to fight a bigger and stronger enemy. He jumps into action without calculating the danger that is in front of him.

### **Cultural Background**

The Swashbuckler lives to fulfill his full potential for what he believes in. He has an abnormal physical performance comparing to a regular human body. A well-known hero in the history of Islam, whose name is Umar ibn al-Khattab, is a very familiar name for all Saudis and Muslims around the world. He was muscular and taller than ordinary people. According to Sallabi (2007), “when he walked, he walked quickly, when he spoke, he spoke clearly, and when struck, he caused pain.” (Sallabi, 2007). He had a healthy spirit, and never hid what he believed in, and for that, he was nicknamed al-Farooq, which means the criterion (Sallabi, 2007). He earned this nickname because, when he becomes a Muslim, he did not hide his commitment to Allah. Before the Swashbuckler became Muslim, he was a mighty tyrant to those people who accepted the new religion, because he was afraid of the change (Sallabi, 2007). He had done so many great and heroic things during his life. Islam had started in Makkah, but because of the torture to the Muslims at that period by the most influential members of Makkah’s tribe, Muslims had to migrate to a new place, except for Umar who went out and cursed those who were trying to kill the Muslims by saying: “May your faces become ugly! Allah will only rub these noses in the dust. Whoever wants his mother to be bereft of him and his children to become orphans or his wife to become a widow, let him meet me behind this valley” (Sallabi, 2007). However, no one even thought of going after him because they knew his physical and mental strength (Sallabi, 2007). The biggest enemy to all Muslim believers is the Shaytan, which is the Devil, Satan, or an evil spirit in different cultures. Even Shaytan was afraid of Umar because of his mighty spirit and commitment to Allah (Sallabi, 2007).

Other Swashbuckler character-type is Al-Zir Salem. Al-Zir Salem is a nickname of Mahlhal Uday ibn Rabia. He was nicknamed Al-Zir because he was very into women and alcohol (Shawqi, 1982). Al-Zir Salem also likes hunting, along with his favorite hobby, wild beasts (Shawqi, 1982). According to the story, his brother's wife wanted to get rid of him, so she pretended that she was pregnant and asked Al-Zir for wolf milk. Fearlessly, he brought her what she wanted. This story has been known around the 494 in Palestine, before the birth of Islam. Around that time, Arabs were organized in tribes. Al-Zir Salem's brother, whose name was Klib, which means "Rabid" because of his strength (Shawqi, 1982), was the first to form a kingdom or empire. However, he was not a fair king or emperor because he ignored his subjects. Klib also disagreed on various matters with his cousin, who ended up killing Klib. This crime leads Al-Zir to the forty-year war that knows the Albasos war (Shawqi, 1982). During the time of the war, Al-Zir fought to seek revenge for his brother.

### **The Attributes**

The attributes of the Swashbuckler character include lightweight items and cloth. He is not the type of person who would be in the front row. He needs his power to be hidden most of the time. He can be developed as a real assassin with a high emphasis on futuristic characteristics. He utilizes both ancient and futuristic weaponry, such as a laser dagger. The Swashbuckler can have a symbol of a legendary trait attached to his clothing to increase the level of excitement in the audience's mind. The Swashbuckler's transportation can be based on contemporary vehicles with a futuristic design to determine the characteristic of the period of the character's existence. He might be riding just a horse, which depends on the story.

### **The Physical Traits**

The Swashbuckler is designed based on the ratio of one to seven and a half (see Figure 8). The ratio is shorter than regular male size to emphasize the mobility and swiftness of the character. The Swashbuckler is a slim character, and his body shape is fallen down the rhomboid category, which determines an athletic body with an emphasis on a well-built shoulder.

### **Occupation**

*Bodyguard:* When facing danger, he leaps to protect his subjects. His clients feel safe in his presence. He does not have any relatives who would be used by his enemies as a weapon against him. There is always a girl in his life, but he often pushes her away in the relationship. He is a man of action and often does not have time for romance.

*Safari guide:* He is the absolute and solid confidence man out in nature. He might be an only child. His keen senses make him a natural to be around animals. He is equipped for the jungle that including brains and brawn.

*Archeologist:* The Swashbuckler is the only one who can turn a boring concept to the highest level of excitement. He is not just someone who likes to sit in an office pushing papers. He does the dangerous and main job by himself and is a man of danger. For the Swashbuckler, the more dangerous adventure, the better.

### **Character Design**

#### ***Face***

The illustrator decided to use Emad Al-Malki as his inspiration for this character (see Figure 8). Emad Al-Malki is not a well-known character in Saudi society. He is a contemporary karate man, best known for his competition in the World Karate Federation in 2016. Saudi media

rarely show this sport to the public. The anatomy of the Swashbuckler's face is based on a diamond shape. His eyes are triangular with thin eyebrows. His nose is straight and pointy.

### ***Clothing***

The clothing of the Swashbuckler resembles the clothing style from Arabic Islamic culture (see Figure 9) since the researcher wants to combine the traditional design with a futuristic and contemporary Saudi fashion. The clothing contains two parts. The top clothing is designed based on the ancient armor of the Islamic warrior. The second part, which is the underclothing, is designed in modern and futuristic fashion (see Figure 9)

### ***Weapons***

The character represents different generations. Therefore, his weapons combine weaponry from different periods. The primary weapon for this character is a laser dagger that is hidden under his right arm of his gear (see Figure 9). A dagger is a light and a small weapon that can be used effectively and unexpectedly.

### ***Poses***

The sketches of the Swashbuckler depict the character in different action poses (see Figure 8). The variety of perspectives of the drawings shows his level of enthusiasm. In figure 9, the character is riding a contemporary motorcycle with futuristic features of jumping and evanescing.

Genre: Historical Fiction  
The SwashBuckler

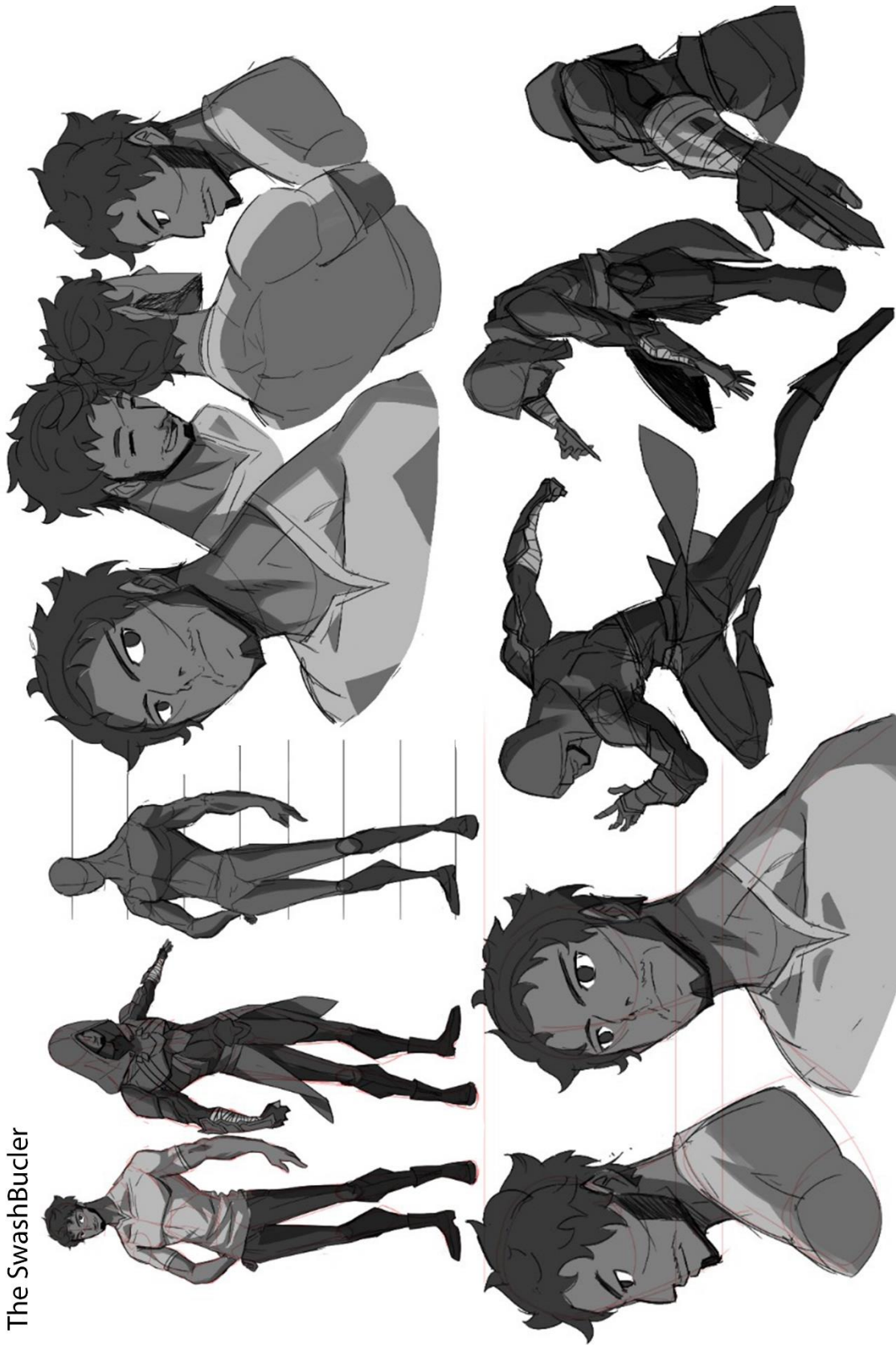


Figure 8. Swashbuckler character design sheet.

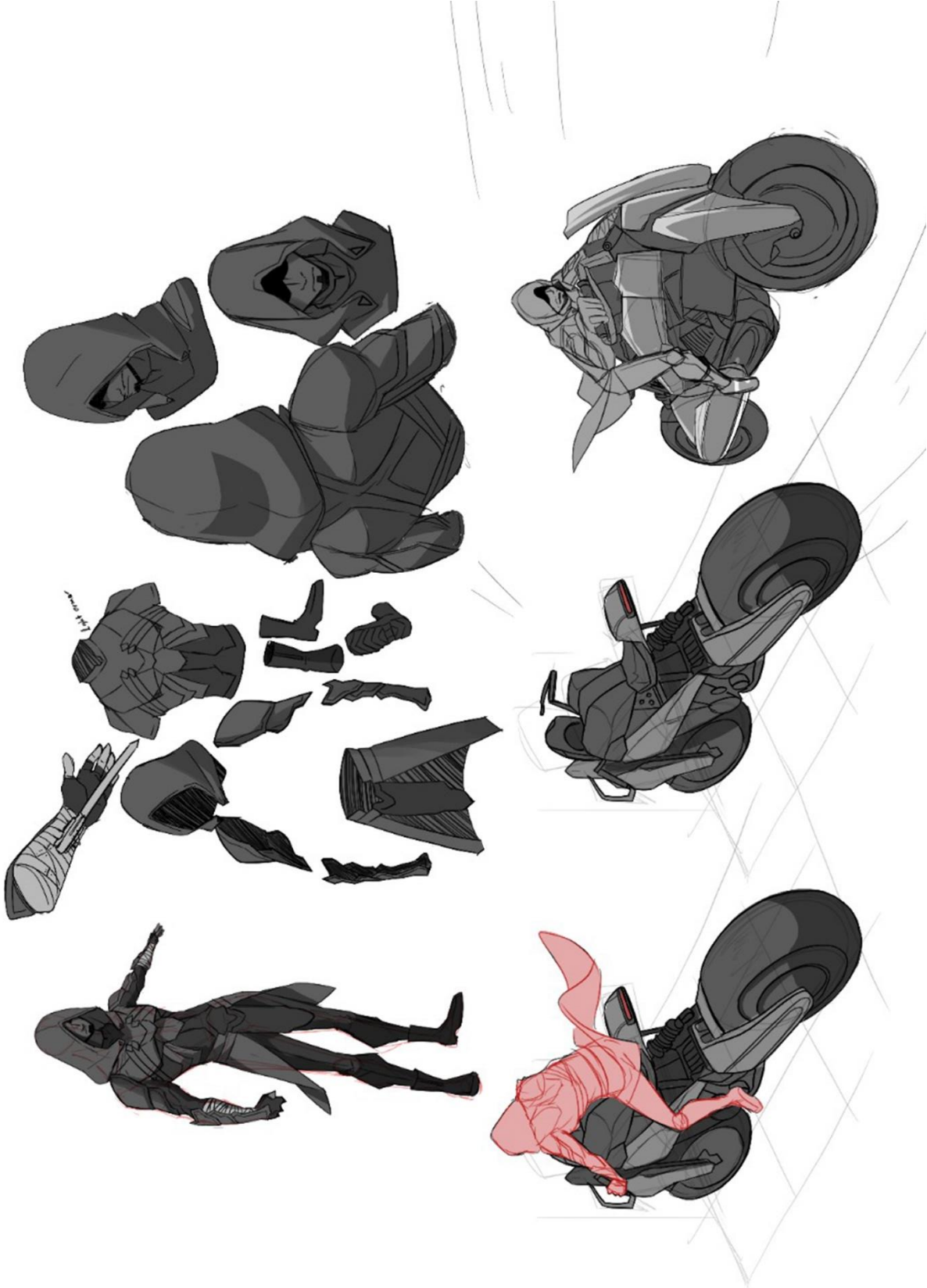


Figure 9. Swashbuckler character design sheet.

## **The Old Wise Man**

### **Archetype Overview**

In Jung's book, he describes The Old Wise man archetype as a prophet, wizard, professor, or teacher. (Jung, 2014). The Old Wise Man offers verbal guidance and support to a hero or other characters in the fantasy world. The Old Wise Man can fit into any story because he interacts with a wide range of diverse characters.

According to Campbell, "He is the one who appears and points to the magic shining sword that will kill the dragon. He tells of the waiting bride and the castle of many treasures, applies healing balm to the almost fatal wounds. Furthermore, he dismisses the conqueror into the world of normal life, following the great adventure into the enchanted night." (Campbell, 1973.) He is the advisor and might contribute to providing wisdom for plans of war.

The Wise Man is more knowledgeable and experienced than ordinary people. He knows things others do not. His information is always valuable, and other characters seek him. He is meek to everyone, even his enemies. He is trusted, and people confide in and appreciate his guidance. He guides people who are lost or confused.

### **Positive Qualities**

The Wise Man is more knowledgeable and experienced than ordinary people. He knows things others do not. His information is always valuable, and other characters seek him. He is meek to everyone, even his enemies. He is trusted, and people confide in and appreciate his guidance. He guides people who are lost or confused.

### **Negative Qualities**

The Wise Man may be overwhelmed with too many issues at one time, and he is not a man of action. He may be fooled easily if not given the right information or has problems reading the tea leaves. Because he is passionate about everyone, some people exploit this trait to their advantage. He always seeks the best in people but maybe deceived if he is gullible and might be turned to the dark side.

### **Cultural Background**

Jesus, or Isa in Islam, is a prophet and messenger from God. Isa Ibn Maryam is his full Arabic name, which means Jesus' son of Mary, and Al-Masih is another name which is the Arabic translation name of Christ (McDowell & Walker, 2013). Moreover, Muslims are required to fully submit to and believe in Jesus to enter Islam, which makes Islam the only religion other than Christianity that requires their adherents to believe in Jesus (Barker, 2011). He is a great teacher to all of humanity. He had a message to deliver to the people, to believe only in God (Barker, 2011). He had a tragic and challenging life to achieve his task ordered by God. Muslims still include Jesus' teachings, the stories of his healing, and the ability to raise people from the dead as part of Islamic monotheism.

### **The Attributes**

The Old Wise Man's physical attributes are not suited for combat, but rather serve as the source for information and instruction. This character would work in the library, carry scrolls, or be the keeper of magic books. He might wear glasses or carry a laptop. He is a skillful and spiritual person performing miracles, translating, reading, or writing scripts. A magic wand, script scroll, or a rosary would be an accessory for this character. He may be inadequate or be a



part of the design and research division. He prefers to stay humble. Even though he has the knowledge and mystic power and does not seek worldly wealth, he believes that his gift is to heal, and teaching is his purpose and to help the poor, oppressed people, or those seeking wisdom.

### **Physical Traits**

The Old Wise Man is a character who has the body of an aged person or unlikely suited for dynamic action. He might be in shape, but not likely as it pertains to the Saudi culture. He might be designed as eight to one ratio to show that he is not decrepit (see Figure 10).

Stereotypically, he might wear a white beard suggesting wisdom and balding with gray hair.

The Old Wise Man comes from a region that is called Al-Hijaz, which is located in the west part of Saudi Arabia that it is included Makkah and Medina (Hopkins, 1997). Makkah and Medina are two of three holy cities in Islam, as discussed in the introduction of this thesis. The Old Wise Man's maturity, size, and weight supposed to express his sweet, friendly, and beefy character.

### **Occupation**

*Genius:* He can be a scholar man who works on a laptop to invent tools, solve mysteries, or be in research of some kind. He is always looking for inspiration to make new inventions. His imagination and skills are vast for the benefit of the people.

*Sage:* He is the scholar, expert, and mentor in the fantasy world. He analyzes everything to figure out the right answer. He has attained wisdom that other traveling characters seek or chance upon in the story.

*Psychologist:* He gives insight into the problems characters need so that they may resolve hidden personal issues.

### **Character Design**

The Old Wise Man is a grandfather who likes to tell humorous stories to his grandchildren. He wants to help the next generation to be better than his generation by providing tales with morals to children. He is Hijazian all his life in as it pertains to Saudi culture.

#### ***Face***

Yousef Al-Jarrah is a Saudi actor who is used to play a Hijazi older man in different tv series, such as *Tash Ma Tash*. The face of the Old Wise Man is fuller than the regular Shonen character. His eyes look friendly, and the lines of the eyes are thin. He has a broad and pointy nose. He has a short beard around his face (see Figure 10).

#### ***Clothing***

The Old Wise Man Clothing expresses the identity of Saudi Hijazi old-style. The Hijazi uniform is unique for Saudis (see Figure 11). The first thing about the outfit is the turban. The style of wearing Hijazi turban is unique. A man must wear a hat and wrap the turban around it (see Figure 11). He has a cloth-belt around their waist, which is called the Baqsha (see Figure 11). Besides, he wears the cloth on the shoulder, which is similar to the Baqsha (see Figure 11). However, the last two pieces are not required to wear all the time.

#### ***Accessories***

The Hijazi Old Wise Man carries a rod with him all the time. The rod is called "Shum," which, in Arabic, means hardwood (see Figure 11). The young Hijazian used this stick as their weapon. They also used the stick as a dance tool during the traditional dance called Mizmar, which is the Arabic word of the flute. The Old Wise Man uses this rod to demonstrate his honor of belonging to the Hijazian society. Moreover, he might want to show up that he was a warrior in his youth and that Shum is a vital part of Hijazi culture.

*Poses*

The sketches (see Figure 11) determine the body language of the Hijazi Old Wise Man. Each pose expresses the identity of the character. In figure 10, the character is shown smoking, an essential part of the Hijazi lifestyle, especially among older people.

