

**AN ANALYSIS OF MUSLIM REPRESENTATION AND ISLAMOPHOBIA AS
PORTRAYED IN THE *DRACULA UNTOLD* FILM**

A FINAL PROJECT

**Submitted in Partial Fulfilment of the Requirements for Bachelor Degree of English
Literature Study**



By:

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ENGLISH LITERATURE PROGRAM

LANGUAGE AND COMMUNICATION SCIENCE FACULTY

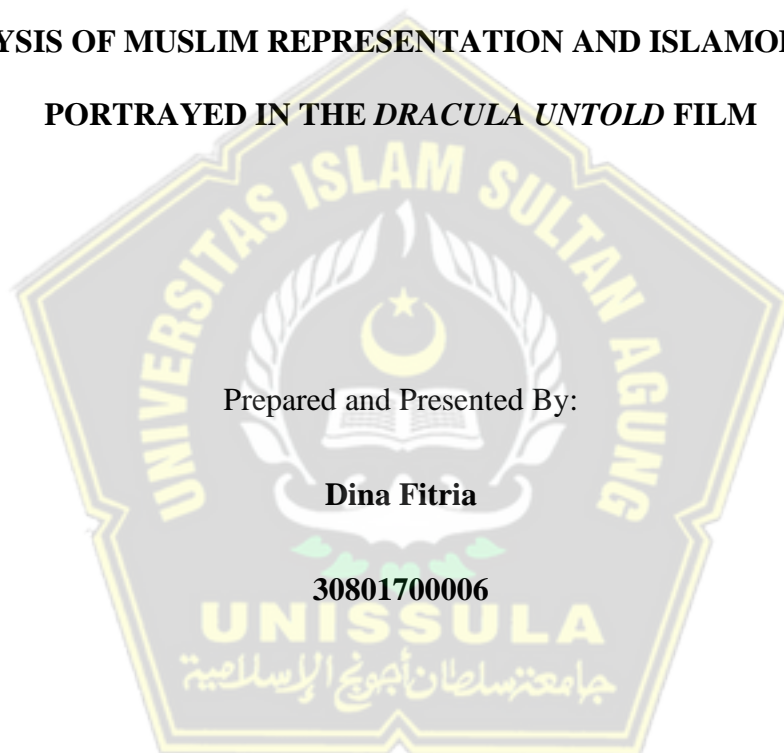
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PAGE OF APPROVAL

A Sarjana sastra Final Project entitled:

**AN ANALYSIS OF MUSLIM REPRESENTATION AND ISLAMOPHOBIA AS
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Semarang, April 2nd, 2022

A handwritten signature in blue ink, appearing to read 'Idha Nurhamidah'.

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STATEMENT OF ORIGINALITY

Hereby, I honestly declare that the undergraduate final project I wrote does not contain the works of part of the works of other people, except those which were cited in the quotations and the references, as a specific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form or revocation of my paper and my degree obtained from the paper.

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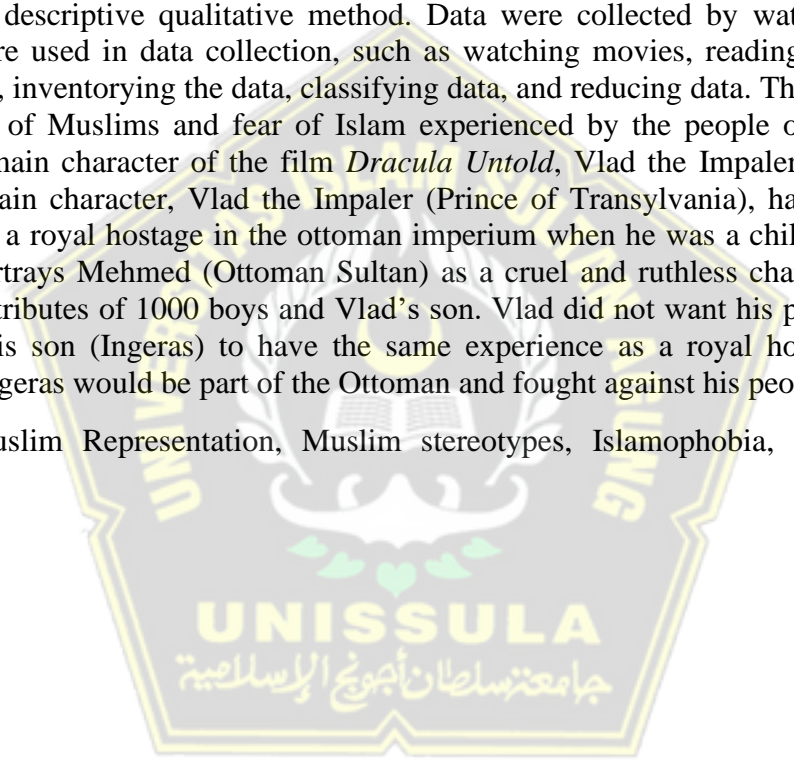


ABSTRACT

Dina Fitria. 30801700006. An Analysis of Muslim Representation and Islamophobia as Depicted in the *Dracula Untold* Film. Final Project of Language and Communication Science Faculty. English Literature Program Study. Sultan Agung Islamic University Semarang. Advisor: Idha Nurhamidah, S.S., M.Hum.

This study aims at analyzing Muslim Representation and Islamophobia depicted in the film *Dracula Untold*. Several facts and evidence in the film *Dracula Untold* have made negative representation of Muslim and Islamophobia the exact problem for this film. This study focuses on explaining and analyzing how Muslim representation cause the emergence of Islamophobia experienced by western society, especially the Transylvanians in the film *Dracula Untold*. This study used the descriptive qualitative method. Data were collected by watching the film. Several steps are used in data collection, such as watching movies, reading movie scripts, identifying data, inventorying the data, classifying data, and reducing data. This study found a negative image of Muslims and fear of Islam experienced by the people of Transylvania, especially the main character of the film *Dracula Untold*, Vlad the Impaler. Based on this research, the main character, Vlad the Impaler (Prince of Transylvania), had islamophobia because he was a royal hostage in the ottoman imperium when he was a child. The *Dracula Untold* film portrays Mehmed (Ottoman Sultan) as a cruel and ruthless character. Ottoman Sultan ordered tributes of 1000 boys and Vlad's son. Vlad did not want his people in danger situation and his son (Ingeras) to have the same experience as a royal hostage like him. Furthermore, Ingeras would be part of the Ottoman and fought against his people.

