
Reconstructing the Orient: A Postcolonial Analysis of AI-Generated Erasure in Trump's Gaza Video

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ABSTRACT

This study offers a critical analysis of an AI-generated video, circulated in early 2025, which depicts a fictional plan by former U.S. President Donald Trump to reconstruct Gaza as a hyper-modern, Westernized urban space. Through a postcolonial lens informed by Edward Said's theory of Orientalism, this research examines how the video functions as a digital artifact that reproduces colonial power dynamics. The analysis reveals that the video—featuring luxury amenities, a monumental Trump statue, and the complete erasure of Palestinian people—constructs the West as a benevolent savior while symbolically eliminating indigenous presence and agency. Specific visual tropes, such as faceless children moving toward a futuristic city, the glorification of Trump as a heroic figure, and scenes of elite leisure, aestheticize systemic oppression and reframe military occupation as benign intervention. By converting trauma into spectacle and domination into development, the video exemplifies how AI-generated content can perpetuate Orientalist ideologies under the guise of satire or innovation. This research concludes that such digital representations are not politically neutral but actively reinforce imperial narratives, marginalize Palestinian voices, and normalize hierarchies of power. It underscores the urgency of critically engaging with emerging media technologies as sites of ideological reproduction in a post-9/11 world marked by enduring Islamophobia and digital Orientalism.

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INTRODUCTION

Over the past two decades, the global landscape has been significantly shaped by a persistent and escalating phenomenon of "Islamophobia," markedly intensified following the September 11, 2001, attacks in the United States (Bakali & Hafez, 2022). This sociopolitical climate is characterized by pervasive fear, suspicion, and prejudice toward Islam and Muslims, which have become systematically embedded within Western mainstream media, political rhetoric, and state policies (Esposito, 2011; Gottschalk & Greenberg, 2008).

These representations frequently construct Muslims as existential threats to Western security and values, thereby legitimizing structural and institutional discrimination (Lean, 2017; Beydoun, 2018). Notably, such discourse is not confined to Western contexts but has proliferated globally through digital media networks and ideological dissemination, reinforcing transnational stereotypes and animosities (Bridge Initiative, 2021; Kumar, 2021).

To critically examine the operational mechanisms of Islamophobic and Orientalist narratives, it is essential to situate them within one of the most protracted and

symbolically charged conflicts in the Muslim world: the Israeli-Palestinian conflict. The historical roots of this conflict can be traced to the early 20th century, coinciding with the dissolution of the Ottoman Empire and the subsequent imposition of British colonial authority under the Mandate for Palestine (Khalidi, 2020).

The 1917 Balfour Declaration, which endorsed the establishment of a "national home for the Jewish people" in Palestine, catalyzed escalating tensions between Zionist settlers and the indigenous Arab population (Pappé, 2022). The proclamation of the State of Israel in 1948—celebrated in Zionist narratives as a moment of national liberation—was concomitantly experienced by Palestinians as the Nakba (catastrophe), involving the forced displacement of over 700,000 Palestinians and the systematic erasure of their political, social, and material presence (Masalha, 2012). Since then, the conflict has been defined by repeated wars, military occupation, settlement expansion, and entrenched systemic inequalities (Finkelstein, 2018).

The United States has played a pivotal and often decisive role in shaping the

trajectory of the Israeli-Palestinian conflict. As Israel's principal international ally, the U.S. has consistently furnished substantial military aid, diplomatic cover, and political legitimacy to Israeli policies (Mearsheimer & Walt, 2007).

This unwavering support is frequently exercised through the use of its veto power in the United Nations Security Council to shield Israel from international accountability (Falk, 2018). Although U.S.A administrations have periodically positioned themselves as neutral mediators—most notably during the Oslo Accords in the 1990s—critical scholarship has underscored how American policy has persistently favored Israeli interests, thereby exacerbating power asymmetries and undermining Palestinian self-determination (Chomsky, 2015; Said, 1994).

The Trump administration, in particular, adopted a conspicuously partisan stance by unilaterally recognizing Jerusalem as Israel's capital, suspending funding for Palestinian refugee aid programs, and advancing the so-called "Deal of the Century"—a proposal that was widely rejected by Palestinians as negating their

fundamental rights (Hazbun, 2020). These actions reflect a broader pattern of U.S. engagement that reinforces colonial dynamics and contributes to the systemic marginalization of Palestinian narratives and agency.