Genre: Biography  
The Wise Old Man

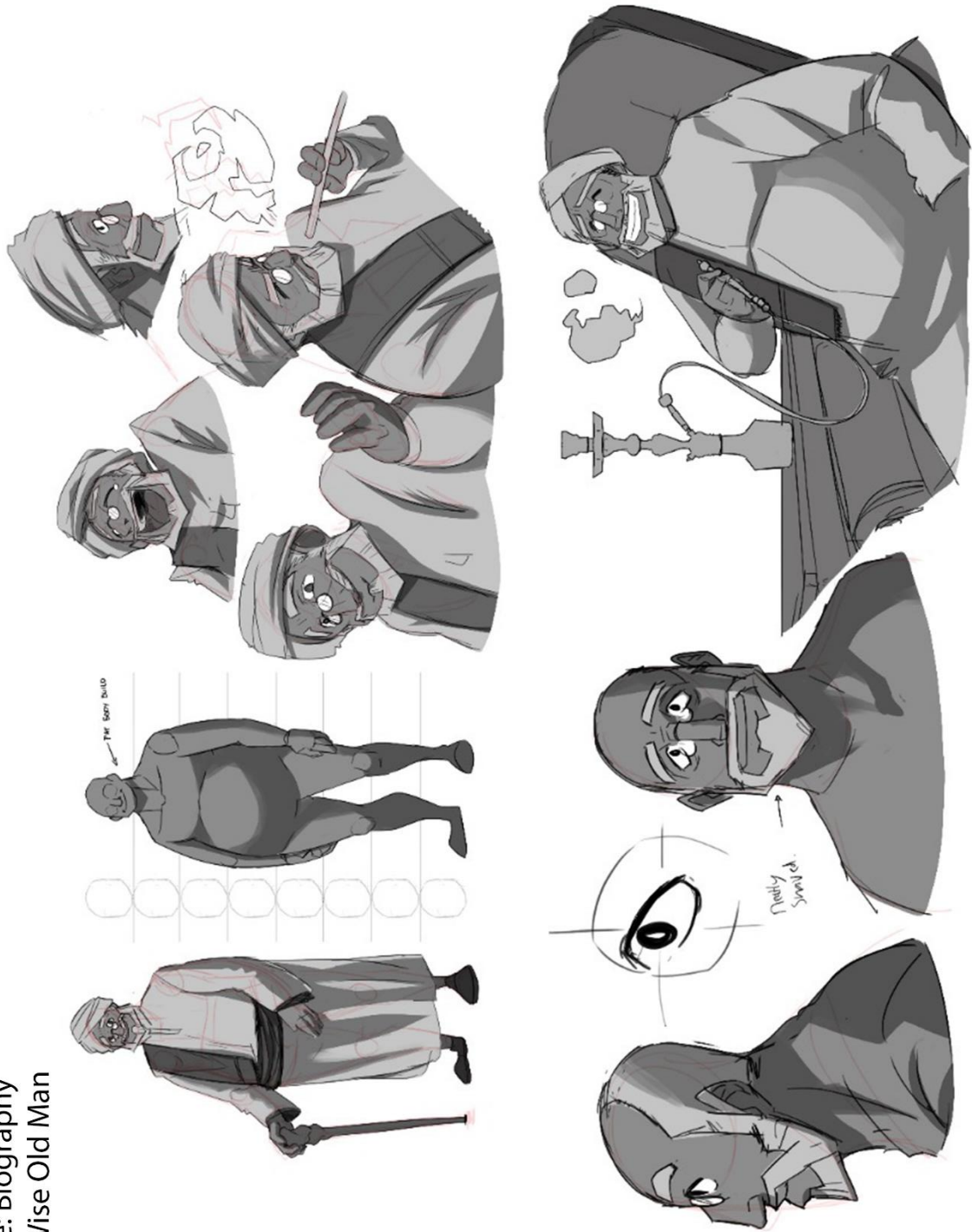


Figure 10. Wise old man character design sheet.

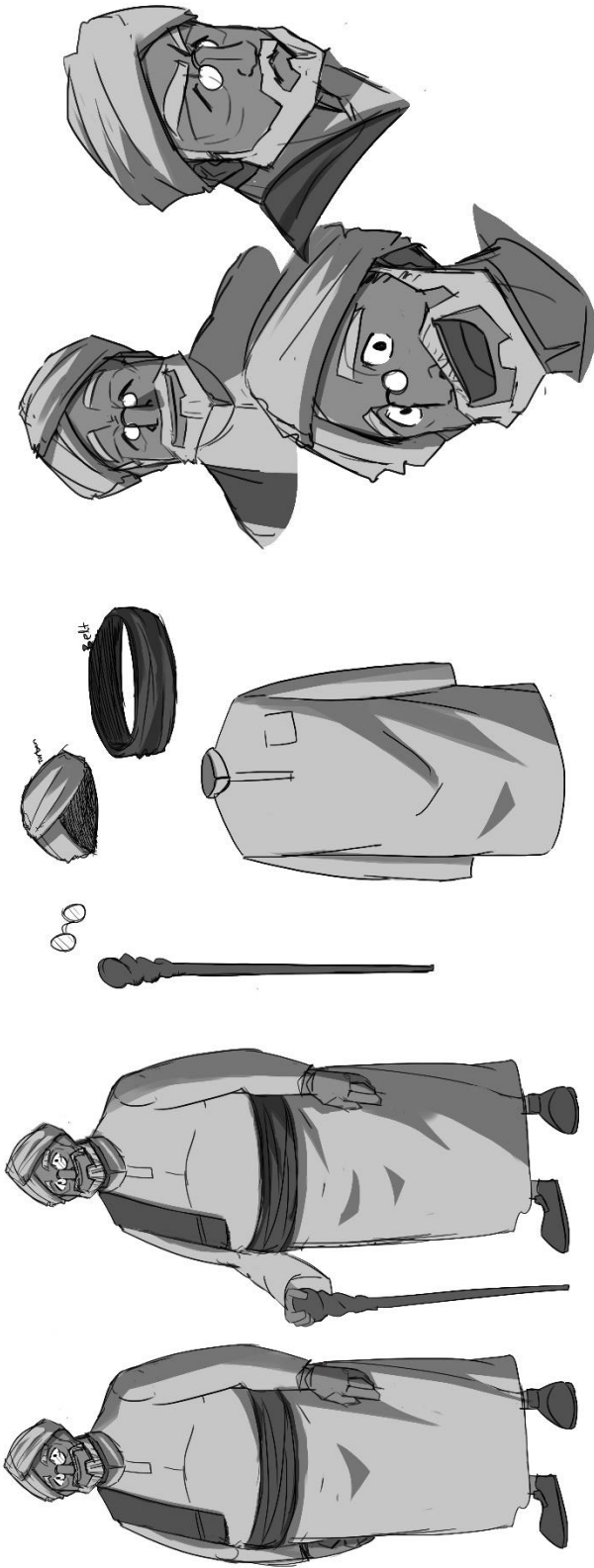


Figure 11. Old wise man character design sheet.

## **The Boss**

### **Archetype Overview**

The Boss is a female character in charge and bringing tasks to completion (Cowden, LaFever, & Viders, 2013). She focusses on the main tasks and ignores everything else to achieve her goal. Her main objective is to be on top of everything at any price. She believes that ends justify the means (Cowden, LaFever, & Viders, 2013). Thus, if someone crosses her path, she is going to destroy that person. However, she will get off her main goal, if she finds a more excellent one, and will shift her mind, heart, attention, and focus to the new task (Cowden, LaFever, & Viders, 2013).

### **Positive Qualities**

The Boss is assertive when it comes to organizing or planning a project. She never leaves the project until she brings it to an end. The Boss is always confident and has no doubt she is the right person for the job. She is a productive woman among her crew. She manages her employees the way she thinks is best to the finish line. With her enthusiasm, she can push members in her team beyond their limitations. She never surrenders placement to any contender without a fight, which she always wins.

### **Negative Qualities**

Because of her brusque personality, she is an unsociable person. She thinks being kind is a waste of valuable time that can be used to achieve other tasks. People do not like her behavior. She is a strict person, and everyone has to respect her rules. She will fire any person opposing her plan and has no mercy for anyone who accuses her of an error. The commitment to her job leads her to ignore her emotions. Therefore, she often acts like an automaton with many

boundaries from the world. People feel overwhelmed by her absolute power. She is always right and, therefore, often makes her team members nervous and uncomfortable.

### **Cultural Background**

The Boss is a powerful woman who wants to use her position to protect people from greedy individuals. In Islamic culture, many stories emphasize the exact nature of women. Among all-powerful Muslim women, a thirteenth-century woman called Shajar al-Durr (c. 1220-1257) is of significance. She was born a slave and became a concubine of As-Salih Ayyub (1205-1249), son of the Sultan of Egypt al-Kamil Ayyub (Ruggles, 2015). She was considered beautiful and was named Shajar al-Durr, which means a tree of pearls and passion for the precious sea stones (Verde, 2016). As-Salih had a rough way to reach the crown of Egypt, but throughout his adventures, Shajar al-Durr was always by his side. They married after he gained the throne of Egypt (Ruggles, 2015). As-Salih died in the war against the Seventh Crusade led by Louis IX of France (Verde, 2016). Shajar al-Durr knew that the news of her husband's death was going to break the people's hearts and diminish the fighting spirit of the army. Therefore, with the commander in chief Fakhr al-Dīn Ibn al-Shaykh, she decided to conceal his death till after the war, summoning his son al-Mu'azzam Tūrān Shāh to assume the throne (Arafa, 2016).

In the meantime, she managed to control the army, and she won the fight against the Seven Crusade (Verde, 2016). In 1250, after Tūrān Shāh was cut down by Baḥrī Mamlūks, Shajar al-Durr was proclaimed sultan of Egypt, becoming the Queen of Ayyubid regime and the first woman leader in Islamic history (Arafa, 2016). However, she did rule for a long time, due to the opposition from among the members of the court. She agreed to step aside from the throne under the condition that she appoints the new king. Skillfully, she appointed her vizier, whom she forced to divorce his wife and married her so she could be the queen (Arafa, 2016).

From the modern-day, Lubna Olayan is one of the most powerful women not only in Saudi Arabia or in the Middle East but the whole world. She is a successful businesswoman who succeeded in business, and now she is the CEO of both the Saudi British Bank (SABB) and Alawwal Bank (Al-Saud, 2005). Moreover, she was named one of the powerful women by different magazines such as Fortune, Forbes, and Time Magazine from 2004 to 2010 (Hovis, 2010). She was one of the world's 100 most powerful women on Forbes magazine's list in 2018.

### **The Attributes**

The Boss is playing a character as the president of a female university in Saudi Arabia. She is a successful, educated woman who graduated from Harvard University. She is very proud of her success. Besides, she always presents the world with her best appearances. She wears different types of jewelry. She is very stylish. She knows how to dress for every event. However, since she always works, so mostly, business dresses are her preferred outfit. The Boss knows and has a reason for what she desires. Besides, she likes to be unique and different from other women in her field. She wants both genders to focus on her as an icon of perfection and uniqueness. On some occasions, when she meets older people who are concerned about tradition, she wears the hijab, but in general, she leaves her hair free. Her clothes and accessories are always modest but elegant and modern.

The Boss is connected with people all the time, through digital equipment. She is always on the phone, and when she puts it away, she opens her laptop to complete essential tasks. She is always busy and tracks everything that is going around her. At the same time, she likes to keep everything to fit into her style. She might like Apple products due to their simplicity and elegance of design. Showing off her success is an essential aspect of her life. Sometimes, she goes over her budget to acquire everything that looks perfect and fits her style.



### **Physical Traits**

The Boss is a powerful and beautiful working woman. Her body is built one to seven ratios to give her a middle female height (see Figure 12). She is in her middle forties, but she looks much younger. She takes care of her body by eating healthy food and avoiding sugar. She does not work out a lot because of her busy daily schedule, but she uses a home treadmill whenever she can to keep herself in shape or release negative energy. The Boss is always looking for a way to emphasize her boldness. Therefore, her hair is designed to be in a unique color, which is white silver. Moreover, her hair is short in the back head, with an extra-long bang in the front. The style gives her a modern and daring appearance that is not usual for women in her community.

### **Occupation**

*CEO:* The Boss is the perfect woman for this job because of her natural organizing and planning tasks. She likes the challenges that she faces every day without any fear of failing because she knows she is the right person on the right job.

*Queen:* People tend to follow the Boss due to her extreme ability to guide them to reach her goals. Sometimes, she's protective and will defend the throne and her family by any means. Losing her place, status, and the subjects is not an option, even if it requires sacrifices. She realizes the cost of losing, and she is careful with her decisions.

*President:* The Boss can be elected to take the chair of a company to raise the company's status and success. Her persistence and commitment to work give her a higher chance than anyone else to accomplish a more critical position in any company. She always has a solution to demanding tasks, which is the most crucial skills of a great leader.

## **Character Design**

### ***Face***

The Boss's face is designed to be sharp-edged and slim to emphasize the sharp lines of her face and beauty (see Figure 12). She has big sharp eyes and a slim, sharp nose to emphasize the elegance of her physicality. The researcher illustrates her facial expression to emphasize her personality from different perspectives (see Figure 12).

### ***Clothing***

The character is based in Saudi Arabia, where women used to wear Abaya in public. The character is still concern about the tradition of her culture, so she dresses decently but in a stylish way. Her clothes are designed based on trends coat in place of Abaya, asymmetrical skirt, and long sleeve shirt (see Figure 13).

### ***Accessories***

The Boss wears jewelry to show off her wealth and success. She may wear expensive jewelry. Her accessories styles are based on simplicity and elegant designs. The different illustrations in figure 13 are showing an example of what she likes to wear. Moreover, not only her jewelry but also her other kinds of stuff are from famous and expensive brands such as her bags, shoes, watches. The Boss is a very experienced shopper, which anyone can see from a mile away.

### ***Poses***

The poses for the Boss express her appearance in different situations of the manga stories. As a working woman, she might be sitting in her office, working on a laptop, while drinking a cup of coffee (see Figure 13). The character might be driving her expensive car back home (see Figure 13).

Genre: Drama  
The Boss

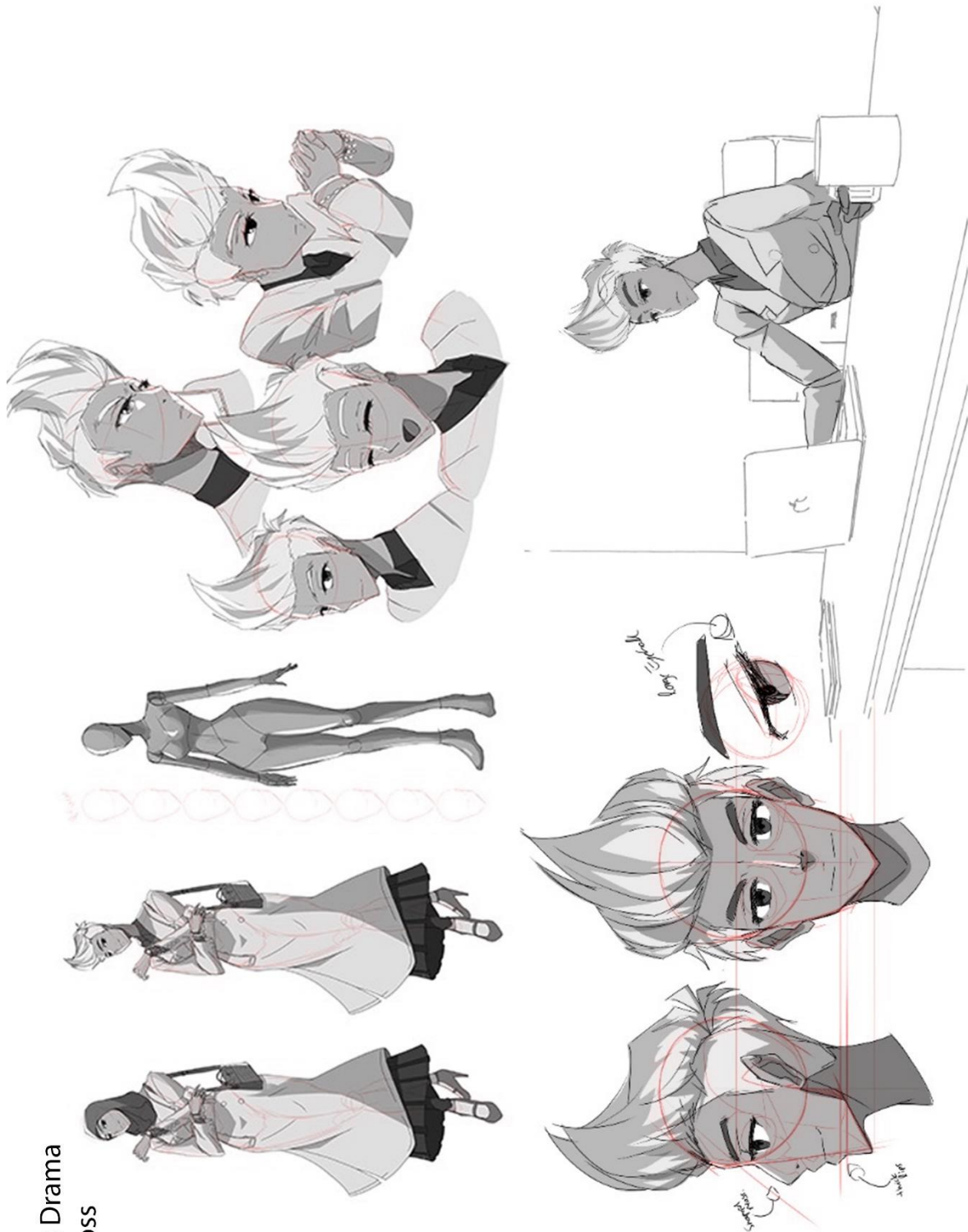


Figure 12. Boss character design sheet.

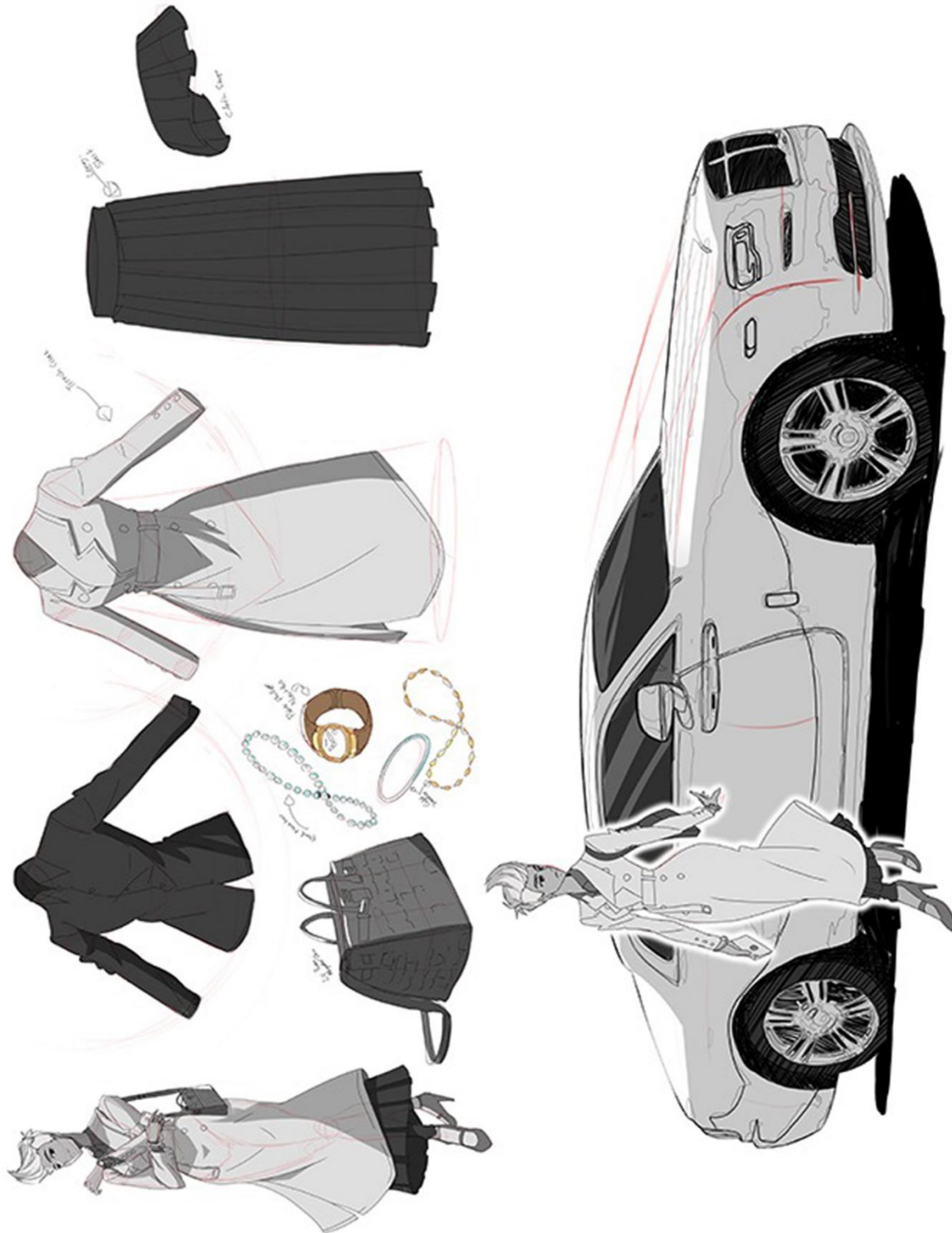


Figure 13. Boss character design sheet.