Keywords: Muslim Representation, Muslim stereotypes, Islamophobia, Islam, *Dracula Untold*.



INTISARI

Dina Fitria. 30801700006. Analisis Penggambaran Muslim dan Islamophobia yang Diperankan Dalam Film *Dracula Untold*. Skripsi Program Studi Sastra Inggris Fakultas Bahasa dan Ilmu Komunikasi Universitas Islam Sultan Agung Semarang. Pembimbing: Idha Nurhamidah, S.S., M.Hum

Penelitian ini bertujuan untuk menganalisis penggambaran Muslim dan Islamophobia yang diperankan dalam film *Dracula Untold*. Beberapa fakta dan bukti di dalam film *Dracula Untold* telah menjadikan penggambaran negatif Muslim dan Islamophobia sebagai masalah yang tepat untuk film ini. Penelitian ini berfokus untuk menjelaskan dan menganalisis bagaimana penggambaran negatif muslim menjadi sebab munculnya islamophobia yang dialami oleh masyarakat barat terutama pada orang-orang Transylvania dalam film *Dracula Untold*. Penelitian ini menggunakan metode deskriptif kualitatif. Data dikumpulkan dengan cara menonton film. Ada beberapa langkah yang digunakan dalam pengumpulan data seperti menonton film, membaca script film, mengidentifikasi data, menginventarisasi data, mengklasifikasi data, dan mengurangi data. Penelitian ini menemukan citra negatif terhadap muslim dan ketakutan terhadap Islam yang dialami oleh masyarakat Transylvania, terutama tokoh utama film *Dracula Untold*, Vlad the Impaler (Pangeran Transylvania). Berdasarkan referensi yang digunakan dalam penelitian ini, pemeran utama, Vlad the Impaler mengalami Islamophobia karena dulunya dia adalah seorang tawanan kerajaan Turki saat masih kecil. Film *Dracula Untold* menggambarkan Mehmed (Sultan Turki Ustmani) sebagai karakter yang kejam dan tanpa belas kasihan. Vlad tidak menginginkan rakyatnya dalam situasi membahayakan dan anaknya (Ingeras) memiliki pengalaman yang sama menjadi tawanan kerajaan seperti nya. Terutama, Ingeras akan menjadi bagian dari Turki Usmani dan memerangi pengikutnya sendiri.

Kata kunci: Penggambaran Muslim, Stereotip Muslim, Islamophobia, Islam, *Dracula Untold*.

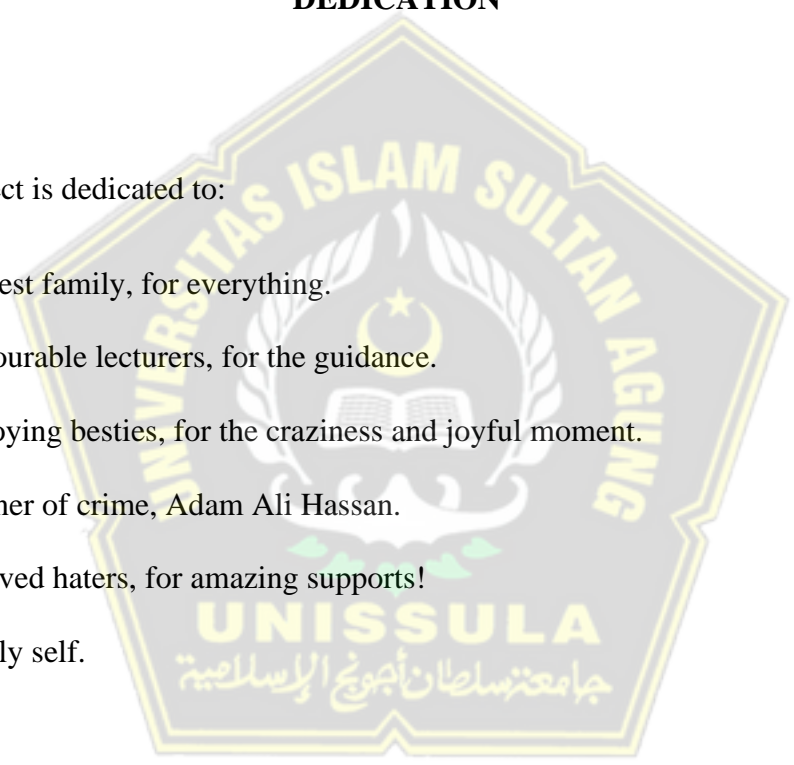
MOTTO

“Life is too short to worry about things that may not happen. Dare to do new things, even though it looks very crazy. Keep trying and cross your limit. We have Allah, the answerer of all dreams!”

DEDICATION

This Final Project is dedicated to:

- ✓ My dearest family, for everything.
- ✓ My honourable lecturers, for the guidance.
- ✓ My annoying besties, for the craziness and joyful moment.
- ✓ My partner of crime, Adam Ali Hassan.
- ✓ My beloved haters, for amazing supports!
- ✓ My lovely self.



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I would like to thank to Dean of Language and Communication Science Faculty, Kurniawan Yudhi Nugroho, S.Pd, M.Pd and I want to express my deep appreciation to my beautiful advisor Mrs. Idha Nurhamidah, S.S., M.Hum, who guided me on the right path during my research work and gave incredibly supportive encouragement during the writing process of my final project. My deep appreciation also was sent to Mrs. Afina Murtiningrum, S.S., M.A, and Mrs. Riana Permatasari, M.A., M.Pd., for their precious suggestion and comment.

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My deepest gratitude goes to my beloved family, who always support, help, and pray for my successful life. Special thanks for all my to best friends Alvi, Ana, Lia, Brili, Tika, Citra, Indah, who will be mad if I forget to mention their names in my paper, and all English literature classmate (I always grateful to meet you guys) and everyone who loves me that I couldn't mention one by one, thank you.

Hopefully, this final project would give benefit me and everyone who reads it.