A poignant illustration of this ideological alignment is an AI-generated video circulated online in early 2025, depicting Donald Trump's fantastical plan for the reconstruction of Gaza. The video portrays Gaza transformed into a hyper-modern, affluent urban landscape complete with luxury shopping malls, casinos, and a monumental statue of Donald Trump, while entirely erasing any presence of Palestinian people, culture, or sovereignty. Although the video may superficially appear as satire or speculative fiction, its narrative framing positions the West—embodied by Trump—as a heroic savior figure, capable of single-handedly redeeming a devastated region, while rendering the indigenous population invisible and irrelevant (El-Shewy et al., 2025; Teggin, 2025). This representational strategy resonates profoundly with Edward Said's concept of Orientalism, which critiques the Western tendency to construct the East as an inferior, passive, and chaotic

Other, thereby legitimizing Western intervention and domination (Said, 1978).

Said's Orientalism provides a critical framework for understanding how Western discourse has historically produced and perpetuated reductive representations of non-Western societies (Said, 1978). Orientalist ideology operates by framing the East as inherently deficient, irrational, and in need of rescue or guidance by the more "advanced" West (Lockman, 2009). This epistemic violence not only facilitates political and military domination but also operates through cultural and symbolic means, including media, literature, and popular discourse (Gregory, 2004). In the contemporary digital era, these representational patterns have been reconfigured through new media technologies, including AI-generated content, which reproduces colonial tropes under the guise of innovation, humor, or entertainment (Nakamura, 2020).

This study examines how the AI-generated video functions as a digital artifact of Orientalist discourse, reinforcing Western hegemony and symbolically erasing Palestinian identity, memory, and resistance. By situating the video within the broader contexts of U.S. foreign

policy, the historical dynamics of the Israeli-Palestinian conflict, and the theoretical framework of Orientalism, this analysis demonstrates that such representations are not benign or apolitical. Rather, they perpetuate enduring legacies of exclusion, epistemological control, and ideological power, illustrating how emerging technologies can serve as vehicles for the rearticulation of colonial narratives in the 21st century (Couldry & Mejias, 2019).

METHODOLOGY

This study employs a qualitative research methodology as outlined by Creswell (2014), which emphasizes the exploration and interpretation of meaning in social phenomena. Qualitative research focuses on understanding human experiences, ideologies, and representations through non-numerical data. It is context-sensitive, interpretive, and aims to uncover how individuals or texts construct meaning within specific cultural or political frameworks. In this study, the primary data consist of an AI-generated video titled "Trump's Gaza Reconstruction Plan," released in early 2025. Secondary sources include scholarly literature on Orientalism, Islamophobia,

postcolonial theory, and digital media representation. Both visual and linguistic elements are analyzed to examine how ideology and symbolic power operate within the video.

This research applies a transnational approach. The transnational American Studies investigates how American narratives and power structures circulate across borders and influence global discourse (Adi, 2020; Sujiwa & Munandar, 2024). The AI-generated video is treated as a transnational artefact that symbolically projects onto Gaza, while erasing Palestinian presence and identity. By examining how the video constructs Gaza as a Westernized, modernized, and consumer-oriented space under Trump's leadership, this study reveals how digital content can reproduce colonial ideologies in contemporary forms.

This research employs a postcolonial theoretical framework to explore how digital media functions as a site for ideological inscription and symbolic domination. The analysis draws upon Edward Said's seminal work *Orientalism* (1979), which posits that Western discourse systematically constructs the East as inferior, irrational, and dependent to legitimize

colonial authority. Said's concept provides a critical interpretive lens for examining how the video portrays Donald Trump as a heroic savior figure while rendering Palestinian subjects invisible and voiceless. Through the operation of Orientalist discourse, the East is reimagined as a symbolic "Other" that must be rescued, reshaped, and silenced under Western intervention. By employing this framework, the study reveals how digital media, even when adopting satirical or ostensibly neutral forms, can reproduce colonial hierarchies and perpetuate global asymmetries of power.

DISCUSSION

The AI-generated video titled "Trump's Gaza Reconstruction Plan" presents an imagined version of Gaza that reflects distinctly Orientalist ideologies as theorized by Edward Said. The visual narrative does not merely depict a satirical reconstruction plan but rather reinforces the symbolic domination of the West over the East. Gaza is shown as a depopulated, modernized city filled with Western architectural icons and imaginary, while Palestinians the subject of the supposed reconstruction are absent or rendered voiceless. This

erasure aligns directly with Said's observation that the Orient is constructed not to reflect its reality, but to serve the ideological interests of the West.