## **The Librarian**

### **Archetype Overview**

The Librarian's life is the most organized environment since everything looks neat and in its place, (Cowden, LaFever, & Viders, 2013). Her brain is working like a computer with tones of data, with every single element in the right spot. However, she still a human being and might have difficulty attaining the performance she strives for (Cowden, LaFever, & Viders, 2013). She is a bookworm, and she wants an answer for every question (Cowden, LaFever, & Viders, 2013). She is rigorous and does not accept other people's opinions because she always claims to be right. She never cares to prompt her femininity because she is concerned with continually increasing her knowledge (Cowden, LaFever, & Viders, 2013). The librarian handles every task by herself, preferring to put everything in its place and her order (Cowden, LaFever, & Viders, 2013). She is unmarried but conducts an active personal life. Her interest in exploring books about emotions might lead her personality to change a little bit to find the love of her life, but most of the time, she gets disappointed.

### **Positive Qualities**

The Librarian is competent and finishes her tasks without procrastination. She does not make excuses and often completes projects before deadlines. She has little time for folly while she is on a mission to complete her goals. She always finds an answer to every question. Her rigorous work ethic and persistence are fundamental to the completion of any project. She accommodates her life to stick with the job until it is satisfactorily completed.

### **Negative Qualities**

The Librarian is reluctant to changes in her life. She always adheres to her plan. Therefore, sometimes she becomes her stumbling block on the way to achieve the objective of her task. She may exhaust herself from exploring the outside world or from hiding emotions from people from creating boundaries between herself and the world. Idealism is her biggest enemy in achieving significant tasks as it leads her to overwhelm her. From another perspective, if she thinks a quest is not merited, she drops it because she is not interested in wasting her time on unachievable matters.

### **Culture Background**

Islam is a religion of contemplation of what God has created. Thus, throughout history, Muslims had valued all types of sciences and had created extraordinary libraries in many cities in the world. Since the ninth century, Baghdad was the cultural center of the civilized world, known as the House of Wisdom (Bayt al-Hikma). The city attracted Persian, Arab, Christian, and Jewish philosophers who translated ancient Greek manuscripts, which were later were used by Western Europeans. In the tenth century, Córdoba, which was the capital city of the Umayyad Caliphate in what is today Spain, was a significant center of enlightenment and encyclopedism for many scholars from all the world (Venable, 1894, pp. 21-22). At that time, a Muslim woman named Lubna worked at one of the royal libraries in Cordoba, which had more than 500,000 books (Martos, 2013). Lubna is an excellent source to create the Librarian due to her intelligence and commitment to learning. She was born a slave girl, but, during her lifetime, she became one of the most known women in the royal court because of her organizational skills and intelligence (Frederique, 2015). According to the famous Andalusian scholar Ibn Bashkuwāl: “She excelled in writing, grammar, and poetry. Her knowledge of mathematics was also immense, and she was

proficient in other sciences as well. There were none in the Umayyad palace as noble as her.” (Ibn-Bashkuwal, 1955). Lubna worked in many sensitive positions, such as the personal secretary of Abd Al-Rahman, who was the Khalifah of the Umayyad dynasty (Frederique, 2015). At the library, she was a writer and translator of many books. Due to her extraordinary ability to inscribe, she was designated for copying many influential books, including works by Euclid and Archimedes (Frederique, 2015). In her free time, she also was teaching mathematics to children (Frederique, 2015). Thus, she devoted her life to learning and teaching.

### **The Attributes**

The Librarian is considered weak in terms of her physique. Therefore, she likes to design and build powerful weapons or items to offset her smaller frame. However, she still lacks the courage, bravery, and experience to use them as a warrior. The Librarian wears significant items which represent a bookworm. Books and glasses are the most common items that she would have most of the time. She has broad knowledge and can answer any question. Her knowledge of different aspects of science can help anyone in need. The Librarian is an inquisitive person who wants to explore and discover new things. She always carries an item that can help her to examine things such as a magnifying glass. She might be the kind of archetypes such as a navigator who holds an astrolabe to identify directions and time. Also, since the Librarian can build many things, she always has tools, like a screwdriver, in her pocket, or her backpack. She is not into fashion. She mostly wears coveralls and dungarees type of clothing or workers' protective clothing.

### **Physical Traits**

The Librarian's overall body usually looks weak and slim. The character can be shorter than the regular female length, which is around the rate of six to one (see Figure 14). She can be designed as a delicate and cute person without being sexualized.

### **Occupation**

*Accountant:* The Librarian avoids dealing with people and prefers working with numbers. For the Librarian, people are much more complicated than complex mathematics. Figures for her are everything that she needs in her life. Numbers are her friends. She always sits in the corner of the office, far away from others, in order not to bring attention to herself. She never attempts to change her job to improve her professional life. She does not socialize with coworkers, reducing her contacts with them to necessary meetings. Her work results are outstanding, sometimes generating jealousy among coworkers.

*Schoolmarm:* This woman enjoys teaching underprivileged children, especially in small towns and villages. She lives in a poor community, and the children of that area are always on the streets. The nearest school is too far away for children with their stocking feet. She gathers these children from the roads and teaches them not just an essential reading and writing skills, but also more complicated subjects like poetry and mathematics. She is so concerned about these children's future that she makes an effort to individualize teaching based on each child's interests and needs. She faces many challenges in keeping these kids under her vision, but since she has an adamant soul, she never gives upon them.

*Engineer:* The Librarian's environment is very organized, and everything looks neat and in place. She is very methodological and technically oriented. She can organize a team to build weapons and items that can be used to defeat the world's enemies.



## **Character Design**

### ***Face***

The Librarian has a gentle facial characteristic (see Figure 14). Her face is rounded to provide a feeling of cuteness. She has big rounded and inviting eyes. Her eyes are also outlined with mid-heavy lines to signify her earnest and wisdom (see Figure 14). Her mouth and nose are both in small size, in proportion to her baby-like face.

### ***Clothing***

The Librarian wears coveralls. Coveralls is a loose-fitting protective suit that has been used by men maintaining coal-powered boilers. However, the design of her coveralls is a little bit twisted from around the neck to fit in her pilot cap (see Figure 15). The pilot cap works as her headcover.

The pilot cap is not familiar to Saudi females. However, the idea that women can now drive in Saudi Arabia can lead Saudi women in the future to operate an aircraft. If so, this smart character might wear other accessories like helmets. The librarian wears boots that downplay her feminine personality, but she does not care about that. She prefers anything comfortable and practical when doing her job tasks.

### ***Accessories***

Because of her intelligence, the Librarian might design weapons in a story to support other characters. (see Figure 15). The character carries many tools, and her backpack is designed to help her to organize her tools for traveling and fighting against enemies (see Figure 14). The character can also wear a wrist band computer as an easy-access tool for researching data (see Figure 15).

*Poses*

The pose of this character is based on showing her as weapon engineer who can assist the hero during the fights. She is holding her guns and backpack, which can be used as an additional weapon. Her face is illustrated to demonstrate her confidence with her innovations during the battles (see Figure 14).

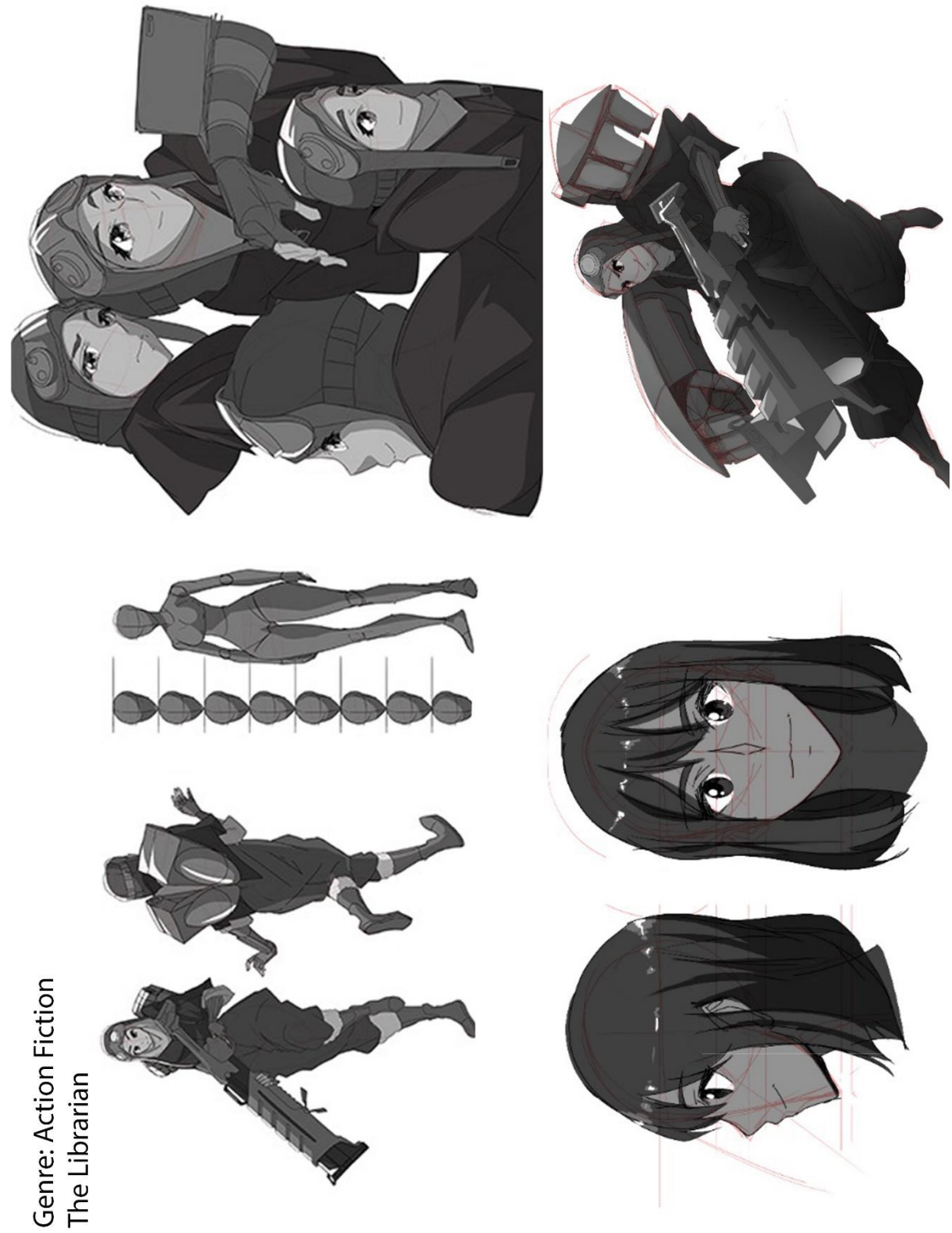


Figure 14. Librarian character design sheet.

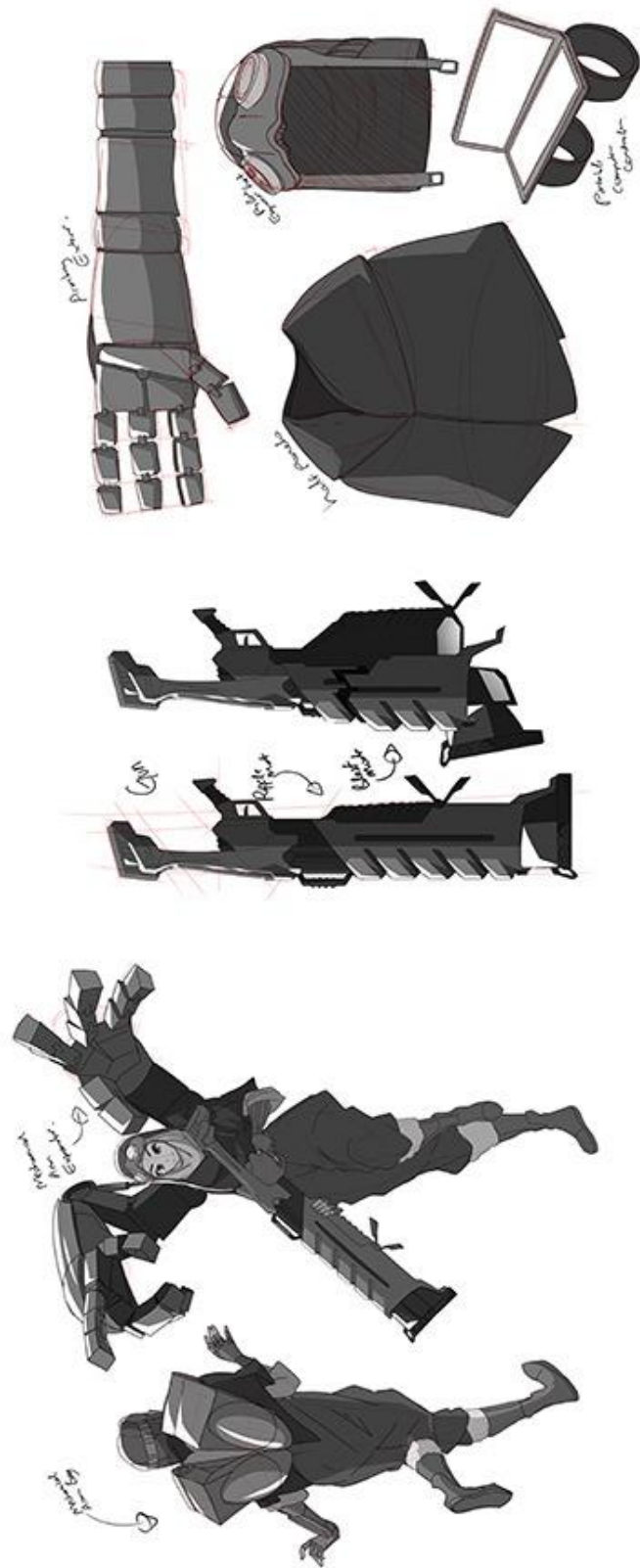


Figure 15. Librarian character design sheet.

## **The Nurturer**

### **Archetype Overview**

The Nurturer's nature has a common characteristic of an ideal mother, but she is not related to the people for which she cares. (Cowden, LaFever, & Viders, 2013). She always put others before herself. She is always busy serving other people with her tranquil, proficient, and tolerant personality (Cowden, LaFever, & Viders, 2013). She knows how to manage her hours into helping others and never gets distracted (Cowden, LaFever, & Viders, 2013). She is smart and capable of fixing anything that causes distraction to life harmony. Thus, the Nurturer is the cement that holds everyone together (Cowden, LaFever, & Viders, 2013).

### **Positive Qualities**

The Nurturer is a humanitarian to every human being because she believes that every person has a virtue with themselves. She is willing to find that seed in a person to make a difference in someone's life. She is always optimistic and believes in a better tomorrow. She is convinced that she exists to empower and encourage people around her to attain their ambitions. She is proficient at handling any catastrophe, no matter how big or hard it may be. She has a burning determination to face any problem and encourages others to follow her steps.

### **Negative Qualities**

The Nurturer has an exemplary drive for perfection in every single task. However, little progress makes her unhappy, leading her to disappointment and stress. People around her appreciate her arduous work, but when she does not see success, she can become disappointed with herself. She can become overwhelmed because "no" does not exist in her dictionary. Also, she is always taking all the culpability from other people. She hates to argue with anyone about

anything because she does not want to aggravate others. In her pursuit to find happiness for others, she disregards her personal needs.

### **Culture Background**

Islamic history knows many women committed to charitable work. During the time of Prophet Mohammad, Rifaida al-Aslamia (b.620) was the first nurse in the Islamic culture (Yahya, 2017). She acquired medical knowledge from her family members, who were experts in the medical field. As a devoted Muslim, she was a social worker who helped in studying social problems like poverty (Yahya, 2017). She developed the first documented mobile care units, which she used during the battles. She introduced a hygiene environment for the injured, as well as the right medical tools to stabilize the patient's status before she began a medical procedure (Yahya, 2017). She participated in many battles conducted by the Prophet Mohammad, sending the injuries to her medical tent. She did not care about physical contact with men because she was protected by them (Yahya, 2017). Rifaida serves as an extraordinary example of the Nurturer character because she committed her life to help others. She introduced nursing to the Muslim world long before Florence Nightingale, an English woman, organized care for wounded soldiers in the nineteenth century (Editors, 2009). Another great woman in Islamic history is Khadijah bint Khuwaylid, who was the first wife of the Prophet Mohammad, nicknamed Mother of the Believers. She was from a wealthy family and a successful businesswoman. Still, after Prophet Mohammad announced himself as the messenger of God, the disbelievers boycotted her business, and she lost much money. In short, she sacrificed everything for Islam and her husband without any little regret.

### **The Attributes**

The Nurturer has the heart of a mother and the brain of a genius. She is a lovable person that anyone wants in his or her life. She might be around the house wearing a white apron because she is always cleaning or cooking. The Nurturer does not care about many things that other girls like. Her dress is always simple. However, she has excellent taste. When she dresses, she looks confident and motherly.

### **Physical Traits**

The Nurturer has a very average body. Her weight is seldom changed because she is always active. She has a slim body, with seven to one ratio (see Figure 16).

### **Occupation**

*Social Worker:* The Nurturer knows the pain of others. Her reward is a happy ending for her clients. All her hard work is paid off when a drug user becomes clean or when an orphan child smiles because he found them a loving family.

*Lady of the Manor:* She is a wife who supports and encourages her husband to complete his path. Her children are always on the top of her list. She is the reason behind her family's success. Whenever there is something terrible going on with anyone of her family, she would never stop helping until she solved the problem. She helps with endless satisfaction in her heart.

### **Character Design**

#### ***Face***

The Nurturer character's face is designed to represent a woman in her late thirties. Her eyes are big and bold, which reflects her confidence and care. Her nose is slim and straight,

which reflects her natural beauty. She does not wear any makeup because she is naturally beautiful. (see Figure 16).

### *Clothing*

The nurturer wears a different type of medical uniforms. Therefore, the researcher designs her cloth in different styles that are based on female medical uniforms from Saudi Arabia (see Figure 17). Her clothes under the lap coat are designed to be modest and loose, so they would not emphasize any of her sexuality (see Figure 17). Her shoes are always flat and comfortable. She does not care about wearing fancy things as long as her things fit enough with her sense of fashion.

### *Accessories*

The Nurturer character does not care about what other women wear. She likes to wear her wedding ring all the time just because of the connection with her life partner. She likes to wear colorful hijabs that match her clothing.

### *Poses*

The illustration pose for the Nurturer is designed to demonstrate her as a self-assured paramedic who works long hours in the hospital. Her face and pose says that she is ready to take any challenge to save people life at any time (see Figure 16).





Figure 16. Nurturer character design sheet.

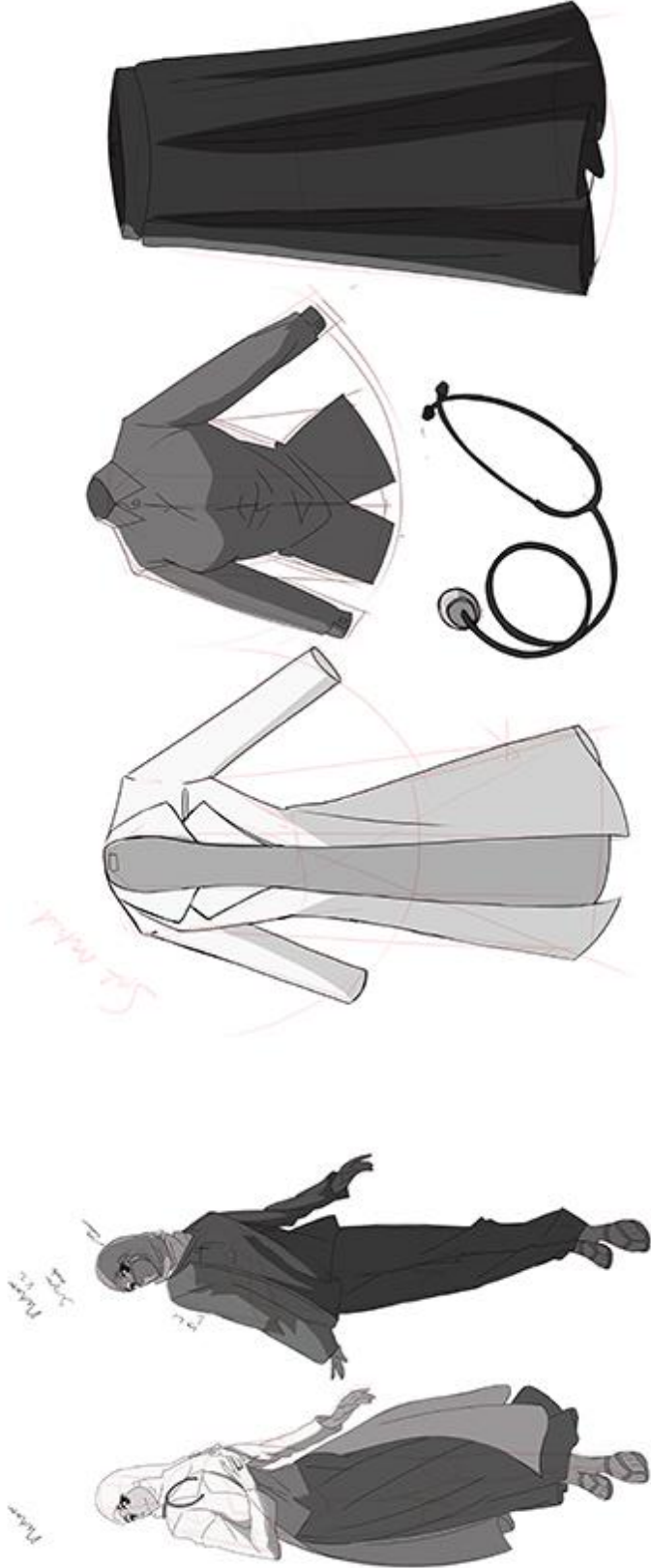


Figure 17. Nurturer character design sheet.