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CHAPTER I

INTRODUCTION

A. Background of the Study

The 9/11 attack on the twin Towers of America raised misfortune in the United States and inflicted fear worldwide. Countries worldwide, directly and indirectly, were affected, and people still remember that the 9/11 attack on the twin tower was a horrible criminal action. As a result of this action, America improves national security and its defence strategy. People are also more watchful. Nevertheless, media and Hollywood should be mediums for trauma therapy to spread more anger and hatred against Muslims in negative depiction. Aftermath the 9/11 attack, there are many similar themes with antagonists, Arab or Muslim, in the Hollywood film industry. This negative depiction in media causes negative impacts on Muslims. Furthermore, people with a name that sounds Arab or Muslim will be associated with a terrorist. As a result, Muslims become discrimination targets and sometimes receive poor treatment (Alalawi 58).

Media is considered a platform to present facts and truth and a mediator that helps shape a particular worldview. The media only shows the image of an "agreed reality" (a stereotype) that can change public thinking, feeling, and attitude. A stereotype is shaped by personal information incorporated into "common knowledge" or schemes from specific groups (Arendt 830). Compared to other media types such as radio and television, the film is the audio-visual form that is more effective and has the best communication medium. The definition of film in

the dictionary is the series of images displayed sequentially, telling a story, and commonly displayed on cinema screens. The film enables the audience to watch pictures that seem like reality (Sial 126). The film is the potential device to recreate, reconstruct and restructure reality which can access widely by all people. The film is not the subconscious or producer behaviour nor ideological reflection and policy of the people who make it. Because film actively plays a role in determining how and when raising reality depends on which is selected issue, which symbols are chosen as representation, which discourse will highlight, what are positive and negative impacts and how the film will be treated. For example, Muslim fundamentalist is a term that is stereotyped to reveal negativity (Eijaz 21).

Almost all people worldwide watch movies in the cinema or at home on television. Hollywood film is the most popular entertainment in most nations around the world. Images of Hollywood film potentiality produce thought, views, and opinions about social problems, politics, or ideology. But unfortunately, Islam, as the second biggest religion in the world, often gets negative representation in Hollywood films (Yousaf et al. 63). Noura Alalawi stated that film is the cultural component that has a vital role in shaping public perspective and attitude. Suppose the trend of negative portrayal of Muslims persists. In that case, the Idea of Islam as an extremist, terrorist, and violent will take a deep root in the collective psyche of western society (59).

Nowadays, Islamophobia has been a main interesting topic of scholarly discussion. This study will analyse Muslim representation and Islamophobia depicted in the "*Dracula Untold*" film. The "*Dracula Untold*" film, produced by

Legendary Pictures and Michael De Luka Productions and distributed by Universal Pictures, portrays anti-Muslim or Islamophobia in the West, which is a big issue now. This film is about a Transylvanian prince named Vlad Dracula or Vlad the Impaler and his people who hate Islam. The storyline began when Ottoman soldiers came to Transylvania's principality to ask for tribute, 1000 boys to join the Janissary corps, and Ingeras (Vlad's son) as Ottoman royal hostages. Vlad and his people try to defend Transylvania land from Ottoman domination. In the "*Dracula Untold*" film, Muslims depict as irrational, tyrannous, cruel, and want to take control of the world. An essential goal of the study is to highlight the theme concerning the negative portrayal of Muslims and Islamophobia as depicted in the "*Dracula Untold*" film.

In the "*Dracula Untold*" film, the concept of evil portrays repeating depiction of male Turk Muslims shouting, bombing, and firing guns. There is consistency in the repetition of imagery that shapes stereotypes of Muslims as villains. This "unchallenged stereotype" will justify the western assumption that Muslims originated from the cruel world. Besides hateful representation, the "*Dracula Untold*" film also promotes jihad (holy war) as a war against other faiths. Through this discourse, the western media link jihad with terrorism, creating a sense of violence and horror. Indeed, the core issue of Muslim and Islam representation imposed by western views claims that western culture is identical with modernity, flexibility, and democracy.

On the other hand, Islamic values are considered backward, and medieval periods involved war and dehumanizing other people through slavery. By

misunderstanding the imaginary, Muslims are depicted as the villain and promoting their values as backward and medieval, only practiced by people from history. In short, the "*Dracula Untold*" film showed a negative Muslim portrayal that indicates the growth of Islamophobia which views Islam and Muslims as "other threats."

Islamophobia is not something new in western societies. Whether Islamophobia is part of racial prejudice, genuine fear of politics, or Islamic culture, the existence of Islamophobia could not be avoided, especially since September 11, 2001. The Western media continuously broadcast protests of the terrorist act during the 9/11 attack. The Western media gives negative imagery against Islam. This matter destroys the worldview toward Islam (Ciftci 1).

There is no definite deal about the meaning of Islamophobia among scholars and policymakers. Fernando Bravo López searched for the root of this concept until the late 19th century and revealed that Islamophobia was redefined in the early 20th century. Another researcher, Erik Bleich, tried to understand Islamophobia by noting historical Islamophobia as a term. He stated that Islamophobia had existed since the 17th century. The origin term Islamophobia was created in 1997 in Britain to portray Islam or Muslims negatively. Then the word Islamophobia has come up more, especially since 2001 (Bleich 179). The sentiment of Muslims and Islam could be re-traced through history in the early medieval period. Muslims negatively represented Christian because of a new religion, Islam overgrowing (Iqbal 83-84). Furthermore, particularly after the Enlightenment, a negative attitude against Islam was called "Islamophobia." This term has stuck out in western societies for centuries until now (Beydoun 52-53).

Islamophobia, in simple understanding, is indiscriminate negative attitudes or emotions directed toward Islam or Muslims. A similar term like homophobia or xenophobia also has indiscriminate negative attitudes or emotions that are widely referred to as individuals or groups because members are considered a particular category. Islamophobia is also analogous to other terms like anti-Semitism, racism, and sexism. Negative attitudes or emotions like fear, hatred, bias, prejudice, rejection, disgust, anger, hostility, and anxiety might form Islamophobia. The target of Islamophobia may be the religious doctrine or people who follow it (Bleich 182).