Symbolic Journey from East to West



Figure 1 - Escaping the Cave:
Symbolic Journey from East to West.

This image starkly visualizes the core Orientalist binary as articulated by Edward Said, where the Orient is constructed as the West's contrasting other. The dark, confining cave from which the children emerge is a potent symbol for the Orientalist conception of the East: a place shrouded in ignorance, backwardness, and stagnation, requiring external enlightenment. Conversely, the radiant, futuristic city bathed in sunlight embodies the West: a beacon of modernity, rationality, and progress. This deliberate juxtaposition is not merely aesthetic; it is a fundamental act of ideological representation that reinforces a hierarchy of civilizations.

As Said argued, this binary serves to legitimize Western influence and intervention, framing it not as domination but as a necessary and benevolent guide for a region perceived as incapable of self-determination (Said, 1978). The children's journey, therefore, is framed as an escape from their own inherent condition towards a salvation only the West can provide.

The children themselves are rendered as anonymous, passive vessels within this ideological narrative, effectively stripped of any individual or collective agency. Their facelessness is a critical element of this representation, denying them specific identity, history, or voice and reducing them to generic symbols of the "Oriental" masses awaiting rescue. They do not actively conquer the darkness; they are merely drawn towards the light, embodying a passive receptivity to Western-led salvation. This portrayal aligns with the Orientalist tendency to deny the subject peoples the capacity to shape their own destiny, instead casting them in a perpetual state of waiting for the transformative touch of the West. Their silence and lack of distinct features ensure they cannot challenge or complicate the narrative being imposed upon them. They become

what Said described as figures to be "spoken for," their reality defined entirely by the Western gaze that claims to know what is best for them (Said, 1978). In this schema, their only role is to validate the West's self-proclaimed heroic destiny.

The entire scene thus functions as a powerful metaphor for the Western "civilizing mission," a core tenet of Orientalist discourse. The narrative implies that true progress and hope are not inherent to or achievable from within the East itself, but are commodities that must be imported from the West. The futuristic city is unmistakably Western in its architectural aesthetic, symbolizing that the only viable future for the region is one that is built in the West's image and on its terms. It represents a form of symbolic erasure, where local culture, knowledge, and paths to modernity are deemed invalid and are overwritten by a foreign blueprint. The image suggests that leaving the "cave" of one's own culture and history is a prerequisite for entering the modern world, a deeply colonialist notion. Said critiqued this very impulse, noting that Orientalism is "a Western style for dominating, restructuring, and having

authority over the Orient" by defining what constitutes legitimate progress (Said, 1978, p. 3).

Ultimately, this visual construction is a contemporary digital manifestation of the enduring power dynamics Said exposed. It perpetuates a fantasy where complex geopolitical realities and traumas are simplified into a singular story of Western benevolence and Eastern passivity. The image avoids any acknowledgment of the historical violence often accompanying such "interventions" or the resilience and voices of the people it symbolically represents. By framing this dynamic as a natural and hopeful progression, it sanitizes the power relations at play and presents Western hegemony as an inevitable and universally desired outcome. The children's passage from darkness to light is presented as an unquestionable good, effectively masking the ideological work of asserting Western superiority and justifying interventionist policies. This exemplifies how Orientalist tropes persist, adapting to new media like AI-generated content to continue producing what Said termed "a certain will or intention to understand, in some cases to control, manipulate, even to incorporate, what is a

manifestly different world”
(Said, 1978, p. 12).

The Disappearance of Real Gaza



Figure 2 - Hope, branding, and the Disappearance of Real Gaza

This image powerfully employs the figure of an anonymous child to execute a quintessential Orientalist maneuver, as defined by Edward Said. The young subject, devoid of any specific cultural markers, historical context, or familial ties, is reduced to a universalized symbol of innocence and vulnerability. This deliberate de-contextualization is not a neutral act but a strategic one that empties the subject of its authentic identity. The child ceases to be a person with a particular history and becomes a blank canvas upon which Western fantasies can be projected. Said (1978) argued that Orientalism operates by representing the Orient as a passive, empty space waiting to be filled with Western meaning and intention. Here, the child embodies that vacant space, a symbolic vessel for a narrative crafted by and for the West, rather than a

representation of a people with their own agency.