## **The Spunky Kid**

### **Archetype Overview**

The Spunky Kid comes from a complicated and rough background, so she has an impish sense of humor to cover up a lack of confidence (Cowden, LaFever, & Viders, 2013). She also is a very lusty and motivated character to her close friends. She is an unlucky heroine to the point that she is downtrodden among the other characters. However, it never holds her back from going forward for which she gets respect and support from her friends (Cowden, LaFever, & Viders, 2013). She often fails because she always explores fields that have not been tested, especially by women (Cowden, LaFever, & Viders, 2013). The Spunky Kid values friendship and teamwork, and always put the needs of team members before her own. Invested in exploring the world, she does not care much about fashion or makeup (Cowden, LaFever, & Viders, 2013).

### **Positive Qualities**

The Spunky Kid is a funny character who likes to laugh at anything and anytime. She never loses her sense of humor no matter what the situation; she always comes up with something funny to ease tension. She is a trustworthy person to her friend and teammates, who rely on her to finish anything from critical to essential tasks. She is always around with an open heart and ears to ease her teammates' negative attributes.

### **Negative Qualities**

Since the Spunky Kid uses humor often, other people do not take her seriously. This lack of respect sometimes triggers her anger. She is sarcastic, so others should be careful not to push her too much, to avoid conflict. She is modest in many aspects, such as her beauty and intelligence. Therefore, she likes to do the job from behind the scene. Even if someone made a

false argumentative point about a task, she refuses to replay with the word “no.” She doubts everything because she knows that she is not perfect and believes that she does not deserve anything good.

### **Cultural Background**

There are many examples of the Spunky Kid type in the Islamic culture (Aliyah, 2016). History has recorded some of these female legends. Zainab bint Kamal (1248-1339) was two years old when she received her first license, which is called Ijazah, to transmit knowledge of Islamic religion (Sayeed, 2013). At the age of six, she received a certificate in the Science of Islam, from scholars from Aleppo, Alexandria, Cairo, Harran, and al-Sham (Sayeed, 2013). She was a gifted child who shined in understanding and teaching Islam. She knows more than 400 books of Hadith, which are records of the words of the prophet Mohammad (Aliyah, 2016). She was not afraid of teaching male students at many prestigious academies in Damascus. She was admired and respected by male students for her knowledge and pedagogy (Aliyah, 2016). She was one of many other female scholars who shaped the Islamic religion.

Nusayba bint Ka’ab al-Mazneya was one among many women living during the Prophet Mohammad life. She inspires women throughout history with her determination to help others (Ghadanfar, 2001, pp. 207-215). During the Battle of Uhud (625), Nusayba asked the Prophet to join the army on the battlefield to provide medicine to the injured and water to the thirsty soldiers (Aliyah, 2016). She and other Muslim women did not fight for credits or popularity, but the service to their communities.

### **The Attributes**

The Spunky Kid's attributes are developed based on her significant role in supporting different manga characters. She does not care what other people think about her clothing, as long as her clothes fit her needs and fashion taste.

### **Physical Traits**

The body of the Spunky Kid follows the ratio of one to seven, but it is not limited to that ration (see Figure 18). She can be an overweight female. Her sexuality is unimportant to her. However, by nature, she looks feminine.

### **Occupation**

*Scientist:* The Spunky Kid can be an expert in any field. However, her main goal is to challenge male scholars. Her sense of humor is always a gold card to set back her biggest enemy, which is shyness, engage with men in social and scientific discourse.

*Psychologist Therapist:* The Spunky Kid enjoys helping people in getting rid of their most significant disadvantages for the sake of a better life. She always challenges the therapist's limitation to figure out how to improve other peoples' experiences. People feel comfortable to talk to her about their problems because of her warm personality. Also, she keeps her words and never disseminate her client's information under any circumstances. She is not frightened to work with male patients and to dig deep into their problems.

*Police Dispatcher:* The Spunky Kid is a police dispatcher, which is something new to the Saudi culture. Since there are many changes in the country, the Spunky Kid can join the police force. This character is always on duty to answer phone calls to save people's lives. She treats

every request professionally and uses humor to calm people down. Her way of handling various situations is remarkable because of her passion and concern for others.

### **Character Design**

#### ***Face***

The Spunky Kid gives the impression of an energetic person. Therefore, her face is designed to reflect this energy (see Figure 18). She has sharp, bright eyes that reflect energy and intelligence (see Figure 18). She wears red lipstick as a symbol of womanhood. She thinks that wearing lipstick makes her an adult woman.

#### ***Clothing***

The Spunky Kid clothing is based on different female law enforcement uniforms from the USA and Pakistan since there is no female police uniform in Saudi Arabia (see Figure 19). The pants are not appropriate for women to wear in public in Saudi culture. Therefore, the researcher designs a new type of uniforms that are based on a long skirt, long sleeve collar shirt, and coat (see Figure 19). Since the police dispatcher is working in public service, where she represents the Saudi government, her clothing reflects the general fashion expectations for Saudi women's clothing.

#### ***Accessories***

The Spunky Kid wears a police cap that looks like a Saudi male police's cap (see Figure 19). The researcher adds cloth pieces to the cap to cover her hair and neck, as it is expected for Saudi women. Her coat includes typical police elements (see Figure 19). She might use headphones (see Figure 19).

Carrying guns by Saudi women would be inappropriate and unfamiliar to Saudi culture. However, the Spunky Kid is a future female police character of the manga. The author of the manga can include any appropriate weapons that would be suitable for his or her story.

### *Poses*

The pose of the Spunky Kid demonstrates that women not only can work in the police force but also can drive police cars (see Figure 18).



Figure 18. Spunky Kid character design.



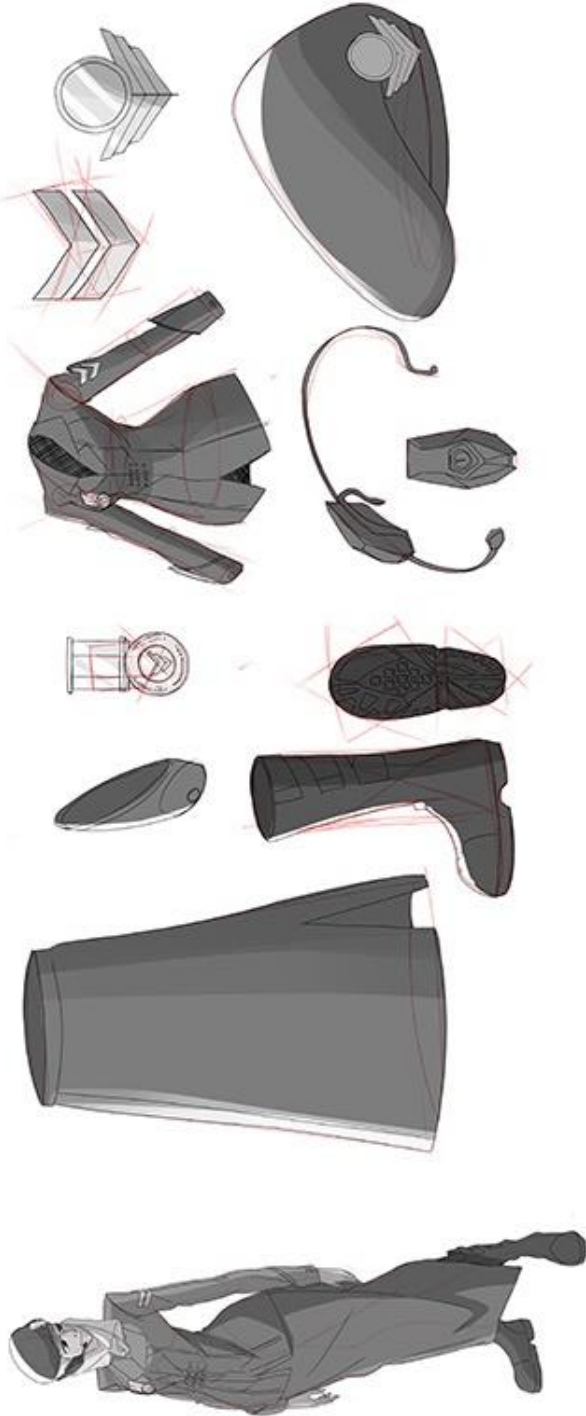


Figure 19. Spunky Kid character design.

## **The Warriress**

### **Archetype Overview**

The Warriress is an action girl who fights the enemies of people (Cowden, LaFever, and Vidars 2013). The Warriress does not know what surrender means (Cowden, LaFever, and Vidars 2013). She does not trust anyone except herself and is always prepared for any circumstances (Cowden, LaFever, and Vidars 2013). Nothing is essential for the Warriress except her mission, and, in her philosophy, everything else serves to achieve the main objectives. She is a leader, and when others fail to support her, she will fight alone for a better society.

### **Positive Qualities**

The Warriress' spirit is very wild. She is always determined to achieve her mission. She is courageous and finds ways to counter opposition in a much bolder way than many male Warriress. She is decisive and, therefore, never changes her opinion. She is also very pervasive and convinces other people to help her in her mission.

### **Negative Qualities**

Centered on her mission, the Warriress can be stubborn and opinionated. When she sets her mind on the mission, she does not listen or accept any suggestions from anyone. She says what she thinks with not much concern about the feelings of others. At times, this causes her some problems at the beginning of the relationship with others.

### **Cultural Background**

The Warriress signifies women who risk their lives in the fight for justice. As a warrior, the Warriress reflects women's strength. As discussed in the introduction, the societal emphasis

on the women's role as the foundation of the families and the society resulted in a little presence of women in leadership positions (Al Alhareth, Al Alhareth, and Al Dighrir 2015). The latest two decades witness an expansion of the leadership role of women in Saudi society. Thus, Saudi women, like other women around the world, are strong, weak, peaceful, and romantic. In the face of any threat to them or their loved ones, Saudi women show their powerful spirits by turning into warriors that no one can stop.

The Warriress archetype is built on the idea of historical, legendary, and contemporary significant Muslim women. For example, Khawlah bint al-Azwar (Arabic خولة بنت الأزور) lived during the early period of Islamic history (Ghazanfar, Qawi, Mubarakfūrī, Sapra, & Fārūq, 2009). There is not a lot of information about her life except that she was trained on how to fight with sword and word by her brother, whose name was Derar (Dragon, 2015). Dragon (2015) described Khawlah in action during the battle:

“In a battle that took place in Bayt Lahyah near Ajnadin, Khalid watched a knight, in black attire, with a large green shawl wrapped around his waist and covering his chest. That knight broke through the Roman ranks as an arrow. Wondering about the identity of the unknown Knight Khalid and the others followed him and joined the battle.”

According to Dragon's description, Khawlah hid her identity on the battlefield by wearing a knight's clothing. She had to hide her identity because, at that time, it was not appropriate for women to fight on the battlefield. Lourie (2000) also writes about women fighters. In the battle between the Christian and the Muslim armies at Valencia, 300 women fought as black Moorish expert archers in the latter. They were known for their ability to target and take down their enemies (Lourie, 2000).

The contemporary inspiration for the Warriress is Hana Iskandar because of her strength in fighting physical pain. Hana was a sister of the well-known media celebrity, Hamza Iskandar. Hana and her brother Hamza fought cancer with grace until she was succumbed by her disease in 2017, at the age of twenty-four (Jiffry 2017).

### **The Attributes**

The Warriress appropriates historical and contemporary weaponry. An arrow and a dagger make a mental link with historical and legendary female Warriress. She is also using contemporary weapons and objects to appeal to contemporary audiences. The Warriress uses cars and skateboard, signifying her feminist side. It was not until 2019 that Saudi women were officially permitted to drive.

### **Physical Traits**

The body of the Warriress character follows the ratio of one to seven (see Figure 20), to emphasize her more-than-human quality. Her body is slim and fit, without exaggeration of her sexuality, since it is culturally inappropriate to display sexuality in Saudi Arabia. The Warriress is athletic, as she is continuously in action. Although women in Saudi Arabia do not attempt to practice bodybuilding or heavy sports, such as American football, wrestling, or weightlifting, they practice running. The Warriress has no tattoos since they are forbidden in Islam in general and in the Saudi Arabian society in particular. Instead, the tattoos are signified by the culturally acceptable form of body adornment with Henna painting, which is recognized by the dark red color design (Dennis, 2013).

### **Occupation**

*Social worker:* Her empathy toward individuals, families, groups, and communities is higher than the empathy of ordinary people. She is an intellectual and knowledgeable person in her field. She solves social issues that devastate humanity.

*Environmentalist:* She is the one who will scream and argue with anyone who drops or throws anything on the floor, sidewalk, or street. She is always trying to educate people about how and why we are protecting the earth. Her goal is to increase public awareness about environmental crises.

### **Character Design**

The Warriress is not a person who looks for trouble or makes it. She is always friendly and calm, and she might start as a nurse. Her main goal is to help people around her. However, she can see or face injustice and stay quiet. Therefore, in the face of injustice, she turns into a warrior.

#### ***Face***

The researcher studies the facial aspects of Hana Iskandar to construct the face of the Warriress character. The face of the Warriress character is longer than the regular Shounen character, which has a more Asian-like face design, to express face characteristics of Saudi Arabian, in general, and Hana's, in particular (see Figure 17). The Warriress eyes are drawn sharper and bolder to signify the eyes of Saudi Arabian women (see Figure 17).

#### ***Clothing***

The body of the Warrior is fully-clothed, concerning the contemporary Saudi cultural requirement. This clothed body also suggests the power of the woman acting behind the scene. The contemporary women's clothing is appropriated to create a mnemonic link between the

Warrior and contemporary Saudi women. The character wears black clothing, similar to the clothing Saudi Arabian women wear in public. These clothing include metal-like belts and other metal adornments. Since Saudi women like to wear jewelry, the Warrior wears jewelry that has a culturally specific meaning, rather than the fashion statement. For example, she wears the blue eye necklace, which means that the right eye protects them from the evil eyes (Mjl, 2008).

### ***Regular Outdoor Clothing***

Like most women in Saudi Arabia, the Warrior covers her overall body shape with a garment is called an abaya. The Abaya “cloak” is a simple, loose over-garment, essentially a robe-like dress, worn by Muslim women throughout the world, including North Africa and the Arabian Peninsula (Yarwood, 1986). The Abaya covers the whole body except for the head, feet, and hands. The hijab should be used to cover the heads and face. The Hijab is a veil worn by Muslim women outside their immediate family (see Figure 21) (Yarwood, 1986).

Traditional abayas are made of black silk, but contemporary abayas are also made from different materials, colors, and designs (Yarwood, 1986).

### ***War Suit Design***

There are no examples of Saudi Arabian female war uniforms to get inspiration from. Therefore, the researcher utilizes different female war garments to construct the war suit for the Warrior character, keeping in mind the Saudi Arabian cultural norms regarding female clothing. The tight cloth, as in Figure 8, by Kōhei Horikoshi illustration in the anime *My Hero Academia*, is rejected because of their emphasis on body shape and sexualized body.

Japanese clothing styles called the Hakama is an excellent choice for the Saudi Arabian Warrior character. Hakama is a traditional Japanese garment that is worn over kimono (Cumming, Cunningham, & Cunningham, 2010). These are attached to the tail and run to the

ankles. Hakamas have only been worn by men historically. Merchants, warriors, intellectuals, and aristocratic citizens all wore numerous Hakama every day (Cumming, Cunnington, & Cunnington, 2010). In the contemporary period, Hakamas are worn by both men and women on formal occasions and for martial arts. There are different types of Hakama, based on the occasion.

Kyudo is another clothing type that fits the Warriress character in many ways. First, the word Kyudo is the Japanese art of archery, signifying the weaponry of the Warriress. In Japan, it is a unique form of archery with its philosophy, techniques, customs, and equipment. Since the Kyudo is an extended skirt covering the body, it well serves the Saudi Arabian culture of female clothing design (see Figure 21).

### ***Redesign the pants***

The new Japanese Hakama chino pants can also be used in the construction of the clothing of the Warriress (see Figure 21). These very loose pants are tied at the waist and fall to the ankles (Cumming, Cunnington, & Cunnington, 2010). This kind of pants is similar to Afghan females, which is called Harem Pants. Thus, the outfit will have a local, Saudi Arabian, and global appeal to the character (see Figure 20 & 21).

### ***Weapons***

The Warriress carries a weapon, but it must fit her personality and style based on the manga story. The character works with a technological team providing her with a variety of weapons. A big and long crossbow signifies her primary weapon (see Figure 21). The crossbow is a unique weapon that fits this character. Since the preparation on the weapon for shooting takes time, the Warriress also carries and daggers as the secondary weapon (see Figure 21).

*Poses*

The Warriress character is depicted in the action movement. In Figure 20, the Warriress holds her weapon, ready to hit her target.



Genre: Action Fiction  
The Warriress

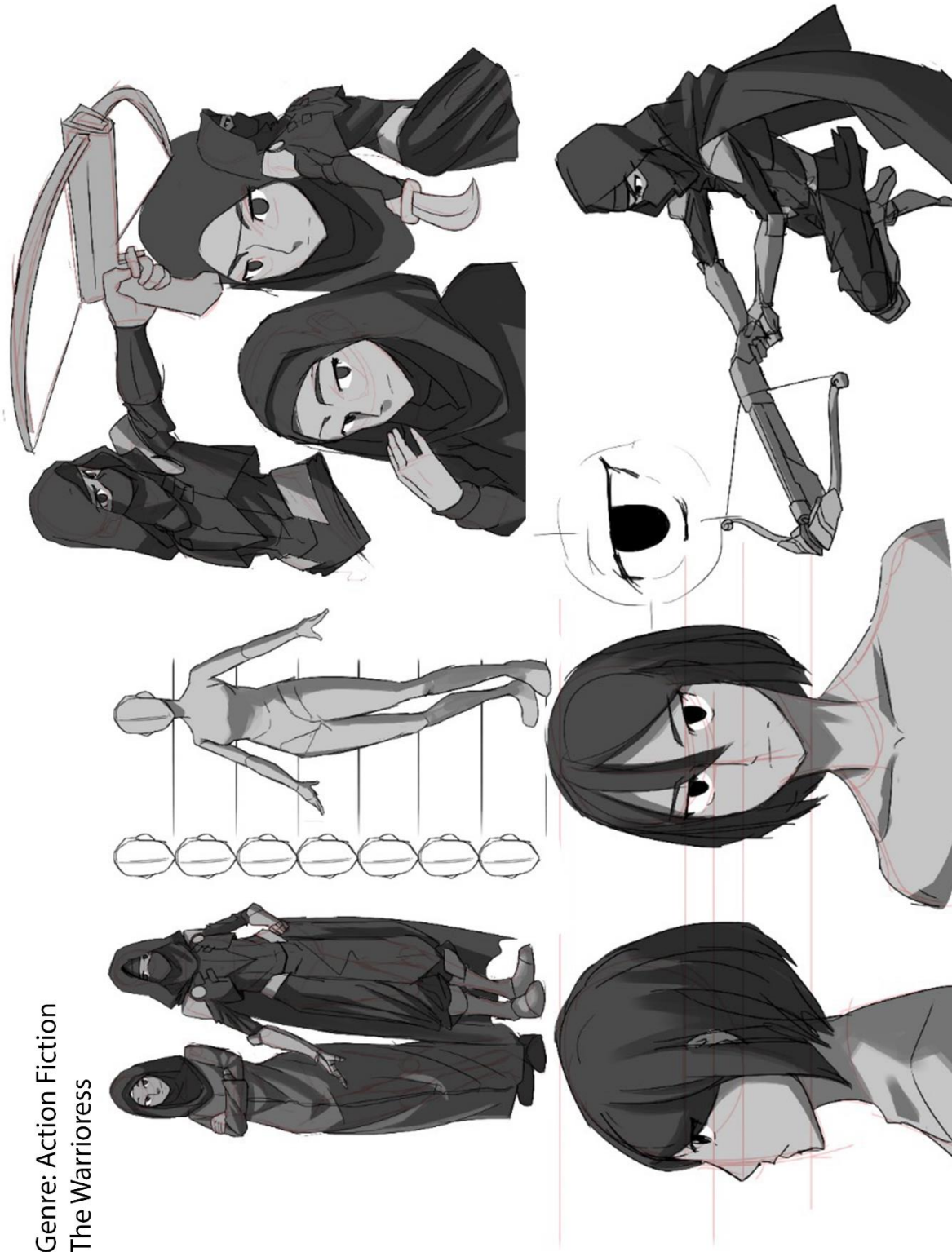


Figure 20. Warriress character design sheet.