Most of the islamophobia conflicts are influenced by western media such as news, entertainment, and the internet shape the negative portrayal of Muslims as a violent religion. When a religious community portrays a dangerous characteristic, the worldview will give terrible signs against all Muslims. This reasons why Muslims will get a negative attitude from western societies (Lane 579). In even aftermath of 9/11, western media frequently linked Islam and violence. Kimberly Powell, researching US media coverage about terrorism since 9/11. According to his research, the media often linked suspected terrorism with Muslims. When Muslims become suspected of terrorism, the media seem to focus on this (Karipek 215).

A stereotype comes up and characterizes Islam as caused by terror sequences. Consequently, several countries' fear and prejudice against Muslims and Islam lead to the construction of anti-Islam or Islamophobia (Istriyani and Yuliatun 201). Tsuroyya Amz claimed that impossible to separate Muslim stereotypes, Islamophobia, and orientalism. These concepts influence myths preservation, so

essential to distinguish between western and eastern cultures. Indeed, so important to recognize that western values are the only appropriate culture for the global society. Based on this concept, the term "the other" blows up and is strengthened by western media (153).

Furthermore, Ridouani revealed that the West media have over-generalized and oversimplified Arab and Muslims. The West media could not distinguish ethnic diversity, different races, various accents, and even heterogeneous religions. Western media continuously strengthened common Muslim stereotypes. In contrast, Muslim society has 57 countries with cultural diversity and different social economics, politics, law systems, etc. On the other hand, western media treat them as a homogeneous society (12).

In Muslim depiction, a common defence said, "that's simply a film," but this ignores the impacts of negative portrayal on Western views against Muslims. According to Annette Insdorf, from all types of arts, film can create the best illusion of authenticity (qtd in Karipek 217). As a result, people might find it difficult to distinguish between a constructed reality and a pure reality (Green, 264).

B. Limitation of the Study

This study explains Muslim representation depicted in "*Dracula Untold*" film and the definition of Islamophobia as the impact of Muslim representation in the "*Dracula Untold*" film. In the case of data, this study would limit it to the textual source by analysing it through the script of the "*Dracula Untold*" film.

C. Problems Formulation

1. What are the Muslim representations portrayed in the film "*Dracula Untold*"?
2. What is the definition of Islamophobia in a profound meaning as the impact of Muslim representation as portrayed in the film "*Dracula Untold*"?

D. Objectives of the Study

1. To analyse Muslim representations portrayed in *Dracula Untold* film.
2. To analyse Islamophobia as the impacts of Muslim representation as portrayed in *Dracula Untold* film.

E. Significant of the Study

This research looks forward to providing a deeper understanding and new insight into the "*Dracula Untold*" film. This study also provides more information to the reader about how Muslim get negative representation and portrayal of Islamophobia by west media in the movie "*Dracula Untold*" and to give the comprehension of the social conflict of Muslim representation in the "*Dracula Untold*" film, including Islamophobia as the impact of Muslim model.

F. Outlines of the Study

This study contains several chapters. The first chapter includes an introduction which is divided into six parts. They are the background of the study, problem formulations, objectives of the study, limitations of the study, and the significance of the study. The second chapter contains a synopsis of the "*Dracula Untold*" film, historical facts about Vlad the Impaler and Sultan Mehmed, a review of the related literature, and a discussion of the Muslim representation and Islamophobia. The

third chapter includes the research method, such as the data collecting method, the source, and the data analysis method. The fourth chapter is Findings and Discussion, and the last chapter contains a Conclusion and Suggestions.



CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, there are three sub-chapters. The first sub-chapter is the synopsis of *Dracula Untold* film and Historical facts about Vlad the Impaler and Sultan Mehmed. The second sub-chapter reviews related literature, which contains topics of Muslim representations and Islamophobia.

A. Synopsis

Dracula Untold (2014) adapted from the novel *Dracula* (1897) by Irish novelist Bram Stoker. The main character in this film is Luke Evans as Vlad Dracula (Prince of Transylvania, Vlad Tepes or Vlad the Impaler). The other characters are Sarah Gadon as Mirena (Vlad's wife), Dominic Cooper as Mehmed (sultan of Ottoman), Art Parkinson as Ingeras (Vlad's son), Charles Dance as Master Dracula, etc.

On August 5, 2013, this film started shooting in north Ireland. *Dracula Untold* film was produced by Legendary Pictures and Michael De Luka Productions and distributed by Universal Pictures on October 10, 2014. This film got a rating of 6,3/10 by IMDb.com. This film success became a box office film and earned a gross income of 212,7 million US dollars. *Dracula Untold* film has a duration of an hour and 32 minutes.

In the middle age, Ottoman Sultan demanded tribute 1000 boys from king Transylvania, including the prince of Transylvania, Vlad. Ottoman imperium would train them as a soldier to combat the Ottoman enemy. From all boys, Vlad significantly stands out and is more vital. He was known as Vlad the Impaler

because he had cruel punishment systems. People who combated or did not like him will be punished by being stuck on top of the spear that stood above the ground.

This film told a story about the principality of Transylvania. The domain lives in peace under the reign of the Ottoman imperium. Vlad Tepes (Luke Evans) was a prince of Wallachia and Transylvania. He was a royal hostage of the Ottoman empire. He was trained became a soldier in the Janissaries elite corps. There, he was the most feared warrior. After that, he went back to their homeland and ruled Transylvania. He had a beautiful wife, Mirena (Sarah Gadon), and a handsome son, Ingeras (Art Parkinson). Vlad's life was disturbed by the founding helmet of a Turkish soldier on the edge of the river, which was a sign of the principality of Transylvania was being staked. But Vlad and people a little bit wondered because that helmet was torn by something. They followed the river and arrived at Mountain Broken Tooth. They entered the cave, they did not find a Turk soldier, but Vlad and his soldiers were attacked in the darkness by the humanoid creature. This creature was so strong, and it killed Vlad's people.

Vlad searched for the kind of creature who killed his people back to the palace. The local monk explained that the humanoid creature was a vampire. He came from the past empire era and was tricked evil to reach his ambition but trapped in the cave.

When Vlad and his family celebrated Easter with his people, the ottoman soldier came to the castle. Vlad offered them tribute, but they wanted additional honour. The peace of life began to be disturbed after the Sultan asked 1000 boys trained as janissaries. Vlad felt in a dilemma. If he refused it, the Sultan would be

upset and attack his kingdom. Mirena believed that Vlad could make sure Sultan Mehmed gave them mercy. He offered himself an alternative, but Sultan Mehmet rejected and demanded Vlad's son (Ingeras) as a tributary. He was more worried because he didn't want Ingeras to become an Ottoman soldier. Ingeras might not be safe while training.