The child’s movement towards the opulent, glowing structure branded with Trump’s name directly romanticizes and naturalizes Western intervention. The heart-shaped balloon signifies a simplistic, emotionally charged hope that is explicitly tied to the figure of Donald Trump and the architectural symbol of his power and influence. This visual rhetoric suggests that salvation, safety, and prosperity for the vulnerable Orient are singularly achievable through alignment with this specific Western authority. The scene evokes a fairy-tale-like ascent towards a majestic palace, framing geopolitical dominance as a benevolent and aspirational destiny. It aligns with the Orientalist tradition where, as Said noted, the West positions itself not just as a ruler but as a “redeemer”, crafting a narrative that obscures the realities of power and control under the guise of charitable rescue and guidance (Said, 1978, p. 40).

It is a profound exercise in representational control, where complex realities of conflict, trauma, and resistance are symbolically displaced by soft, marketable, and emotionally manipulative

imagery. The potential trauma of displacement or the historical resistance of a population is entirely erased, replaced by a singular, heartwarming image of a child seeking solace in a Western icon. This process is a hallmark of Orientalist discourse, which, according to Said (1978), functions by substituting the actual, complex humanity of the East with a series of simplified, often sentimental, stereotypes that are more palatable and useful to the West. The harsh political dimensions of intervention are thus laundered into a story of emotional rescue, making the underlying power dynamics more acceptable and obscuring the very history and identity of those being "saved".

Ultimately, this AI-generated construction is a contemporary digital instrument of Orientalism, leveraging emotional manipulation to validate a Western geopolitical project. The image is designed to elicit an affective response—pity, hope, inspiration—that bypasses critical thinking about the concrete consequences of such interventionist fantasies. By focusing on the innocent child and the gleaming palace, the narrative avoids any uncomfortable questions about sovereignty, occupation, or

cultural imperialism. It exemplifies how old colonial tropes are repackaged through new media technologies, continuing a long tradition of what Said described as the West's power to manipulate the image of the East for its own purposes. This power is not merely to represent but to actively create a reality that serves its interests, demonstrating that "Orientalism is fundamentally a political doctrine willed over the Orient because the Orient was weaker" (Said, 1978, p. 204).

Trump (West) as Hero



Figure 3 - The Golden Statue of Trump: Who Gets to Be the Hero?

This image, depicting a monumental golden statue of Donald Trump, serves as a potent symbol of what Edward Said identified as the Western tendency to position itself as the central, heroic actor in the narrative of the Orient. The statue, bathed in warm, adulating light and surrounded by faceless onlookers, does not merely acknowledge Trump's presence but actively elevates him to the status of a

deified, civilizing figure. This iconography directly echoes the savior trope that is central to Orientalist thought, where Western figures are inserted as the primary agents of progress and history in regions deemed incapable of self-determination. The scene enacts a symbolic occupation of the landscape, where Western dominance is not just presented as a political reality but is glorified as a benevolent and celebrated necessity. As Said (1978) argued, such representations are a means by which the West asserts its authority, restructuring the Orient through a lens that privileges its own power and narrative. The statue becomes a permanent, imposing marker of this authority, claiming physical and symbolic space in a land not its own. This visual rhetoric asserts that the future of this region is inextricably linked to and dependent upon the magnanimity of Western power.

The crowd of anonymous, admiring onlookers is crucial to this Orientalist narrative, as they function as a silent, homogenized chorus whose sole purpose is to validate the greatness of the Western hero. Their lack of distinct features, individual identities, or voices strips them of any agency, reducing them to passive recipients of

Western benevolence rather than active participants in their own destiny. They exist within the frame only to gaze upwards in awe, their presence serving to reinforce the hierarchy between the active, monumental West and the passive, grateful East. This complete absence of Palestinian agency signifies what Said described as the representational control inherent in Orientalism, where the subaltern is denied the capacity to speak for themselves and is instead spoken for (Spivak, 1988, as influenced by Said's framework). The populace is rendered as a backdrop within their own land, their consent and admiration assumed rather than earned or depicted with any authenticity. Their silence within this constructed narrative reinforces the power dynamic where the West defines, builds, and is celebrated, while the East is merely present to observe and approve. This transforms a complex societal and political reality into a simplistic spectacle of Western triumph.

The opulent, Western-style boulevard and the statue's grandiose aesthetic participate in the Orientalist logic of "modernizing" the East by remaking it in the image of the West, thereby erasing its indigenous

character and history. The transformation of the landscape into a sleek, modern space adorned with a foreign icon represents a fantasy of control and pacification, where local identity is subsumed by imported symbols of power. This visual erasure of Palestinian culture and architecture is a form of symbolic violence, overwriting a painful and contested history with a sanitized vision of Western-led development and luxury. Said (1978) noted that Orientalism is "a Western style for dominating, restructuring, and having authority over the Orient" (p. 3), and this image is a literal manifestation of that restructuring. The potential ruins of conflict are imaginatively replaced not with a vision born from within the culture, but with one imposed from outside, reflecting the Orientalist desire to tame and domesticate the unfamiliar. The scene promotes a vision of peace that is contingent upon the acceptance of Western hegemony and aesthetic dominance. This constitutes a form of political storytelling that justifies intervention by presenting it as the only path to modernity and order.