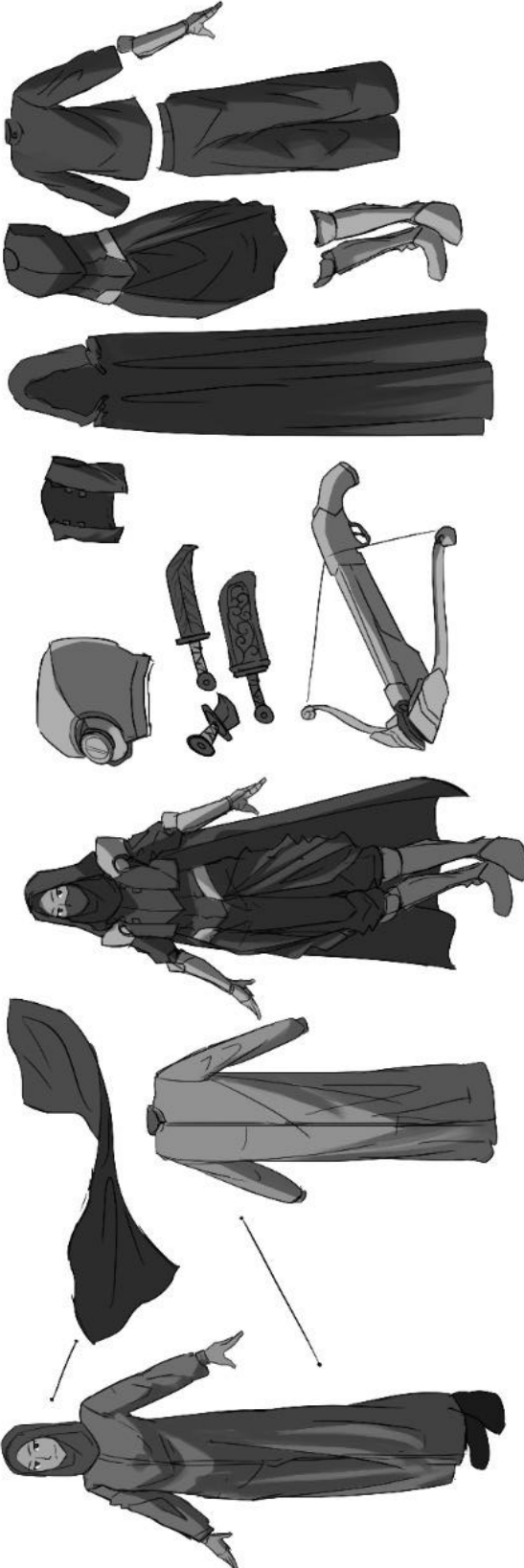


Figure 21. Warriress character design sheet.

## **The Devil**

### **Archetype Overview**

The Devil is a character who knows his victim's desires, and he tempts them to achieve them (Cowden, 2011). He is the source of Bad decisions, such as killing. He gives people what they deserve. According to him, all people deserve punishment. He has an extraordinary ability to use other people's weaknesses to make them fall into his trap.

The Devil's charisma allows him to lure his victims to their destruction (Cowden, 2011). His charisma means not only his physical attractiveness but also his excellent conversational skills. He is also known as the red demon who appears on the shoulder of his victims to tell them sweet temptations to influence their decisions. The Devil character can show up not only as a demon but in any other form necessary to drive people to self-destruction.

### **Positive Qualities**

The best tool of the Devil is manipulation. This character is one of the smartest villains in terms of how he can control people's desires for his benefit. The Devil thinks of himself as the victim of society. Therefore, he does not want to get directly involved in human disasters. He wants to let his victims fall in his traps by their choices, but he set events in motion to achieve the goal.

The Devil gives the first impression of a charming and funny character. People like him because of his personality and attitude. He also acts as a very straight forward person. He also has an adaptable personality that helps him to fit into any group of people. He has a comprehensive knowledge of human psychology and sociology that he researched and studied comprehensively.

He is an assertive character. Everything in him says that he is super confident. There is nothing that can hold him back from getting what he wants.

### **Negative Qualities**

The Devil is an indecisive character when he deals with heroes or heroines. He also wants to pick up the easy missions and argue a lot about how he is a good fit for that mission. However, if he considers a task too difficult, he will cheat to achieve the goal or walk away. He always has a lie prepared to escape any mission. Even if there is a significant prize for achieving a task, he will go away from it, if the task requires too much of his work. Sometimes, he miscalculates his victim reactions and loses them. Many times, he catches up with these victims at unexpected and awkward moments.

### **Cultural Background**

The Quran identifies Iblis-Satan as an essential element of the cosmic fate of man because, in his rigorous testing of the universe, he tempts men and leads them awry. As it is known, he pushed Adam and Eve out of the garden of Eden. Until the Day of Resurrection, Iblis-Satan and his followers are still at work. Human beings should, therefore, always be alert because Devil gives human beings false promises and encourages sin, to create hatred and discord to make people fail.

Devil's story appears seven times, with slight differences, in various chapters of the Quran. The story of Iblis begins with the Divine addressing to the angels, "Bow down before Adam." All the angels obey this Divine command, but Iblis defies the command of his Lord out of vanity and arrogance.

Meanwhile, God asked Iblis, “what has prevented you from revering Adam though I commanded you to do so?” “I am superior to him for Thou created me from blaze and him from clay,” Satan replied. Henceforth, God said: “Get out of here! You cannot show arrogance over there [i.e., in your position]. Get out! Now you are a creature despised!” After this Divine rebuke, Iblis asked for permission, saying, “Give me time up to the time when the people will be resurrected.” God accepts his demand: “Verily, thou shalt be among those who are granted a respite. “Whereupon Iblis says: “Now that Thou hast thwarted me, I shall most certainly lie in ambush for them all along Thy straightway, and shall most certainly fall upon them openly as well as in a manner beyond their ken, and from their right and their left, and most of them Thou wilt find ungrateful. “Then, Allah says: “Go forth from here, disgraced, and disowned! And as for such of them as follow thee- I will most certainly fill hell with you all.”

In the Safavid manuscript from 1435, the Devil in the hell is a black character with red eyes and a red club-like weapon (Gruber, 2016).

### **The Attributes**

The Devil’s symbolic weapon is the pitchfork as it has been shown in the media, or a club, as shown in the Safavid manuscript from 1435. The Devil is not only the creature from hell. The Devil can be a sorcerer who carries a wand or anything that represents a magic tool. This character usually wears scary, weird things, such as skulls and bones. Magic and technology items are two faces of one coin that Devil uses for his evil desires and tricks.

### **Physical Traits**

The images of the Devil exists in many cultures. He can be an exciting creature of any size, depending on the illustrator's imagination of this character. However, the researcher imagines him to be in the size of nine to one ratio for character design purposes (see Figure 22).

### **Occupation**

*Devil:* Devil, Satan, Iblis, Lucifer, Maara, Shaytan, or whatever his name may be, all sharing the same characteristic of an evil spirit working to destroy humanity.

*Lord of Manor:* Such as Dracula, he is a mysterious character who charms his victims to death. Another name of this occupation can be a charming monster. Dracula is a vampire, hundreds of years old, with supernatural powers and some weaknesses. He is physically active, never gets old, is super charming, and can shape-shift into several different forms. Moreover, he has hypnotic abilities and can control nocturnal animals.

*Advocate:* He is a lawyer whose job is defending criminals to get them out of jail. He uses every opportunity to gain money and fame, no matter what their sources are. He would lie and steal even kill just to achieve his justice.

### **Character Design**

#### ***Face***

The Devil's face is mostly hidden behind a mask to express the horror of his identity. He can wear a deer skull mask, which is worn by evil characters in the Saudi Arabian literature (see Figure 22). He can change his eyes hue to red to reflects his mood, as in the image of the Devil in the Safavid manuscript, while his blue eyes signify a suitable mood, red shows that he is angry and violent.

### *Clothing*

The researcher developed the design of this character based on his grandmother's stories and images from Islamic manuscripts. Dark leather clothing is what he wears to emphasize his evil identity (see Figure 23). He wears a torn and long cloak to emphasize the feeling of his dark shadow characteristic.

### *Accessories*

The Devil often uses a scythe to kill his victim (see Figure 23). The scythe is a cross-cultural item, also depicted in Islamic art. In the 18th century illustration, on one of six leaves of anatomical drawings appended to a Persian translation of an Arabic medical compendium, a skeleton leans on a scythe (Islamic Culture and the Medical Arts, 2011).

### *Poses*

The Devil character's pose demonstrates his brutality and darkness (see Figure 20). The posture of the pose emphasizes his thirst for killing and revenge. When he finds it necessary, he transforms into a dog, or any other animal, because people around the world believe that the devil can transform into animals or other humans (see Figure 22).

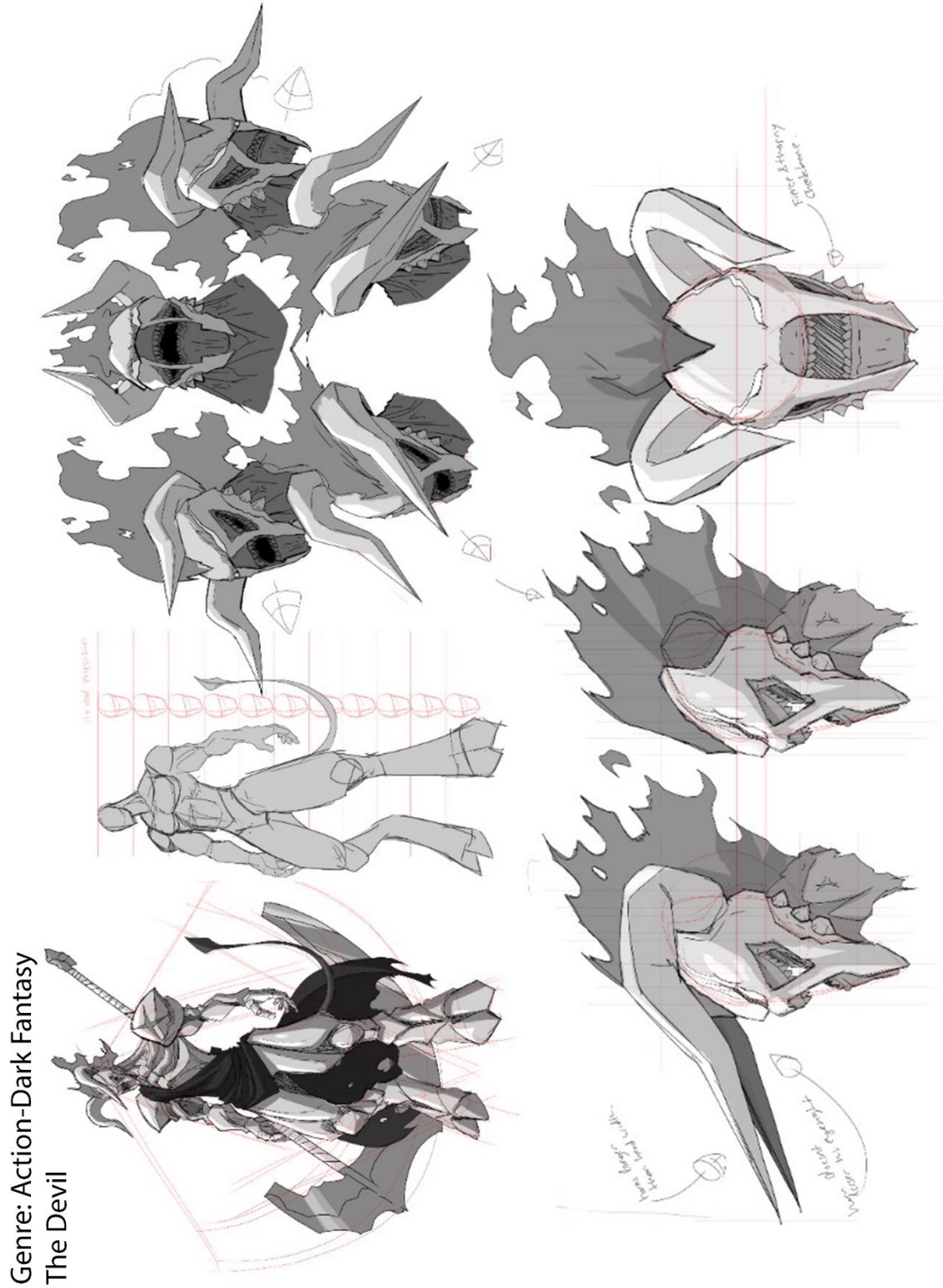


Figure 22. Devil character design sheet.





Figure 23. Devil character design sheet.

## **The Evil Genius**

### **Archetype Overview**

The Evil Genius is one of the famous archetypes in science fiction production. This archetype describes someone who is a genius, or thinks he is a genius, but with an evil motivation. He is brilliant when it comes to science, but an absolute disaster in defining social judgments. He might calculate numbers faster than an average person but cannot distinguish harmful from positive characteristics in people.

The first impression of this archetype is a mad scientist who wants to destroy the world. This archetype can be anyone who has unique talents or skills and uses them for evil purposes. He can be a computer hacker who destroys data or steals them to target the clients. He also can be a magician or swindler who uses his talents to damage society. The temptation of this character varies based on a story. Sometimes, a back story must be provided to show how and why he becomes a villain and what his real intentions are.

### **Positive Qualities**

The Evil Genius never speaks before he thinks. He is very methodological and does not rush to solve the problem. He takes time to break down an issue to easily managed components, which he precisely addresses one by one. He is a genius in using his abilities to methodically and successfully destroy his enemies. No one can predict his actions or tricks. Heroes always have a hard time to define the primary purpose of the Evil Genius' actions.

### **Negative Qualities**

The Evil Genius is an obstinate character. He thinks that his plan is the only way to win. His stubbornness makes him inflexible. He is also an egoist. As an arrogant person, he thinks he is the smartest guy in the world. Therefore, he ignores his genius-like enemies and gets defeated.

### **Cultural Background**

The Evil Genius is a mysterious character who uses his intelligence to amplify his benefits by any means, including lying, piracy, privateering, kidnapping, or even killing. They use their knowledge to control other people's opinions. This character can be defined as a magician or scientist. Evil Genius thinks that humans are not completed creatures, and therefore works on the improvement of humanity. He does that by mixing human and animal DNA. However, his research is denied by society. Therefore, he applies his theories to himself. He wants to prove that he is an absolute genius. He pays the price for his insanity by getting rid of his humanity and becoming a monster with supernatural abilities, including flying and wireless combination with insects. The Evil Genius characters exist in Muslim and non-Muslim societies, and it is up to the author of the story to decide the Evil Genius's cultural references.

### **The Attributes**

The Evil Genius possesses laboratory items such as flasks, gas jars, burners, and microscope. The Evil Genius mostly wears thick glasses, gloves, or lab coat, among other things.

### **Physical Traits**

Evil Genius looks like an average person. He can appear as a transformed monster if he applies his theories to himself to increase his power (see Figure 24). After the transformation, he might have the skin of a lizard, snake eyes, or any other features that give people nightmares.

## **Occupation**

*The Enigma:* He has a mental disorder behavior, and he is a bit of a mystery. No one knows what he is thinking about or what his motives are. He always wants to prove that he is smarter than anyone else by putting his victims through elaborate puzzles. The Enigma can be introduced into a story as a comedian, but his overall characteristics remain the same.

*Cannibalistic Doctor:* He is a pure psychopath. There is always a dark and sad story in his childhood. He lost the sensory factor that tells him the difference between benevolent and malicious. He is a genius criminal and the most creative killer. He uses his knowledge to create new ways of killing people that can only be described as insanity.

## **Character Design**

### ***Face***

The face of Evil Genius is distorted due to the insane scientific experiments he did on himself. His face resembles a Hercules Beetle (see Figure 24). He has two horns and bird jaws. His face is hidden inside those two gigantic horns (see Figure 24).

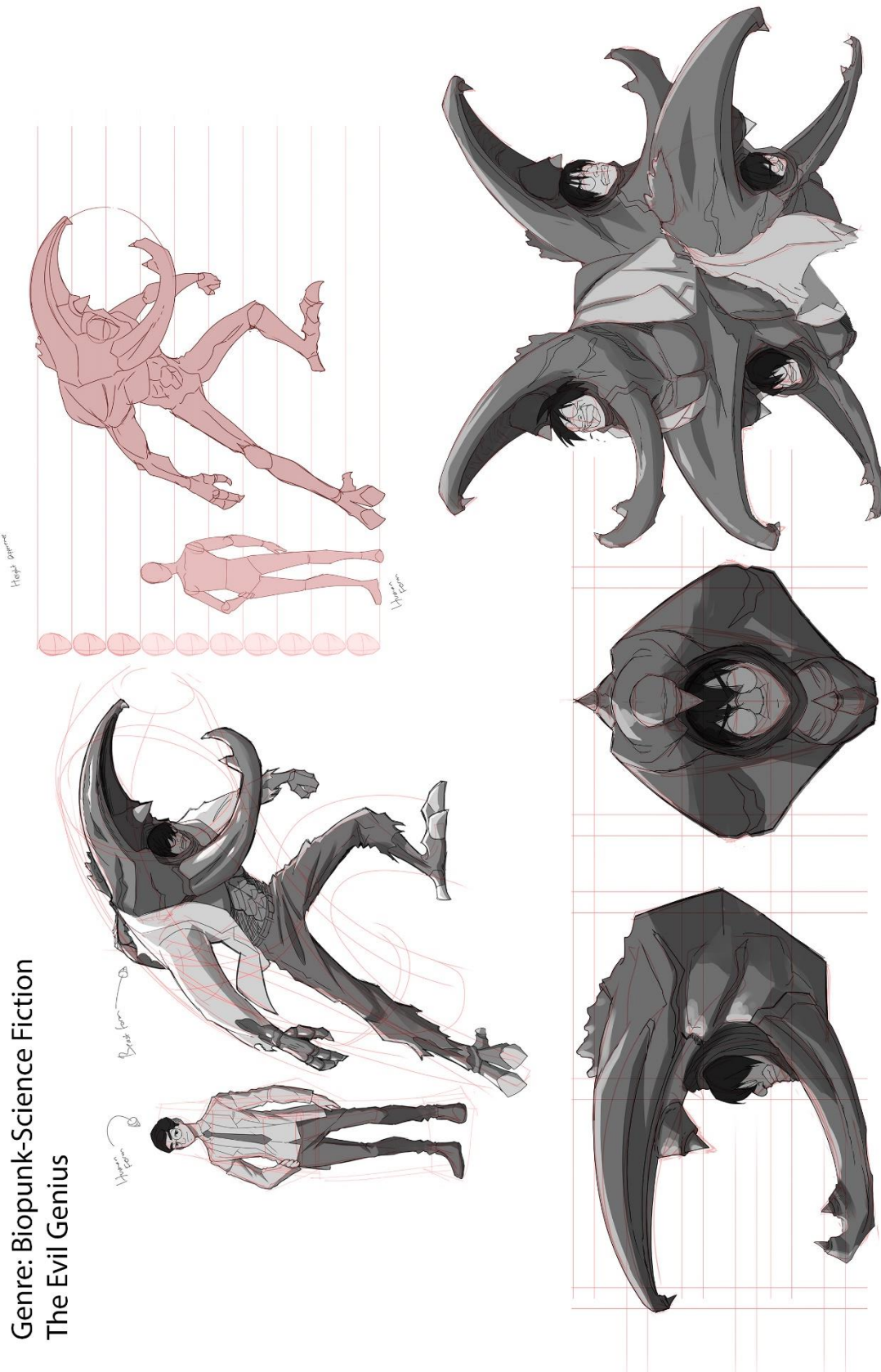
### ***Clothing***

The clothing of the Evil Genius character resembles the outfit of contemporary scientists. His human version wears a lab coat on top of the regular outfit (see Figure 24). The beast version is wearing the same clothes, but they are torn down because of his transformation (see Figure 24).