Vlad realized that his kingdom power could not counterbalance with Ottoman power. He goes back to Mountain Broken Tooth to save his family and people to find Vampire helps. Vampire told Vlad that he would get a problematic consequence. He would be bloodthirsty. He would also have weaknesses like was not allowed to get sunlight and silver metal. If he could handle himself not drinking blood for three days, he would become human again. If not, he would be Vampire forever, and old Vampire would be free.

When Vlad back to Castle Dracula, Ottoman soldiers attacked. Because he got new power from Vampire, Vlad went to war alone. Mirena realized there was something different with him, especially after Mirena saw all Vlad's wounds lost. Honestly, Vlad explained what happened to him. Vlad's strength increased suddenly raised people's suspicion. He ordered people to move to the monastery to avoid the Ottoman attack. After reaching the monastery, one monk suspiciously disassemble that Vlad was Vampire. Vlad tried to defend himself that he did this to keep his people.

Ottoman Janissaries had closed with the monastery, then they infiltrated and killed many people. Vlad fought them with the help of many bats, and he won. On the other hand, Ottoman soldiers kidnapped Ingeras. Moreover, Mirena fell from

the tower. Before Mirena death, she asked Vlad to drink her blood before sunrise. So, Vlad would have Vampire power to help their son. Vlad, drunk Mirena's blood that triggered transformation, became truly Vampire who had more substantial power. Vlad changed some people who were saved or injured became Vampire. They fight Sultan Mehmet and save Ingeras. The battle happened between Vlad and Sultan Mehmet intended by overlay metal silver. It decreased Vlad's power. On the other hand, Vlad's people fight Sultan Mehmed's soldiers. Finally, Vlad won. But he had another problem. Other Vampires wanted to drink Ingeras blood. Monk came offered to escape Ingeras. Hardly, Vlad let Ingeras go with a monk. He realized his mistake. He would suicide and kill all vampires. At the end of the story, Ingeras becomes an heir to the Transylvania kingdom.

B. Historical facts of Vlad the Impaler and Sultan Mehmed.

Muslim representation in the "*Dracula Untold*" film is far from actual history. Its model will lead to misunderstanding and viewers' minds to hate Muslims and fear Islam (Islamophobia). Bram Stoker, the author of the novel *Dracula* (1897), found inspiration from a Wallachian prince, Vlad III. Then in 2014, Legendary Pictures and Michael De Luka Productions produced the "*Dracula Untold*" film of the *Dracula* (1897) adaptation.

Wallachia was a part historical and geographical region of Romania. He was the son of Vlad II Dracul and gave his son the name "Dracul" in 1431. According to old Romanian literature, "Drac" originally meant dragon. But in modern Romanian means devil (Hourly History).

During the war with the Ottomans (Turkish Muslims), Vlad III paradoxically earned a cruel reputation around 1550. Although previously he was known as Kaziglu Beg or Kazili Voyvoda, he means Lord Impaler. Vlad III preferred impaling as an execution method. He was estimated to kill around 40.000-100.000 people and burnt villages and fortresses, enjoyed torturing and killing people, and even had a party among victims. In 1521, one German pamphlet wrote that he roasted children and fed them to their mothers. It was his reputation in western Europe. On the other hand, he has a better reputation in eastern Europe. Since 1481 Romanian and Bulgarian documents portray Vlad III as a harsh but fair hero because his motive was to reclaim his country. In addition, all his military efforts were directed against the Ottoman Empire, which tried to conquer Wallachia (Hourly History).

According to Dinu Matei, Vlad the Impaler or Vlad Tepes ruled the principality of Walachia (part of Romania) in 1448, 1456-1462, and 1476 (Matei 3). Some sources stated that Transylvania is in Romania's central region as Vlad the Impaler's birthplace. But according to, a professor of medieval history and archaeology at the University of Florida, Florin Curta, noted that Vlad the Impaler never owned anything in Transylvania. However, Vlad's father owned a Transylvania residence, but it is not sure the Wallachian prince was born there. Curta stated that Targoviste might be Vlad's birthplace because that place was the royal seat of the principality of Wallachia at the time of his birth (Hourly History).

In the middle age, Wallachia and Moldova shared a border with the Ottoman Empire. The Ottoman caliphate was one of the most powerful empires globally,

trying to expand toward Europe. Many children of noble Romanian families were sent voluntarily to Istanbul as a hostage, including Vlad and his brother, to gain Sultan's trust (Matei 4). In 1436, Vlad II (Vlad the Impaler's father) ascended the throne of Wallachia and became Prince. He ruled until 1442 when a rival in league with Hungary ousted him. He negotiated the Ottoman support to reclaim the throne and agreed to pay tribute to Sultan Mehmed II and send his two sons to the Ottoman court to guarantee his loyalty. Although they became royal hostages, Radu and Vlad the Impaler had special privileges. In the Ottoman court, they were well treated. Vlad was educated in logic and spent time learning the Quran and the Turkish language. Moreover, Vlad and his brother were also educated in horsemanship and warfare (Hourly History).

According to history, Sultan Mehmed II claimed Wallachia as part of the Ottoman Empire. So, Wallachia should give tribute to avoid conflict. Then Sultan Mehmed II sent his messenger to collect late awards amounting to 10.000 ducats and 500 recruits to join the janissary corps, the Turk army. Vlad refused to give tribute because the Sultan's messenger didn't raise their hat to him (because of religious reasons). Turk began crossing the Danube and recruiting, but Vlad responded by impaling them (Hourly History).

In November 1461, Vlad wrote a letter to Sultan that he couldn't pay tribute, but he would send gold after buying it, and he was also ready to come to Constantinople to negotiate tribute payment. However, Sultan has received intelligence reports about the alliance between Vlad and Cornivus. Then Sultan sent Hamza Pasha (Nicopolis chieftain) to meet Vlad. But his real intention was to catch

and bring him to Constantinople. On the other hand, Vlad knows Sultan's plan. Hamza Pasha and his cavalry consisted of a 1000 army. They were traversing to the north Giurgiu. Vlad and his troops attack. Vlad soon defeated Hamza Pasha and his cavalry. All Turkish troops were killed and impaled, and Hamza Pasha was impaled on the highest stake (Hourly History).