Ultimately, this AI-generated construction is a stark example of how digital Orientalism repackages

colonial fantasies for the contemporary era, presenting domination as benevolent development and erasure as progress. The image moves beyond mere satire to articulate a serious ideological desire for control, leveraging the perceived neutrality of technology to advance a deeply political vision. By framing this overt power projection as an inspirational and aspirational future, the narrative sanitizes the realities of occupation and intervention, making them palatable for digital consumption. It demonstrates that the core tenets of Orientalism—the binary of Western superiority and Eastern inferiority, the need for Western guidance, and the silencing of the Other—remain deeply embedded in modern media forms. As Said (1978) contended, this discourse is sustained by a will to manipulate and incorporate what is different, a will that is clearly visible in this fabricated monument to Western supremacy. The image thus serves as a warning that emerging technologies like AI are not neutral tools but can become potent apparatuses for re-inscribing age-old imperial logics onto the digital landscape.

The Projection of Western fantasies



Figure 4 - Poolside Politics: Power Relaxed in a Silenced Landscape

This image of Trump and Netanyahu lounging poolside in a luxurious Gaza is a quintessential example of what Edward Said termed the Western projection of its own fantasies onto the Orient. The scene operates by constructing a reality where the complex, fraught geography of Gaza is emptied of its actual political meaning and historical trauma. In its place, a new, sanitized reality is imposed—one designed for the leisure and consumption of Western and allied elites. This act of imaginative reconstruction is a fundamental exercise of Orientalist power, which, as Said (1978) argued, is the power to define, represent, and ultimately dominate the Orient by controlling its narrative. The poolside setting is not a neutral backdrop but a potent symbol of this dominance, representing a vision of the region where its only value is to serve as a recreational

space for those in power. This transforms a site of enduring resistance and humanitarian crisis into a tranquil oasis that exists solely for Western pleasure and comfort.

The portrayal systematically obscures the realities of systemic oppression and occupation through a process of "peace-washing," where aesthetic pleasure is used to launder political violence. The luxurious amenities, relaxed postures, and serene environment create a visually pleasing image that actively disguises the structures of control and violence that enable such a fantasy. This aligns perfectly with the Orientalist mechanism described by Said (1978), where the West has the prerogative to reconstruct the Orient, making it "not only as a place of romance, exotic beings, and haunting memories, but also as a place of Western redemption" (p. 57). The painful history of blockade, displacement, and conflict is deliberately overwritten, not with a vision of Palestinian sovereignty or self-determination, but with one of subservient pacification. The image suggests that the ideal future for Gaza is not one of political freedom but of servile tranquility, effectively erasing the

Palestinian struggle for liberation from the narrative.

Through an Orientalist lens, this visual transformation directly converts a symbol of resistance into a site of recreation, thereby neutralizing its political threat and domesticating its identity. Gaza, in reality a potent symbol of defiance and resilience, is remade into a passive playground, its agency and history subdued under the gaze of its occupiers and their powerful ally. This act is a profound demonstration of symbolic power, illustrating how Western authority can redefine the very meaning of a landscape to suit its own ideological needs. Said (1978) contended that Orientalism is a "distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts" (p. 12); this image is its contemporary digital-aesthetic text. The desire to pacify and domesticate the East, to render it harmless and available for consumption, is a classic Orientalist impulse that here finds expression in AI-generated fantasy.

Ultimately, this scene serves as a stark reminder that Orientalist discourse is not a relic of the past but a

living ideology that adapts to new media to perpetuate hierarchies of power. The AI-generated content functions as a modern tool for reinscribing colonial logics, presenting a future where domination is repackaged as development and erasure is framed as entertainment. The shared leisure between Trump and Netanyahu visually cements an alliance that operates over and above the Palestinian population, who are conspicuously absent from their own land in this vision. Their absence is the most telling feature, confirming Said's (1978) observation that Orientalism denies the Orient the capacity for self-representation. The image does not envision a future for Palestinians; it envisions a future without them, where their land is redefined as a resort for the very powers responsible for their oppression, thus completing the cycle of Orientalist erasure.