### ***Poses***

The researcher uses the standing pose for both a human and an animal version of the Evil Genius. The human version is calm and prosperous looking. However, there is this expression in his eyes that gives away his evil spirit (see Figure 24). The beast version is showing the overall

transformation after he experimented on himself with the emphasis of his angry face (see Figure 24)



Genre: Biopunk-Science Fiction  
The Evil Genius

Figure 24. Evil genius character design sheet.

## **The Anarchist**

### **Archetype Overview**

The Anarchist promotes disorder and excites revolt against the established rule of law, custom, or societal system he opposes. This type of character, also referred to as a terrorist by Cowden (2011), is a “dark knight.” He is willing to go to great sacrificial lengths to achieve his objectives to pull down the house of cards. His tools may be much more sophisticated than a gun, a gallon of gas, and a couple of matches. He might use much more destructive means including propaganda, biological, nuclear, cyber-spyware, computer viruses, to wreak havoc. The Anarchist rarely works alone, but rather, belongs to an organization, or family with a criminal history. He seeks revenge or is manipulated by someone more powerful than himself for political purposes (Cowden, 2011).

### **Positive Qualities**

The Anarchist is enormously proud of his motivation and actions. He never strays from his path. He will not accept any explanation to stop his actions. He is highly motivated.

### **Negative Qualities**

His notion of justice and his unwavering focus can destroy him. The Anarchist is blindly loyal to a twisted cause and cannot see a situation from a different perspective. He believes that his actions are justified regardless of the destruction it causes.

### **Cultural Background**

Abu Lahab serves as a source for the Anarchist character. His real name is Abdul Uzza, and he is Mohammad's prophet's paternal uncle (Williams, 2013, pp. 98-103). His story was

mentioned in the Quran to be a sermon for the new generations who are blindly loyal to their old beliefs. Idiomatically, Abu Lahab means “father of flames” in Arabic, but the full name, Abu Lahab, means “the man of fiery temperament due to his anger and envy” (Williams, 2013, pp. 98-103). Another source suggests that his nickname refers to the redness of his face (Williams, 2013, pp. 98-103). Abu Lahab did not accept the leadership of the prophet Mohammad. According to the story, Mohammad’s uncles, Abu Lahab and his brother Abu Talib fought. During this struggle, Abu Lahab sat on Abu Talib’s chest, pressing him down. Mohammad came and asked Abu Lahab to stop. Since Abu Lahab did not listen, Mohammad removed him by force. In response, Abu Lahab expressed his outrage toward Muhammad by saying: “Both of us are your uncles, so why did you do this to me? I swear that I will never have a love for you in my heart ever again.” (Williams, 2013, pp. 98-103).

When Muhammed invites his family and tribesman to accept Islam, Abu Lahab rejected his call by saying: “May you be destroyed! Is this what you gathered us here for today?” (Williams, 2013, pp. 98-103). Abu Lahab also harassed and persecuted the followers of Islam. He was killing and torturing anyone who followed Muhammed’s teaching (Williams, 2013, pp. 98-103).

### **The Attributes**

The Anarchist blends in well with members of any community as an unarmed person. His taste for black clothing reflects his dark personality. He also likes to emphasize his upper-class societal standing by wearing expensive designer clothing. Also, his attributes are representative of his aristocratic class. He might own a sword that is made of gold and has inscribed historical script.



### **Physical Traits**

The body of the Anarchist is based on the one to eight ratios (see Figure 25), which is an average male size for middle age or older men. His body is in great shape due to his commitment to physical activities and fights. He spent his early life practicing martial arts and training in using weapons.

### **Occupation**

*Psychotic Rapist:* He has never learned to recognize cultural boundaries and morals.

*Organized Crime Hitman:* The state and justice authorities are in his way, which reflects his blind loyalty to the *Tyrant*. He dedicates his life to hunt those who oppose his point of view and will use dirty tricks. He has no room for compassion. The Anarchist is unredeemable.

*Evil Nationalist:* He is a loyal man to his country but in his dark way. His understanding of loyalty involves sacrifices of innocent citizens who act or look differently. His primary goal is to construct the most influential nation, based on specific traits and values, at the expense of those who do not fit those criteria.

### **Character Design**

#### *Face*

The face of the Anarchist character is longer than the usual character of Shonen, to make it look authoritative. He has a thick line under his eyes (see Figure 25) to highlight his evil nature. He wears a beard. Yet, his beard is specially crafted to inject the beard with a manga flavor that meets the visual taste of the target audience.

### *Clothing*

Anarchist's clothing is designed based on military uniforms from different countries. The Saudi head's scarf (Shumag and Igal) may be an indication that he is a resident of Saudi Arabia (see Figure 26). The mask on his face indicates that he is afraid to show his identity.

### *Accessories*

The Anarchist fights with a variety of weapons from propaganda, biological, nuclear, cyber-spyware, computer viruses, and guns like the Kalashnikov (see Figure 26). The Anarchist can be someone who can be placed in a variety of social settings to cause disruption and anarchy.

### *Poses*

The poses of Anarchist show him on the daily watch (see Figure 25).



Figure 25. Anarchist character design sheet.



Figure 26. Anarchist character design sheet.

## **The Tyrant**

### **Archetype Overview**

The Tyrant desires to gain the ultimate power under any circumstances to control other people's desires (Cowden, 2011). He is willing to destroy humanity just to achieve his evil goal. He is an autocrat who wants to control everyone's faith and treats people as his toys. His desires are very imperative, especially to eliminate his enemies (Cowden, 2011). There is no mercy in his heart for anything living on the surface of the earth. He never hesitates to pulverize anyone who stands in his way. His evil plan and inclination arise from a sick and evil mentality. His character is a demonstration of his sorrowful life, such as losing royalty or growing under atrocious and hateful circumstances (Cowden, 2011).

### **Positive Qualities**

The Tyrant is incredibly determined to pursue his goal, and he never stops until he accomplishes his plan. He circumscribes his intention to acquire his goal as soon as he can, despite the obstacles that he might face. He is conclusive with his decisions. He is stubborn. Even though the fight is over, he will continue to pursue his objective.

### **Negative Qualities**

The Tyrant obsesses with his overwhelming power. He is blind to the enemy's full potential. He is also an unsympathetic character who creates uncountable enemies. His enemies are mostly his people who have been suffering under his governance. He often loses control of his mental stability to achieve his goals.

### **Cultural Background**

There is a well-known Tyrant character in Hebrew, Christian, and Islamic traditions. An Islamic scholar, Ibn Kathir, indicates that the king, who is mentioned in the Quran, is the same Nimrod, who is referenced in the Bible (Ibn Kathir, 2003). Nimrod blasphemed against God and promoted himself as the mighty God (Ibn Kathir, 2003). He was afraid of losing his throne, so he asked the sorcerers to prophesy. The sorcerers informed him that soon a child will be born and will take Nimrod's throne. Therefore, Nimrod ordered to execute every newborn boy (Van Der Toorn & Van Der Horst, 1990). Nimrod was also afraid of dealing with Abraham (Ibn Kathir, 2003). In the end, Nimrod was defeated not in a fight, but in the debate with Abraham on who was the mighty God (Ibn Kathir, 2003).

### **The Attributes**

The appearance of the Tyrant depends on which Islamic cultural tradition he represents. For example, a character who is designed to be from Saudi culture would be dressed like a Saudi man who wears thoub and shumag. His attributes include a variety of objects of punishment, from a rod to a bazooka. The Tyrant also uses a mental power to terrorize his victims. The creative weapons are always more interesting as they raise the excitement of the audience's mind.

### **Physical Traits**

The body of the Tyrant is based on the one to eight ratios (see Figure 27), which is an average male size for middle age or older men. He is overweight because he loves food but does not conduct any physical activity. The body of Tyrant is designed to look clumsy with a big belly to give the feel of a malicious person.

## **Occupation**

*Dictator:* The Dictator dominates people's world by subjugating them to his power. He is willing to kill and threaten people to keep them in place. He takes every criticism as a threat that must be punished by death.

*Gluttonous Businessman:* Money, money, and only money is this man's only significant desire. He works on increasing his fortune in many illegal ways. He always threatens, bullies, and bilks' people to make a profit. He does not pay taxes to save money. He fakes bankruptcy and participates in cleaning dirty money.

*Abominable Father:* He is the execrable head of the household. He sees his family members as his slaves who have to obey him and live only by his rules as long as they live under his roof. Even the air that his family breath falls under his property. He blames his wife and children for every misfortune and abuses them physically and verbally. Also, he monopolizes all the credits for good things. Boys in his family are on their own from the first day of attending school. He does not care about their future and wants to destroy their way of exit, to keep them under his control. His daughters are a gold mine for him because he sells them to those who will pay more.

## **Character Design**

### *Face*

The Tyrant's face is long and broader than the regular Shonen character. His eyes look sharp and are drawn with a thick line. He has a broad nose. He has a long beard around his face (see Figure 27). This character has a dual identity that is expressed in two facial expressions (see Figure 27).

### *Clothing*

The Tyrant wears regular Saudi clothing. The Thoub is an extra-large size (see Figure 28) because of his big belly. His shumag and Igal, which Saudis wear on the top of their head, are standard size, but look smaller on him because of his oversized belly (see Figure 28).

### *Accessories*

The Tyrant has a rod made of wood (see Figure 28) that he uses for two reasons. The rod signifies his strength among other people. At home, he uses the rod to terrorize his family members.

### *Poses*

The poses express the two different sides of the Tyrant's personality (see Figure 27). In figure 24, the character uses the rod to terrorize one of his sons and enjoys his violent action.





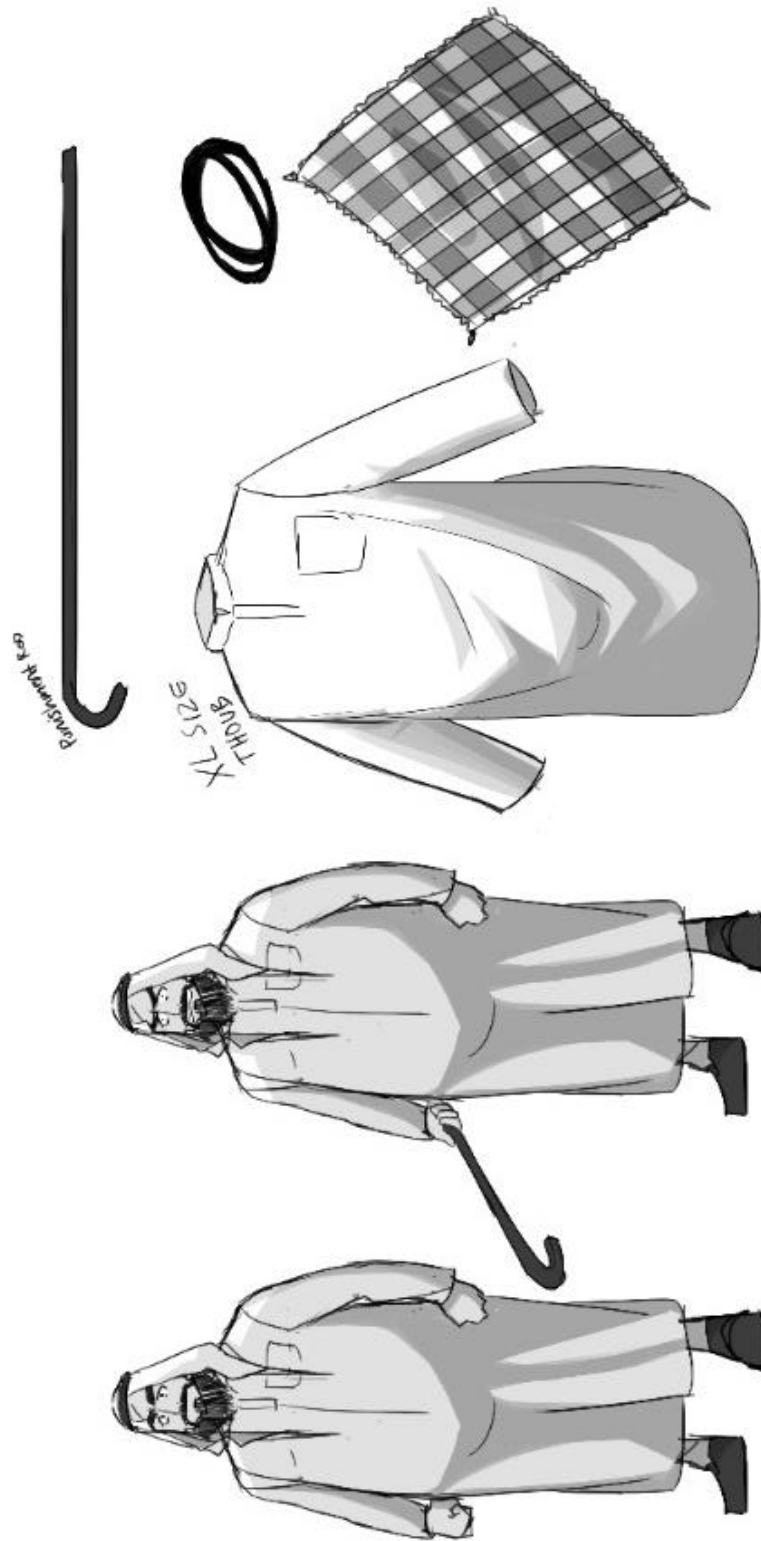


Figure 28. Tyrant character design sheet.

## **The Traitor**

### **Archetype Overview**

A Traitor likes the heroes and heroines just the way they are. That means he does not want them to change, improve themselves, or surpass him in any way. The dark version of the Best Friend is a particularly popular villain for romantic suspense stories. Often, this villain is the Traitor to either hero or heroine.

In real life, Traitors tend to be unassuming types – that help them succeed. Who suspects Mr. Everyman? Who thinks that a quiet guy wearing the sweater could have a secret life? Similarly, in fiction, traitors are the mild-mannered accountants quietly bankrupting companies with their embezzlements. Of course, a Traitor does not have to be the mole or double agent. There is a less threatening version of this villain. He is the guy who subtly discourages heroine from taking any risks and moving past her current life. The Traitor is always there when she needs him, as long as she does not stray too far from him. He uses guilt or misplaced loyalty to keep others around him from growing. The Traitor fits into any community well and acts as a pillar on whom everyone relies.

### **Positive Qualities**

The Traitor's greatest asset is the trust the hero or heroine places in him. For them, leaning on this man is easy because he is always present. He is charming, listens, and pretends to care, so people like him.

### **Negative Qualities**

The Traitor can be a little too content with himself and the status quo, and not realize that the heroes and heroines see his real face. He is accustomed to letting others take action for him.

That makes it hard for him to be proactive, and things start going against him. Besides, he does not like confrontation and will avoid any face to face interactions.

### **Cultural Background**

Traitors have many faces and personalities. He can be a spy or assassin who works to achieve hidden goals for evil organizations. Many cases have been reported of traitors who killed other people in Saudi Arabia for the benefits of their organization like ISIS and Qaeda (Al-Jarrah, 2018). A Traitor can be a family member who used the family's wealth for himself and made them miserable. He might be a son, brother, or father.

### **The Traitor: The Attributes**

In many stories, the Traitor does not have a damaged life to have the reasons to be a villain. He is always a good fit into his community and never been under any suspicion of wrongdoing. Usually, the traitor gets caught too late for damage to be reversed. So, he is one of the most dangerous villains.

### **The Traitor: Physical Traits**

The Traitor can be anything from a young to an older man. He changes his demeanor, including speech, hair, clothes, and behaviors, to confuse people. He might grow a beard or start wearing a specific type of clothing that represents an orientation to the organization's he just joined. He is aggressive toward the people who do not follow his orders or beliefs.

### **Occupation**

*Jealous Husband:* This character can be an unharmed and lovely person, but the envy that fills his heart could put him on the devil path very quickly. He just wants to punish his wife, who

achieved better positions, while he has been struggling to keep his job. He might want to stop her from progressing by planting discord into her paths. In some cases, he gets into violent tricks to break her energetic soul, or he just wants to get rid of her to satisfy his envy sick mind.

*Best Friend:* The hero or the heroines believe that the Best Friend is the best thing ever happened to them. He knows all his or her secrets but will use them for his benefits. He can be jealous of what his friend achieves in life and will work on stealing everything and destroying his friend forever. He wants to take his beautiful wife's money, house, and company.

### **Character Design**

#### ***Face***

The face of the Traitor character is designed to represent a young male in his thirties with Saudi appearance. One version shows him of him as a successful and intelligent person (see Figure 29). The other version shows his transformation after a growing beard, which indicates the change in his personality (see Figure 29). The thick black line around his eyes indicates the suffering from thinking and lacking sleep.

#### ***Clothing***

The Traitor is wearing standard Saudi clothing (see Figure 30). The character in the villain version, wearing the end of his headscarf around his neck.

#### ***Poses***

The researcher wants to indicate that this character is not a villain from the beginning. The traitor looks confused while he is looking at his hand, asking himself if he has made the right decision (see Figure 29).



Figure 29. Traitor character design sheet.

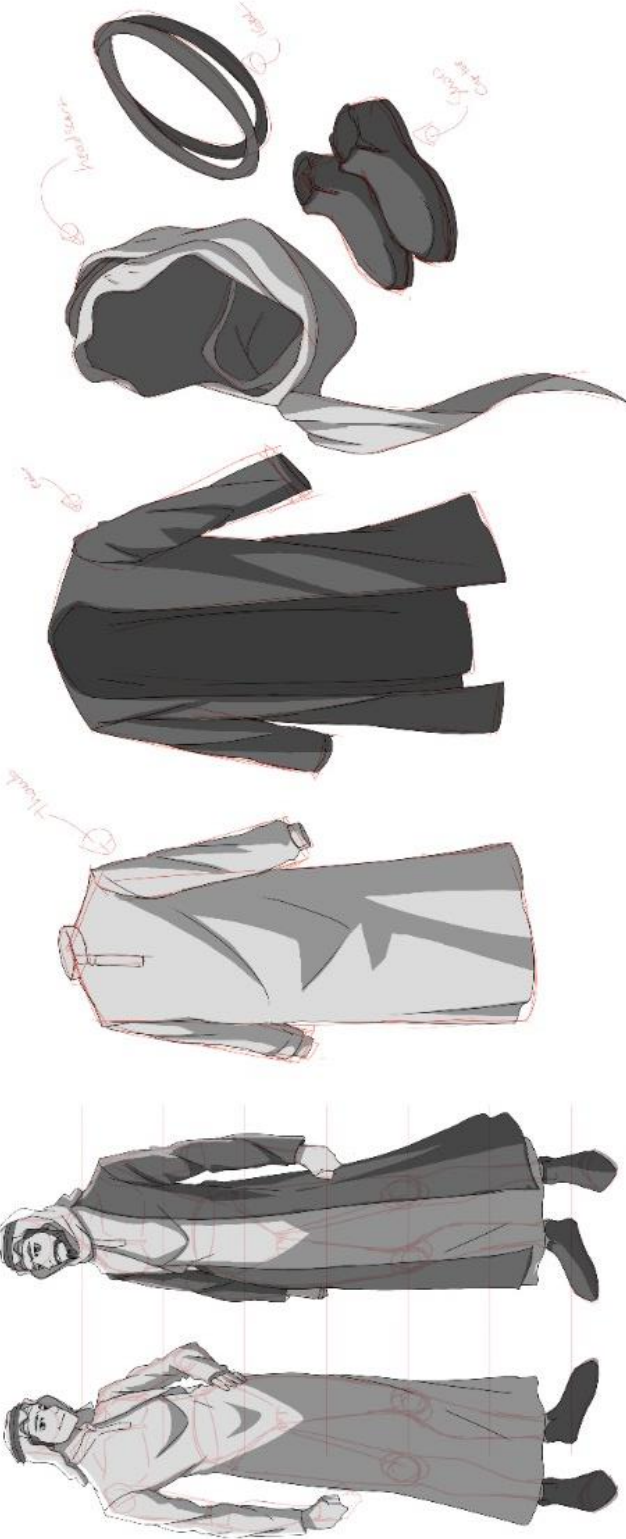


Figure 30. Traitor character design sheet.