C. Review of Related Literature

B.1. Muslim Representations in Hollywood Movie.

This sub-discussion will discuss how the media influence the emergence and spread of Islamophobia. Media is considered a platform to present facts and truth and a mediator that helps shape a particular worldview. The media only shows the image of an "agreed reality" (a stereotype) that can change public thinking, feeling, and attitude. A stereotype is shaped by personal information incorporated into "common knowledge" or schemes from specific groups (Arendt 830). McQuail states that "opinions are based on the premise that the media have significant effects" (McQuail 327). Media emphasis references interpreting or discussing societal issues (qt in. Sutkuté 60). The media choose facts and data from various information. Information selectivity from attention to facts and pushed by financial motives. The media itself selects a story that should be displayed, interpreted, and served. This selectivity leads to people's trust and perspective (Sutkuté 60). If humans have few options for keeping up with critical global events, they rely on the media to provide accurate information. The primary role of the media is to deliver facts from the outside world, but there is a significant gap between what the

media reports and reality. The reality is frequently hidden behind the media reality (Dividia et al.).

The western media have an essential role in creating international discourse. The part seems to be dominated by spectacular news, such as the 9/11 attack. In the case of the 9/11 incident, the western media blow-up negative imagery of Muslims such as terrorism, anti-western, and violence. Western media portray Islam and Muslims negatively to create a "global terrorism" discourse and promote USA propaganda to fight terrorism globally. It can assume that western media has become the prominent leader in fighting terrorism and terrorist suspected of disparaging Islamic values (Amz 153).

Most of Hollywood's movie coverage shows negative imagery about Islam and Muslims. Shaheen investigates how movie directors have consistently shown unpleasant and damaging dialogues and the portrayal of Muslims in the entire content of the stories in over 150 films (qtd in Noureen and Ahmad 42). CIC (Canadian Islamic Congress) identified several common keywords for decreasing Islamic value. These terms determine the rank of media-related anti-Islam tendency. Some terminology that is identified are:

1. Armed Islamic group
2. Canadian-based Islamic extremist
3. Extreme: branches of Islam
4. Extremist: Islamic group, the Islamic regime
5. Hard-line: Islamic regime, Muslims, Muslim regime

6. Global Islamic militancy Fanatic: Islamic Fundamentalist: Islamic terror, Islamic terrorist, the strain of Sunni Islam
7. International: Islamic extremist, Islamic movement militancy
8. Islamic: dictatorship, extremist, extremist group, extremism, fighters, fundamentalist, fundamentalism, fundamentalist terrorist groups, a hard-liner, -inspired terrorist attacks, insurgency, insurgent, Jihad, Jihad militant, guerrillas, militia, hard-liners, hijacker, forces militancy, militant, militant group, purists, radical, radicalism, rebel, resistance, separatists, suicide bomber, terrorist, terrorist cells, terrorist group, terrorism, violence
9. Islamist: cell, terrorism, group, militancy
10. Militant: Islamic, Islamic government, Islamic group, Islamic organization, Islamic mullahs, Islamist group, Muslim
11. Murderous: Islamic militant
12. Muslim: activist, dictator, extremist, fundamentalist, fundamentalist militant, guerrillas, militia, militant, mercenaries, mob, vigilant group, rebel
13. Puritanical Islamic militia Radical: armed Islamic group, Islam, Islamic fighters, Islamic group, Islamic militia, Islamist, Islamist group, Muslim, Muslim faction, a Muslim organization, Islamic militant Violent Islamic group (qtd in Poynting and Perry 159).

As reported by Sutkutè, In the 21st-century media only choose facts that should know the West of Islam. Islam is continuously portrayed as a backward, hostile western culture (61). The long history of interactions between Western society and Islam has developed a legacy of depicting the Islamic faith, and Muslim

cultures are generally negative and self-serving. A significant amount of literature records (and sometimes clarifies) misconceptions or negative stereotypes. Western image-makers, including religious authorities, political establishments, and corporate media conglomerates, conceptualize images of Muslims and Arabs for their consumers in various ways, some humorous, others harsh or tragic (Riduoani 10).

Islamophobic stereotypes persist in the Western media, which can find in all forms of communication. What is regrettably strange is that Arabs and Muslims are considered one entity with the object of being arbitrarily labelled anti-rational, savage, anti-democratic, etc. The western media purposefully misinterpret several Islamic beliefs to achieve this goal (Ridouani 2). Besides, Western media tend to create sentiment and mistrust by negatively shaping public perception. Just a few sources represent Muslims in positive imagery.

In contrast, Muslims are collectively designated as villains and warlike (Poynting and Perry 158). Moreover, Muslims are depicted as an external threat to political mobilization and weakened competitors, portrayed as unaware or careless of the invasion. In addition, Muslims are also described as internal enemies, subject to cultural racism to take advantage of irrational fears (Cervi 20-21).

Furthermore, the 9/11 terrorist attack encouraged Hollywood directors to portray Arabs as fabulously wealthy. They recognize that being crazy rich means that they have money to support luxurious actions such as bombing and producing weapons. Terrorism of 9/11 was a planned schedule that needed a leader and much money to ensure this success. Halse claimed that most Hollywood film terrorists

and serial killers are Muslims and Arabs. The storyline is mostly about war, fighting, and battle that use luxurious weapons that poor people couldn't access. Said emphasized that the film's plot usually ends by saving poor people from wealthy Muslim barbarism. As a result, the 9/11 attack and Muslim depiction in the media lead to the Muslim stereotype fabulously wealthy (Alalawi 60).

As a binary opposite to secularism, religion is incompatible with Western culture and civilization. Nevertheless, viewing religion as a separate phenomenon can facilitate viewing it as a different dimension. Differences can be achieved in two ways: by emphasizing them as a source of controversy and conflict or by respecting and celebrating them as a source of diversity. Admittedly, film depictions of Islam and Muslims contribute to clashes and conflict. Diverse cultures must be observed, and differences must be tolerated (Eijaz 24).