The Exotic Orient



Figure 5 - Dancing on the Ruins:
When Exotic Becomes a Distraction.

The depiction of figures dancing upon urban ruins presents a complex layering of meaning that, through an Orientalist lens, functions to aestheticize suffering and obscure historical causality. The scene initially masquerades as a universal celebration of life and resilience, using the act of dancing to signify an innate, almost primitive vitality within the Eastern subject. However, this apparent celebration is strategically detached from the very material conditions that produced the ruins—the destruction and trauma of conflict. This deliberate disconnection is a classic Orientalist maneuver, which, as Said (1978) argued, involves separating the Orient from its history and representing it through a simplified, often romanticized Western filter. The ruins become a depoliticized stage set, a visually intriguing backdrop stripped of its painful context, thereby allowing the viewer to consume the image without confronting the uncomfortable realities of violence and displacement that it implies.

The dancers themselves are rendered as generic, symbolic figures, devoid of specific cultural identity, nationality, or personal history. This lack of distinct

markers is not an oversight but a fundamental aspect of the Orientalist representation, which prefers to deal in homogenized types rather than complex human individuals. They are transformed into an anonymous, "exotic" spectacle, their movement serving not as an expression of their own agency but as a performance for an implied Western viewer. This reduction of people to symbolic ciphers aligns with Said's (1978) critique that Orientalism denies the Orient its humanity and multiplicity, instead producing a singular, manageable image of the "Other." Their dance is not presented as a specific cultural practice with its own meaning but as a generalized display of emotion that can be easily interpreted and consumed by an external gaze, effectively silencing their authentic voice and experience.

By transforming profound loss into a consumable spectacle, the narrative engages in a complete evasion of political and moral accountability. The image actively avoids any acknowledgment of who is responsible for the destruction or who must endure the consequences of living amidst its ruins. This erasure of cause and effect is a powerful ideological tool that

protects Western audiences from confronting their own potential complicity or the actions of their allies in creating such conditions of devastation. The focus on performative joy displaces any space for mourning, resistance, or anger, emotions that would directly challenge the viewer and implicate broader power structures. Said (1978) described Orientalism as a corporate institution for dealing with the Orient by making statements about it, authorizing views of it, and ultimately dominating it; this spectacle is a clear example of authorizing a view that dominates by simplifying and de-politicizing.

Ultimately, the scene reinforces the foundational Orientalist hierarchy where the West retains the position of the defining observer, and the East is reduced to a performed object to be observed. The dancers exist to be interpreted, while the power to assign meaning to their actions—to define whether it represents hope, ignorance, or simple exoticism—rests solely with the external, presumably Western, consumer of the image. This dynamic perfectly illustrates what Said identified as the Western authority to narrate, or to block other narratives from forming or emerging. The East

is once again confined to the role of a performance, its reality contingent upon Western interpretation. This AI-generated vision, therefore, is not a neutral depiction of joy but a modern digital continuation of the colonial impulse to manage, pacify, and control the narrative of the Other by turning their trauma into a harmless spectacle.

Overall, the video shows that Orientalism has not disappeared but has instead been reshaped through AI and digital media. The visuals continue to reflect Western dominance over the East, particularly in how narratives, power, and hope are constructed. The East is portrayed as silent and in need of saving, while the West takes the role of storyteller and decision maker claiming the right to define, rebuild, and speak on behalf of others.

CONCLUSION

This research demonstrates that AI-generated digital media is not just a technological product but a powerful force in reconstructing new colonial discourses in the postcolonial era. A critical analysis of AI videos featuring Donald Trump and an imagined Gaza reconstruction project shows that Orientalist narratives persist under the guise of

satire and innovation, portraying the Western world, represented by Trump, as the "civilizing agent" while erasing Palestinians by rendering them invisible, voiceless, and significant. The video's imagery from creating a deserted utopian city, glorifying Western figures, to beautifying pain and sanitizing occupation reflects deeply unequal power structures consistent with Edward Said's theory of Orientalism, where the East is depicted as the "Other" and continually narrated through Western perspectives. Although presented humorously, this media form reinforces silencing and exclusion, turning political history and cultural identity into consumable images. Ultimately, the study argues that AI-generated content is neither neutral nor apolitical but acts as a new mechanism for reproducing imperialist logic, often erasing the voices of the oppressed by disguising domination as progress and erasure as entertainment, highlighting the urgent need to critically challenge the ideological foundations of digital representation and resist the normalization of colonial hierarchies in new storytelling forms.

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