## **The Backstabber**

### **Archetype Overview**

The Backstabber is one of the most fun characters to design due to the variety of personalities that can be included in one character. She can be named as a woman with multiple faces (Cowden, 2011). She is always the right and reliable person, backstabbing those who trust her. She might want to get rid of someone, or she might want something worse than death. She might want to prevent someone from falling in love with someone else. Her motivations are always getting into destroying something valuable to other people to gain revenge for something that she experienced in her past. She might be raised as a slave for a wealthy family. But she runs away just to come back as a secretary for the family's company to steal their secrets and sell it to the competitors.

### **Positive Qualities**

The best tool of the Backstabber is socialization and emotional intelligence. She can read people like an open book, which helps her to get along with every person. She can be a great listener and shoulder to cry on for anyone she wants to be in that position. Her objective is to gain the full trust of her victim, so she can learn everything that she needs to destroy that person to achieve whatever her purpose.

The Backstabber is a resolute worker. She acts like she never gets tired or bored from what she is assigned to do. She is a hard worker, even though she is not the brightest star at her workspace. However, she knows the rewards of her work that would let her get what she desires.



### **Negative Qualities**

This character has a significant weakness, which can put her down anytime. The Backstabber is an insecure character. Her personality is based on watching people and understanding their characteristics. However, deep down in her heart, she is convinced that all people are better than her. She does not see herself as pretty, smart, gentle, and friendly. Those individuals who can see the Backstabber's insecurity, play on that insecurity to get her to their side. Others just confirm her doubts, leading her to a breakdown and severe psychological disorder.

### **Cultural Background**

In the *Wheel of Time* (Dawalab Al-Zaman), which is a mutual TV series between Saudi Arabia and Jordan, the second wife of the main character is the Backstabber. In the story, the first wife is sick, and she cannot get pregnant anymore. But her husband wants a boy and more children. Therefore, the first wife suggests that her husband marries another woman because she loves him, and she wants him to be happy by achieving his desires. The first wife even chooses the second wife for her husband, hoping that the new wife will bring happiness to the family. Unfortunately, she married her husband to the Backstabber. The second wife successfully brainwashes her husband and turns him against his first wife and her daughter. As a result of this backstabbing, her husband gave the second wife the control of everything, including the right to dispose of any affairs and people, including his first wife.

### **The Attributes**

Everything about the Backstabber is determined by her innocent appearance, which helps her to gain other people's trust quickly. She wears light and cheerful colors to give the

impression of being kind, happy, and innocent. She wears exceptionally light jewelry like a necklace of heart shape. She is very sneaky in terms of choosing the style of her clothing to match her victims' taste. Besides, she always has an emergency plan. She might hide a small gun or dagger under her clothes for protection.

### **Physical Traits**

The physical traits of the Backstabber mostly do not draw attention. She might be a short person in the size of one to six ratio (see Figure 31). Her feminine characteristics are acceptable or maybe slightly below average. Her hair is dark and middle length, but not out of shape since she visits hair salon often.

### **Occupation**

*Spoiler:* She stands behind all romance disasters. Her jealousy is one of the main factors for her villainy motivations. She wants to destroy people who get things that she does not get. She never accepts her destiny. She thinks revenge is the only way to give her inner peace. She might want to destroy her best friend's life just because her friend finds the man of her dreams, and she does not.

*Arch-rival:* She is the sweet and helpful secretary to her boss, whose life will go to hell since her appearance in his life. She has a dark and intimate history with him that leads her to seek an act of revenge. He might not even recognize her because she changes how she looks to achieve her goal. She does not care about the cost of her revenge as long as she gets what she desires.

*Mother:* This character is the mother of the groom. The mother is afraid that his daughter-in-law will take control of the big house and destroys her. The mother is sardonic, man-obsessed, and extremely competitive.

## **Character Design**

### ***Face***

The researcher designs Backstabber's face as the face of a woman in her late forties. This face is both beautiful and arrogant. Her eyes are big and sharp, while the nose is small and straight. Her chin is designed to indicate a slim face (see Figure 31).

### ***Clothing***

The clothing of the Backstabber shows her high social status. The dress with the robe is designed as fancy and expensive (see Figure 32). She likes clothing, and she chooses them very carefully to represent her as the queen of her kingdom.

### ***Accessories***

With the fancy dress comes the gorgeous jewelry. Her collection of diamonds, gold and silver jewelry, and pearls, is uncountable. The researcher designs her earrings, bracelet, and necklace as made from gold and diamond just to show her abundance (see Figure 32).

### ***Poses***

The Backstabber is shown while sitting and looking at someone with a mighty arrogant face (see Figure 31). She sees herself as the most crucial person in the house and therefore looks down at everyone else.



Figure 31. Backstabber character design sheet.



Figure 32. Backstabber character design sheet.

## **The Fanatic**

### **Archetype Overview**

The Fanatic always has a target to finish or to die herself (Cowden, 2011). She never accepts surrender. She commits a crime in the name of good. She cannot distinguish between good and evil, or maybe she is giving that impression to achieve her goal (Cowden, 2011). She never considers herself a villain as most of the villain characters. While most of the villains see themselves as victims, the Fanatic perceives herself as a heroic figure who will get humanity out of the darkness.

The Fanatic is not always a violent character (Cowden, 2011). She might be a lawyer or a reporter who wants to stop the hero or the heroine from achieving their goals. She never listens to anyone as she is always right. She might tie herself to a tree to prevent a city from moving it to a new location. She might put herself and other people in hazardous situations, but she never cares.

The motivation of the Fanatic is mostly based on social issues (Cowden, 2011). She might want to achieve personal revenge. Someone who hurts her or people she cares about will never escape her justice even at the expense of hundreds of innocent lives. She will kill a family, destroy a business, and kill their supporters before she destroys her enemy. She would be a great character in horror stories.

### **Positive Qualities**

The Fanatic is a loyal character to her causes and motivations. She never doubts her belief even if the message “WRONG” was written in bold font on her target. She is obsessed with her convictions.

The Fanatic is a tenacious character who never stops what she started. If all the people around her give up, she stands alone and never surrenders. Her ambition is like a fire that will never quench before she achieves her desire.

### **Negative Qualities**

The Fanatic is inflexible and, therefore, does not change her mind. She is very stubborn about what she believes. However, if someone successfully challenges her belief system, he or she can shut down her drive and beliefs.

### **Cultural Background**

A great example of the Fanatic character from the Quran is the Prophet Nuh's wife. Nuh is a prophet who is known as Noah in Christianity. In Islam, Nuh was sent to invite his people for nine hundred and fifty years to believe in the unity of God, but they did not listen to him except about eighty people (Abdelhakim, 2009, p. 55). One of the reasons that made it difficult for Nuh to proselytize his people was his wife. Her real name was not mentioned in any Islamic references. Some historians gave her different names: Umzrah bint Batakil and Wahilah (Abdelhakim, 2009, p. 56). She was rebuked for treachery due to her actions of disbelieving in Nuh's religion (Abdelhakim, 2009, p. 56). She saw herself as the one who would save the people from her husband, especially women, as she thought of herself as a champion of women's liberation movement (Abdelhakim, 2009, p. 56). Women's rights for her were an excuse to show herself as an independent and powerful woman who did not accept the restrictions of women's freedom. She rejected Nuh's commitment to religion (Abdelhakim, 2009, p. 56).

### **The Attributes**

The Fanatic is the female action villain who wants revenge for anything that happens to her or to someone she loves. She might wear armor with a sword to achieve her revenge. Her clothing can be in the theme of a warriorress. She can use any weapon, including a gun, sword, grenade, kitchen knife, or even her hands to kill many innocent people.

### **Physical Traits**

The body of the Fanatic is athletic. She is a natural mesomorph but not muscular. Muscular women are not acceptable in Saudi culture that favors women's femininity. However, since this is a villain character, she can be introduced as a slightly muscular woman. Pointy aspects of her overall body indicate the villain nature of this character to the audience.

### **Occupation**

*Avenging wife:* she is the one who lost her villainous husband and sought revenge from whoever is responsible for his death. She never believes that her husband did something wrong that costs him his life or punishment.

*Ex-:* This character can be a wife or partner who was cast off by her male partner in favor of a younger or more vibrant woman. Left, the Fanatic loses her mind and becomes one of the most aggressive creatures in the history of archetypes. She becomes a heartless killing machine who might kill her children just to achieve her revenge.



## **Character Design**

### ***Face***

The researcher designs the Fanatic's face full of malignant signs. Her dead-looking and cold eyes, together with a frightening smile, give her victims nightmares (see Figure 33). Her face's features, in general, indicate the presence of death.

### ***Clothing***

The researcher designs the Fanatic's clothing to be long and covering her entire body with the style of the fantasy manga world (see Figure 34).

### ***Accessories***

The Fanatic relies on a spellbook designed for her to target her victims (see Figure 34).

### ***Poses***

In figure 33, the Fanatic makes her spell as she is looking down on her victim. Her pose inflicts her darkness and coldness while taking other people's lives without any hesitation.



Genre: Historical Fantasy  
The Fanatic

Figure 33. Fanatic character design sheet.

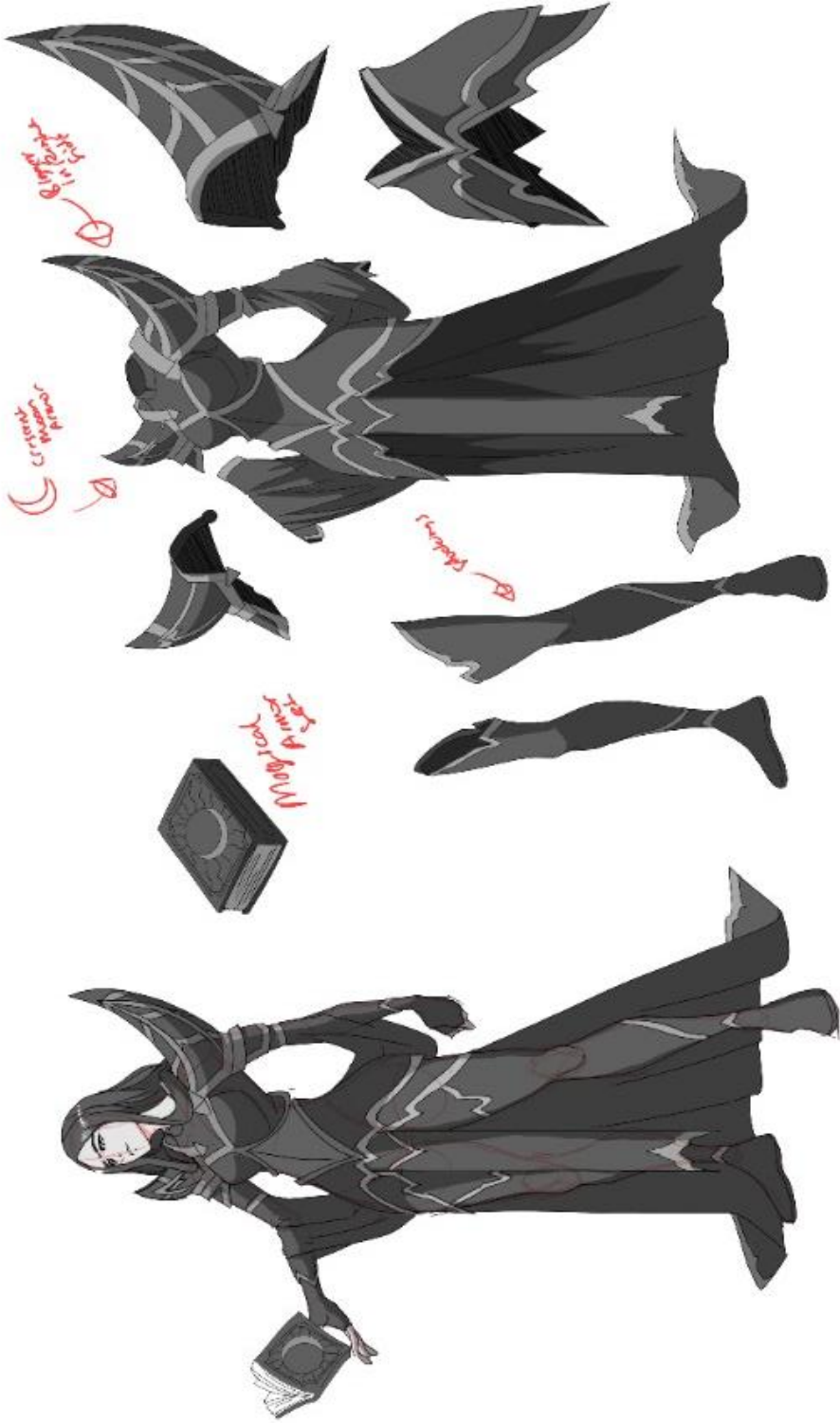


Figure 34. Fanatic character design sheet.

## **The Parasite**

### **Archetype Overview**

The Parasite sees herself as the victim of human sins. She suffers from being around people who do not care about her and develops a concept that all humans are evil (Cowden, 2011). She wants to destroy everyone who was involved in damaging her life. Her personality is expressed by an exaggeration of her wounds. She is a mother who cares for her children more than any mother in the world. However, because of her over proactive personality, she becomes a monster who eats people threatening her children. The Parasite is not like a typical or powerful villain. She mostly attaches herself to other villains to achieve her needs. She always looks for someone who can give her a sense of safeness (Cowden, 2011). But her feeling of being betrayed always hunts her. The Parasite will protect the one who gives her what she desires, including comfort, security, and love. But her action can shift from singing a lullaby to killing if she suspects a threat.

### **Positive Qualities**

The Parasite character is a dangerous threat to the heroes or the heroines because she appears as a pure and unimpeachable person. She plays to be a weak and helpless person to get close to her victims and destroy them at first convenience. At the same time, she is submissiveness to those who gave her the protection that she is always looking for. She believes that she has to depend on someone to survive.

### **Negative Qualities**

Parasite's biggest weakness is being easily fooled by people. She cannot control her emotions. But she cannot be fully trusted because she might change her mind at any time. Since

she is asking for love, she rushes into any relationship without any understanding of the person. At the same time, the Parasite despises her relationship decisions. Her enemy can use that uncertainty to shake her trust, even more, forcing her to revenge.

### **Cultural Background**

In the Quran, Umm Jamil Arwi bint Harb ibn Umayyah is a woman that is destined to hell. She is the wicked wife of Abu Lahab (Abdelhakim, 2009, p. 75). Abu Lahab is the Prophet Muhammad's uncle, who is mentioned in the Anarchist archetype. Umm Jamil supported her husband in his hate of Islam and the harassment of the Prophet Muhammad (Abdelhakim, 2009, p. 75). She had a choice of not to follow his husband, but she decided otherwise. She would put wood and thorns on the Prophet's path at night so that they would walk on them in the morning. She also accused Muhammad of sorcery (Abdelhakim, 2009, pp. 77-78). In short, she assisted her husband in terrorizing the Prophet and his followers.

### **The Attributes**

She is an attractive person who dresses pleasantly just to satisfy her man's desires. She does not care about how much of her skin is exposed as long as her man is happy. She wears too much jewelry. She wears fancy clothes like a fur stole and silk dresses. In many cases, her attributes depend on the one whom she accompanies. She might have a vice habit like smoking or drinking, but if her man does not like that habit, she would never let him see her fulfilling her desires.

### **Physical Traits**

The Parasite has a glamorous body. Her body can be designed to be in hourglass or triangle anatomy shape. She is always meticulous about her body. Everything about her physicality is perfect, including weight, skin, and teeth.

### **Occupation**

*Widow*: The Parasite was married to a powerful man who was murdered by a villain who took her husband's position or wealth. However, she does not fight back. Instead, she marries that villain. Her security is more important to her than anything else in life.

*Arm Candy (Belle, Doll, Chick)*: This character is a beautiful woman who accompanies a villain on a date, at a public event, but is not romantically involved with him. She does not look for love or relationship. She just wants someone to protect her from poverty. She is like a piece of jewelry that the villain likes to carry around with him. She does not care about who he is or what he does, as long as he gives her enough money and protection to sustain her lifestyle.

*Mistress*: A mistress is involved with a man of a high social position just to secure her status. She wants a painless job, so she does not have to work hard, but still gets all the benefits. She might be involved with many men at the same time. She has a supernatural power, but she is too lazy to use it for her good, so she needs to find someone who would use her power for her. He might use her power to destroy the earth, but she does not care as long as she is saved from all the destruction.

## **Character Design**

### ***Face***

The researcher wants to emphasize the Parasite's laziness and indifference. Her eyes are oval to signify her inaction (see Figure 35). Her face looks young, around twenty years old. Her overall face looks acceptable but not beautiful.

### ***Clothing***

Even though the Parasite is the arm candy, her clothes cover her entire body. The researcher designed her dress to look enticing by adopting an Egyptian dance dress to cover the whole body of the character (see Figure 36).

### ***Poses***

The pose in figure 35 shows her at the moment of excitement, just before she uses her power. Since she does not like to use her power alone, her eyes turn white because of the pressure on her brain to use this ability.



Figure 35. Parasite character design sheet.



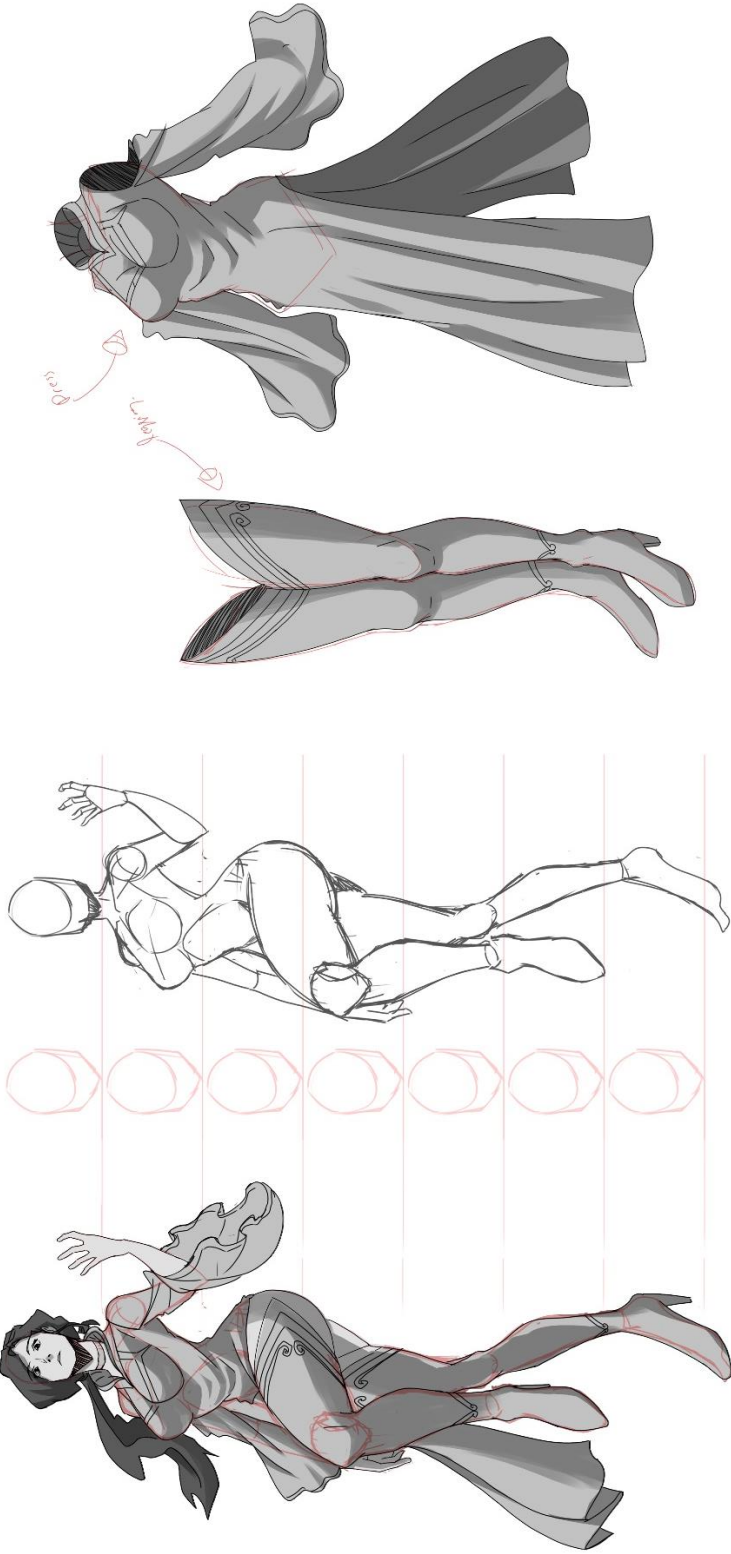


Figure 36. Parasite character design sheet.