B.2. Islamophobia

Islamophobia in this context is the combination of two words. Islam (Arabic) means religion surrendering entirely to the almighty god by people who suppose peace, equality, and unity, who are called Muslim (Dauda 261); a phobia is an unreasonable feeling of fear and irrationalness toward a particular object or situation. Maybe people who have a phobia are challenged to communicate their fear, but the fear exists (Merriam-Webster Dictionary). Recently, a specific phobia has touched western societies, Islamophobia. Alietti and Padovan suggested that A phobia is different from racism. It is an attitude fuelled by fears rather than an intention to subordinate, racialize, and solidify the differences and social inequality of the "Other." (Abadi 6). Even if it promotes racist attitudes or practices and can

shift from fear to racism, it is not racial prejudice. Islamophobia appears as a multi-word concept, encompassing many different phenomena and with porous borders open to multiple interpretations. (Allieti and Padovan 586).

Historically Muslims and non-Muslims interacted in shared societies. However, intolerance of varying opinions and beliefs is not a new phenomenon; rather, rejection of pluralism has existed throughout history in all civilizations (Phares 68). Fernando Bravo López investigates the origins of this term until the late nineteenth century, revealing that the terminology revises in the early twentieth century. According to another researcher, the sentiments of Muslims and Islam may trace back to the early medieval period. Because Islam is a new religion, Christians have portrayed it negatively (Iqbal 83-84). In addition, the European Crusades in the 11th and 13th centuries and the expulsion of Muslim Arabs and Africans from Andalusia in the late 15th century can be traced back to the origins of Islamophobia.

Furthermore, Islamophobia stems from European colonialism, Orientalism, and the East-West dichotomy (Abadi 6). Then, particularly after the Enlightenment, an unfavourable attitude against Islam was known as "Islamophobia." This concept has been used in western countries for centuries and is still used presently (Beydoun 52-53).

According to The Oxford English Dictionary, Islamophobia is "a hatred or fear of Islam or Muslims, especially as a political force" (Angus 926). Islamophobia is characterized by negative attitudes or feelings such as fear, hatred, bias, prejudice, rejection, contempt, rage, hostility, and anxiety. The religious doctrine or those following it may target Islamophobia (Bleich 182). Islamophobia is caused by

taking any stereotypes about Islam for granted. One is that terrorism connotes a so-called holy war against the West (Amz 149). Even cover several processes that affect the law, economy, and society (Baizan 162). In line with Sayyid's statement, Islamophobia results from a crisis of "Europeanness" because of national anxieties about the protection of national identities, which are seen as threatened in a globalizing world and are incorrectly attributed to Muslims (qtd in Cervie 6).

Islamophobia is an unreasonable fear of non-Muslim Muslims who do not believe in the peace ideology of Islam. Islamophobia is a term to express hatred, negative stereotypes, and hostility against Muslims because of the wrong perception of Islam. It reflects in verbal, physical assault, discrimination, bombing, killing, kidnapping, hate speech, intimidation, marginalization, demonstration, and distribution of media agencies, leaflets, and other literature (Dauda 262). Islam is interpreted as a violent religion, with its religious believers depicted as long-bearded maniacs intent on violently converting the rest of the world to Islam. Recently, nationalist politicians' hate speeches have increased Islamophobia, primarily against Muslims living in the West. The scapegoating of Islam in these societies has resulted in discrimination and marginalization of Muslim minorities (Khan et al. 49).

Following the 9/11 attacks, Islamophobia has already become a significant issue. Even though the term "Islamophobia" has become relatively universal, there is no agreement on its meaning. Islamophobia was coined by the Runnymede Trust in 1997 as "a convenient shorthand way of referring to dread or hatred of Islam and, thus, to fear or dislike of all or most Muslim people" (Runnymede Trust 1). The

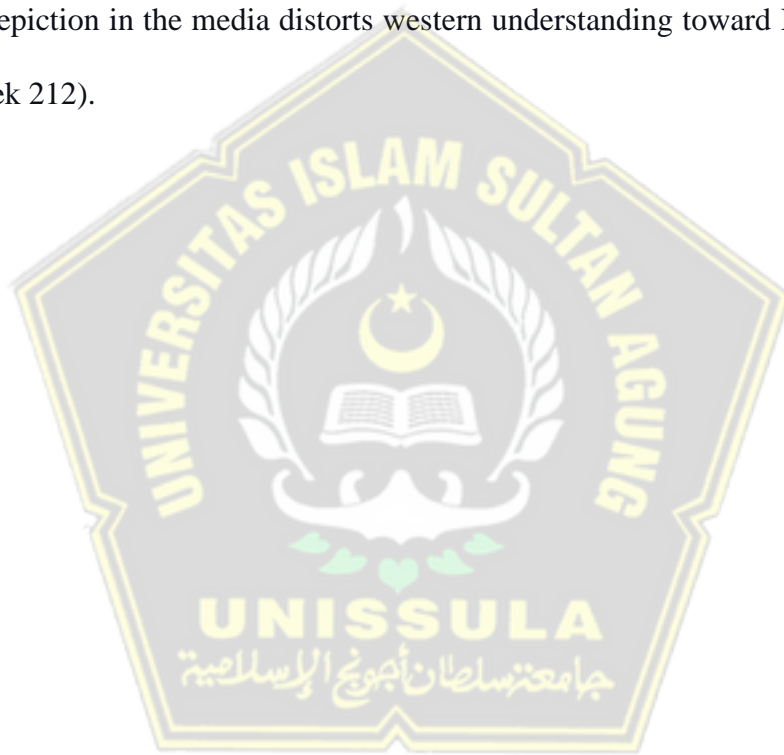
Runnymede Trust research developed eight components of Islamophobia to provide the most comprehensive definition. These are the elements:

1. Islam is a monolithic entity that is stagnant and resistant to change.
2. Islam is regarded as distinct and 'other.'
3. Islam is considered inferior to the West, with associated barbarism, irrationality, collectivism, and sexism.
4. Islam is portrayed as violent, aggressive, frightening, and pro-terrorist.
5. Islam is viewed as a political doctrine that can exploit for political or military gain.
6. Islam's criticisms of the West are dismissed out of hand.
7. The anti-Islamic sentiment legitimizes discriminatory policies against Muslims and their exclusion from mainstream society.
8. Hostility to Muslims is considered natural or usual (Qtd in Cifti 3).