## **The Schemer**

### **Archetype Overview**

The Schemer is a complicated villain character who thinks that she is the smartest person in the world (Cowden, 2011). She is an absolute genius, but her motivation is pure evil. She is overconfident in understanding the world. She might think that rabbits are fantastic creatures, so she wants to turn all the humans into rabbits by using forbidden spells. She thinks that to glitter her feminine side, she has to wear a colorful wig that looks like a rooster tail.

She falls into the villain category because of her abrasive personality and lousy luck. However, not every temptation of the Schemer is evil (Cowden, 2011). She has a competitor's soul and likes to show off her intelligence, which goes wrong most of the time. These accidents drive people away from her.

This smart girl becomes a villain due to a sad incident in her background story. She is not taken seriously as a genius and is overlooked while applying for scholarships or jobs. She is also sensitive and dislikes the idea that the boys get more significant life opportunities than girls.

### **Positive Qualities**

The Schemer is a deft character. She never faces any problems. She does not go forward without a solid plan in her mind. Her ideas are almost non-breakable, which forces her enemies into a tight spot.

This character is a precautious person. Her awareness of her surroundings is set at a high level, and she never lets her guard down. Everything for the Schemer is work, and there is no time to waste. She cannot be fooled to get into a relationship.

### **Negative Qualities**

The Schemer is an inconclusive character who does not want to get involved in any tasks with the heroes or heroines. She also wants to pick up the easy missions.

### **Culture Background**

The Schemer recalls the story from the Pre-Islamic Arabian Peninsula, which is known today as Saudi Arabia. The main story is about Al-Zeir Abu Layla Almuhalhil, and it primarily revolves around his trauma as a result of his brother's loss, whose name is Kalib, and the ensuing war of attrition known as Albasoos (Almaydaniu, 2007). Albasoos is the name of Kalib's wife, aunt. Her full name is Albasoos bint Manqudh Altamimia (Almaydaniu, 2007). Albasoos never liked Kalib, who named himself as the King of the Arabs, and he never liked her (Almaydaniu, 2007). Kalib did not allow her to come to his castle to visit her niece. Her nephew managed to kill Kalib and helped his auntie to achieve her desire. After that, Kalib's brother, whose name is Al-Zeir Abu Layla Almuhalhil, started a war that lasts forty years. The war is called after her, the Albasoos war (Almaydaniu, 2007). Albasoos knew that her plan to kill Kalib would devastate her family, but she did not care about it as long as she was satisfied with her revenge.

### **The Attributes**

The Schemer is the mad scientist who researches people or animals to create new creatures. She does not care about what she wears as long as she wears her favorite lab coat. She might wear large glasses that look ugly on her but uses them just to do her job. A box of a needle would be something that she always carries to examine drops of blood or to apply a magic serum to her victims. She might be highly creative with the deadly weapons that she invents. In many cases, her brain is her only weapon.

### **Physical Traits**

The Schemer physicality is the last of the list when it comes to the feminine body. She has a substantial rectangular body. Her body does not have any curves or details since she spends most of her day reading or experimenting. She might be short at a rate of seven to one (see Figure 37). She cuts her hair short by herself to save time on styling. She can have characteristics of humans, monsters, or humanoid.

### **Occupation**

*Treasure Thief:* She is a smart woman who does tons of research to come up with a meticulous plan to steal precious items. When she plots a theft, she calculates every single step carefully to achieve the goal. She never goes into a mission without back up plans. Her genius leads other villains to fall in love with her, which she exploits for her benefits.

*Genius Chemist:* The Schemer is a genius who is interested in advanced creative poison weapons from natural metrics to advance her criminal activities. Her motivations are not always clear. She might want to protect endangered species or a natural environment. Most of the time, she uses her weapons for the wrong reason, which makes her an antihero archetype.

### **Character Design**

#### ***Face***

The face of the Schemer character is made of a new type of steel, which is considered as one of the most robust materials in the world. Her eyes are in a hexagon shape, giving an illusion of human eyes from a distance (see Figure 37). The researcher illustrates her hair, which is made from unique fiber to increase her communication range.

*Accessories*

This Schemer is fully loaded with different types of weapons and other military items. Her shoulder is equipped with an automatic gun that can shoot over one thousand bullets. There are two laser guns on her hands as they are her primary weapons. Her feet and hip are loaded with air nozzles, which help her to fly (see Figure 38).

*Poses*

The Schemer is shown aiming with her primary gun on her hand toward her target. She is fully prepared to shoot without any hesitation (see Figure 37).

Genre: Clockpunk-Science Fiction  
The Schemer

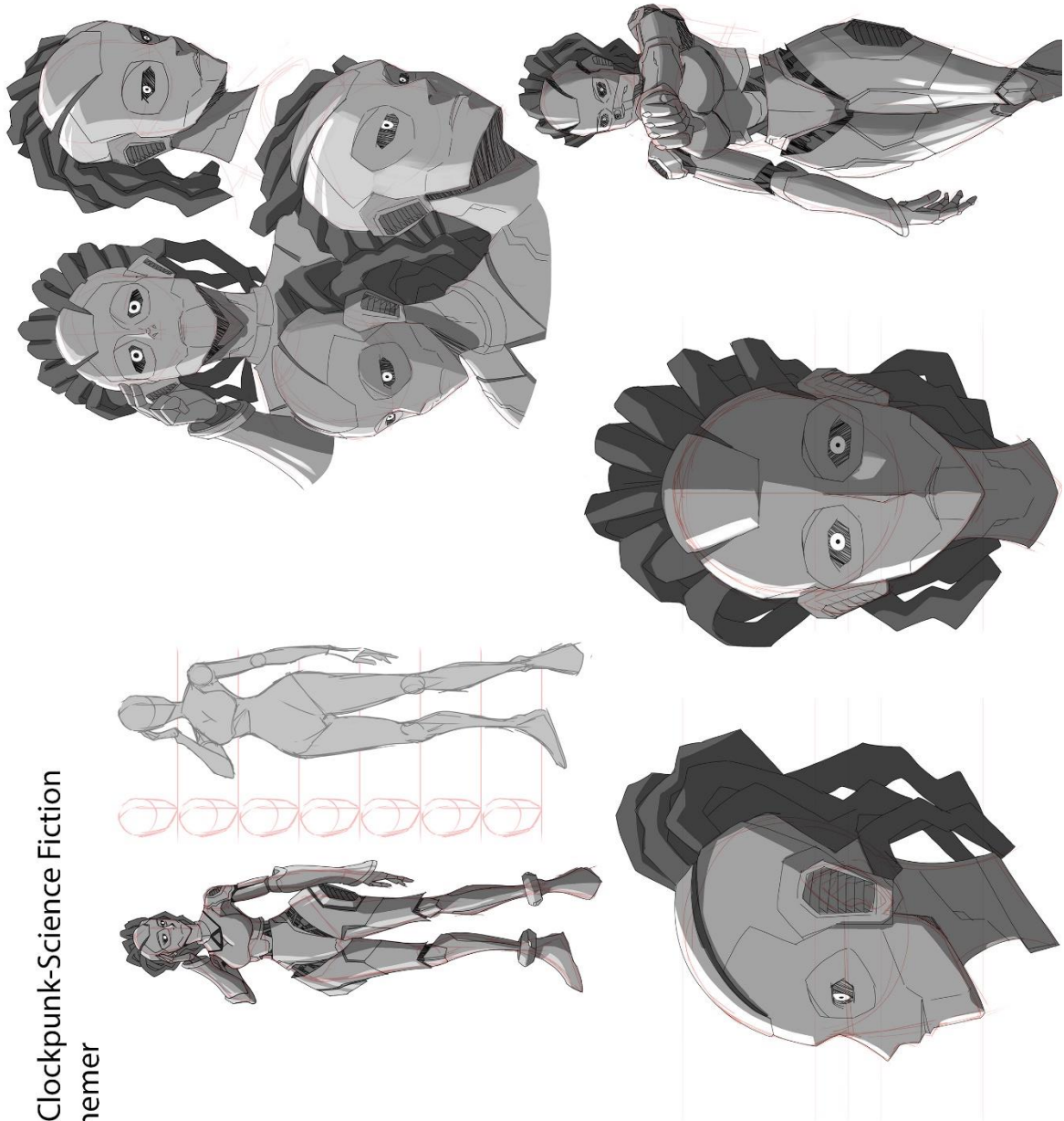


Figure 37. Schemer character design sheet.

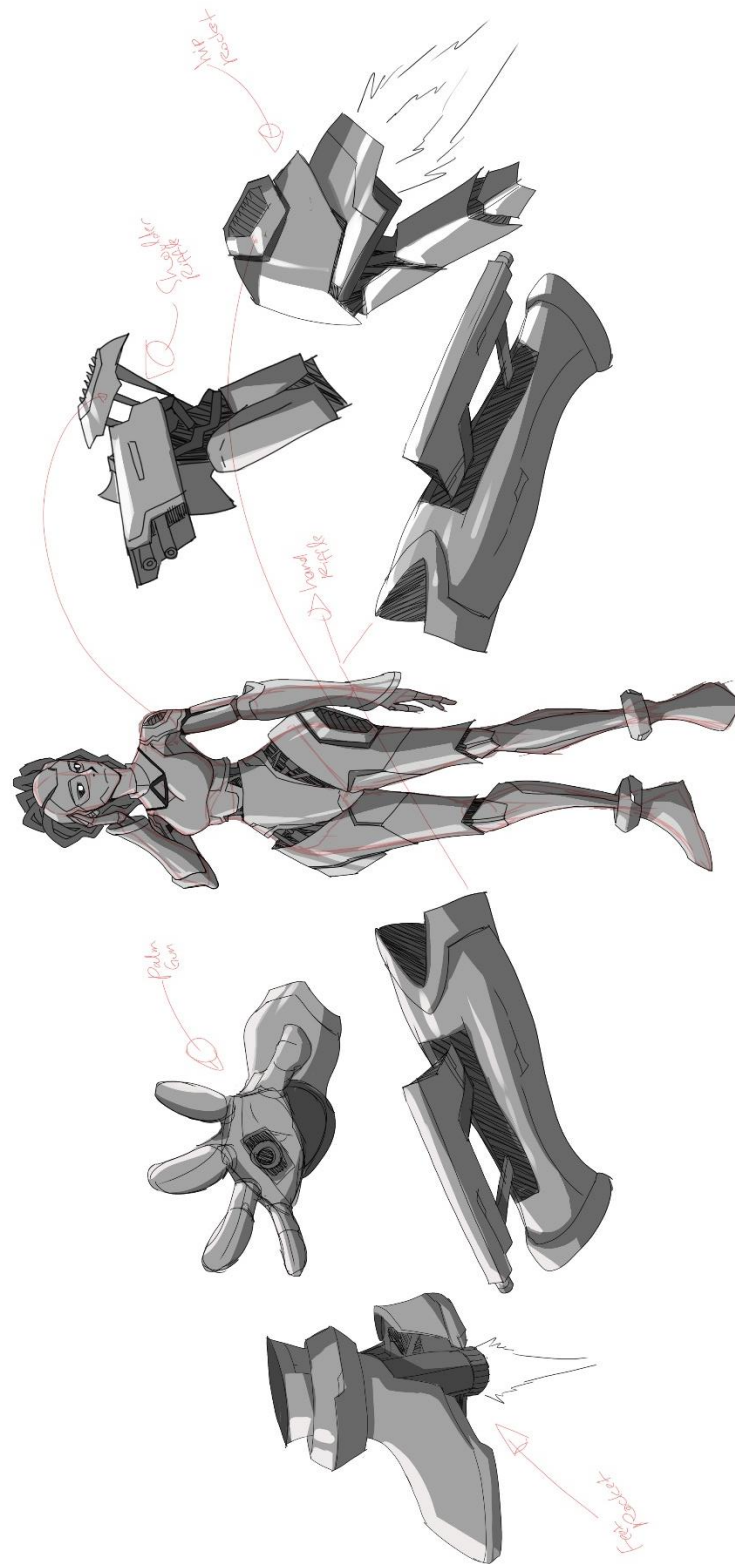


Figure 38. Schemer character design sheet.

## **The Lunatic**

### **Archetype Overview**

The Lunatic is an extremely dangerous villain because it is difficult to see what she is hiding under her smiley face. Her personality is full of tacky behaviors, such as avarice, animosity, and malice (Cowden, 2011). These attributives are not acceptable to ordinary people. However, people who live in her world admire her as a brave and courageous person.

The Lunatic is a sneaky character who does not need a sharp knife to achieve her acts of revenge (Cowden, 2011). She might be a cheerful and amusing character, just to hide her real intentions from her victims.

### **Positive Qualities**

One of the most potent qualities that the Lunatic has is *inventiveness*. Her creative thinking always surprises her enemies. She always has many great ideas about how to achieve her tasks. She uses her skills to discover other people's business, secrets, and weaknesses.

### **Negative Qualities**

The Lunatic has a *disorderly* character. She cannot interpolate with anything for a long time. She forgets her mission and lives peacefully with the people that she fought as enemies. This character is *impetuous*. She rushes her plan to achieve her goal without considering the unexpected variables.

### **Culture Background**

*Calm and Storms* (Hudu' Wa Eawasif) is a successful Bahrain TV series that was broadcasted in Arabian Gulf countries during Ramadan of 2004. The show concerns the fear of



leading the new generation to an open world that looks like a hole without a bottom, considering sex, drugs, and alcohol abuse. In the show, a girl uses her body to fulfill her desire to get drugs and money. She keeps moving from a young man to another to find mental and physical stability. *Calm and Storms* is a sad drama about many villains and villainesses and, therefore, alarms parents about raising their children.

### **The Attributes**

The Lunatic does crazy things, but her acts cannot be predicted. She might use her body for a one-night stand to overthrow her enemies. She is naturally good at what she does to achieve her goals.

### **Physical Traits**

The Lunatic has average physical traits, so she is not noticeable in the crowd.

### **Occupation**

*Prostitute:* She uses her body to get rid of enemies. She sees all men as animals who deserve to die because they can never be trusted. She gets her clients from the street, and after she gives him what they desire, she kills them in many creative ways.

*Old lady:* This Lunatic is a lonely female who wants to help the poor people but in her way. She helps the poor and homeless people by taking their miserable lives so they can rest in peace. She is always looking for a strong man to help her achieve her goals. She pays this man with her body as she is an expert in making men satisfied.

*Orphan girl:* She wants to destroy the family who adopted her after they got their first baby. She feels rejected as their love has gone toward the new baby.

## **Character Design**

### ***Face***

The Lunatic is a ten years old girl with a cute face. There are two versions of her face: the calm and angry one. Her calm face indicates the innocence and purity of her personality. Her eyes are wide, which gives the feeling of serenity (see Figure 39). Her mad face represents her malignity and wickedness. Her eyes balls get smaller and pale (see Figure 39). She becomes an unexpected nightmare.

### ***Clothing***

Since the Lunatic has some darkness in her soul, she likes to wear dark color clothing. Her dress is designed to look ordinary. She is wearing a headband (see Figure 40).

### ***Accessories***

The Lunatic resembles Saudi Arabian yarn dolls (see Figure 40). These dolls are no longer made because many plastic dolls and toys from well-known brands are produced. The yarn doll was usually designed without face giving toys; a face feature was forbidden. This faceless doll looks cute and scary at the same time.

### ***Poses***

The pose of the Lunatic shows her in the process of thinking of an evil plan. She is waiting for someone to fall into her trap (see Figure 39).



Figure 39. Lunatic character design sheet.

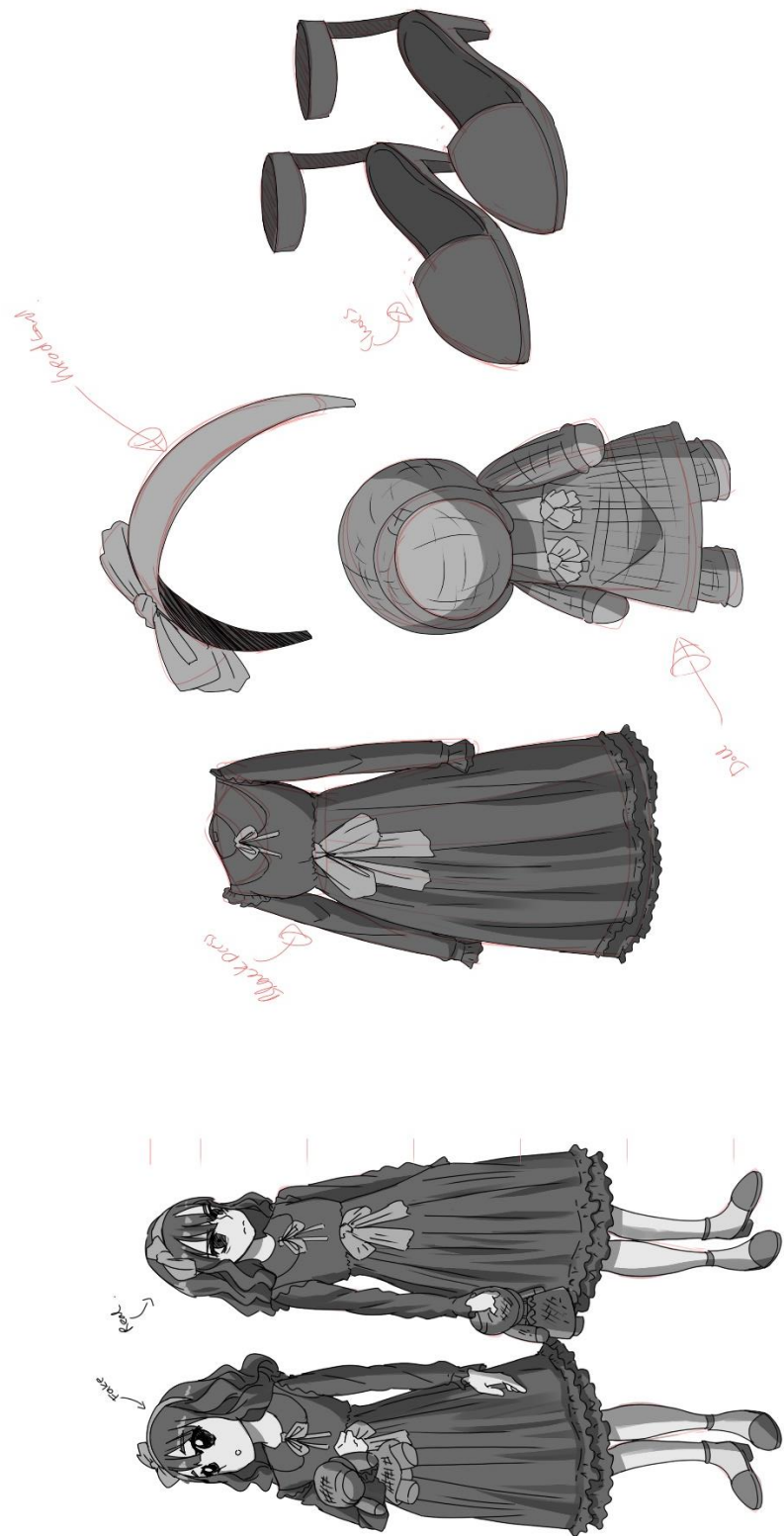


Figure 40. Lunatic character design sheet.

### **Conclusion**

This thesis produced twenty archetypes rooted in Saudi Arabian and Islamic traditions. The archetypes are created based on historical and fictional sources. These archetypes can be utilized to invent stories that can educate global audiences about the Islamic culture in general, and Saudi Arabian culture, in particular. Based on the researcher's life experiences in the United States of America, non-Muslims have little to no knowledge about Islamic and Saudi Arabian traditions and values. Since different societies around the world used graphic short stories and novels as an edutainment tool to communicate their cultures and values to the world, the created archetypes will advance this mode of education regarding predominantly Islamic societies.

Thus, this research draws on the idea of edutainment and creates archetype characters based on scholarly research and design, building upon archetypes by Cowden, LaFever, and Viders. The thesis can serve as a guide on how to research and create a character rooted in a specific cultural tradition. The twenty archetypes are just the starting point for the plethora of archetypes needed for the stories. Thus, this thesis opens a gate into archetype characters for Saudi Arabian and global artists. Besides, the thesis expands the language of archetypes produced by Japanese and Western artists, by introducing archetypes from the Islamic traditions and cultures.

## Archetypes Rooted in Saudi Arabian and Islamic Cultural Traditions



Bad Boy Tyrant Traitor Anarchist Swashbuckler Wise Old Man Best Friend Chief



Warrioress Librarian Spunky Kid Boss Nurturer Schemer Lunatic Back Stabber Fanatic Parasite



Devil Evil Genius

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