In Europe, Islamophobia is spreading at an alarming rate. It is especially concerning because demographic trends projecting population patterns predict a significant increase in Muslims across the European continent. As a result, there is a growing fear in the West, particularly in Europe, that Muslims will become a majority in the future. It has established a collective fear in Europe that local populations will be outnumbered by immigrant Muslims in their own countries, threatening their way of life (qtd in Khan et al. 50).

In addition, since the beginning of Muslims coming in the 16th century in America, Americans feared against new religion that suddenly should live side by side with Protestant Christianity. At that time, many Americans feared that Islam

would threaten Protestant Christianity tradition. Many factors contribute to Islamophobia construction. The most popular reason in western societies is jihad. Jihad is considered a "holy war" in the West of media and many western societies. Jihad is a hot debate topic globally, especially in western nations (Karipek 211). Because of islamophobia and jihad depiction in the West of media, some Americans think that jihad is a rigid idea. Jihad misinterprets until inaccuracy point. As a result, jihad depiction in the media distorts western understanding toward Islamic values (Karipek 212).



CHAPTER III

RESEARCH METHOD

Research methods were various types of procedures, schemes, algorithms, data, and others to do research—all methods which researcher used during research study called the research method. The research method helped the researcher collect samples and data and solve problems. Specifically, the research method needed explanation based on gathering facts, measurements, observation, and reasoning. The research method only accepted that experiments could verify (Goundar 9). The research method was divided into five parts. They were the object of the study, type of the data, data collecting method, source of the data, and data analysis technique.

A. Object of the Study

The object of the study was the "*Dracula Untold*" film. The film was produced by Legendary Pictures and Michael De Luka Productions and distributed by Universal Pictures on October 10, 2014. Matt Sazama wrote the "*Dracula Untold*" (2014) movie script. The film tells the story of Vlad the Impaler, who suffered from Islamophobia and hatred against Muslim Turks. It also portrayed the Muslim stereotype which existed in Western society.

B. Types of Data

This study used qualitative data with descriptive qualitative as the research method because the data were collected in sentences and not in numbers. Sam Goundar (2012) states, Qualitative research design is concerned with qualitative activities that involve quality; it is non-numerical, descriptive, applies reason, and

employs words; its goal is to obtain meaning, feelings, and describe the situation (Groundar 15)."

C. Data Collecting Methods

The steps taken in the data collecting method are:

1. Reading the Movie Script

Reading the movie script was taken in this study since this research uses qualitative research. The first step was to read in-depth the movie script "*Dracula Untold*" as the primary source of research. Reading movie scripts needed several times to understand the whole story and deeply analyse the movie script.

2. Identifying the Data

After reading the movie script, the second step was identifying data to discover parts of the movie script that would be analysed.

The specified data could be in descriptive form, direct and indirect sentences from the script *Dracula Untold* film

3. Inventorying the Data

Inventory means making a list of all identified data and taking them all into the table. The table contains columns of numbers, a form of the data, source of the data found. Inventoried data table will be put in the appendix.

4. Classifying the Data

Classifying the data means collecting data in groups based on the question raised. Organizing the data help researcher easy to answer the problem. Two

issues would solve in this study. The researcher classified the data built upon the problem formulation.

5. Reducing the Data

They were reducing the process of creating a small amount of data from a more significant number. Reducing the data helped researchers easier analyse data. In order reducing of the data, relevant techniques are used to answer the problem.

D. Source of the Data

In this study, the source of the data divides into two main parts:

1. Primary source: primary data collected from the script *Dracula Untold* film by Matt Sazama.
2. Secondary sources: sources of secondary data collected from the internet: e-journals, e-books, book reviews, articles, and so on.

E. Data Analysis Technique

The last action was the data analysis technique which contained analysing and reporting the data. The collected data would analyse in descriptive analysis form. As claimed by Tesch via Bryman, "Qualitative Descriptive is not static but developmental and dynamic character, the focus is on process as well as outcomes" (22). Data analysis technique identified by quotation, statement, or description. This study tried to find interpretation through movie script based on the appendix with descriptive analysis.

CHAPTER IV

FINDING AND DISCUSSION

A. The Portrayal of Muslim Representation in the *Dracula Untold* Film

This chapter analyses Muslim stereotypes in the “*Dracula Untold*” film, which shows negative imagery about Muslims and the depiction of Islamophobia experienced by Transylvanians.

The prologue begins with dramatic narration by Ingeras (Vlad Dracula's son) about how cruel Turkish Muslims enslaved and fought against innocent Transylvanians.

In the year of our Lord, 1442, the Turkish Sultan enslaved 1,000 Transylvanian boys to fill the ranks of his army. These child slaves were beaten without mercy, trained to kill without conscience, to crave the blood of all who defied the Turks. From among these boys, one grew into a warrior so fierce that entire armies would retreat in terror at the mention of his name. Vlad the Impaler. Son of the Dragon. Sickened by his monstrous acts, Vlad came to bury his past with the dead and returned to Transylvania to rule in peace. His subjects called him Prince. I called him Father. But the world would come to know him as Dracula (Sazama 2).

Related to Ridouani's statement that all communication platforms in the western media spread fabricated stereotypes about Islam. Unfortunately, Arab and Muslim are considered unified entities to become arbitrarily labelled as irrational, cruel, violent, brutal, anti-democratic, etc. Muslim representation in the western media intentionally distorts many Islamic concepts (2). In addition, According to Dauda, Islam (Arabic) means religion surrendering entirely to the almighty god by people who suppose peace, equality, and unity, called Muslim (261).

The prologue narration proves that the *Dracula Untold* film tries to distort the Islamic concept by representing Muslims as irrational people who brutally fight and enslave innocent Christian Transylvanian boys without mercy. Furthermore, *Dracula Untold* film also portrays Muslims conquering non-Muslim countries by violence. The narration reveals that the Turkish Sultan recruited new soldiers who defied the Turks by forcing Transylvanian boys. The Turkish Sultan was represented as an anti-democratic person who led the most extensive Islam empire (caliphate) at the time in the world. Muslim representation in the *Dracula Untold* movie will influence people who watch it, which will be one reason for Islamophobia in real life.

Hamza Bey: "I'm afraid there's something more than a tribute to discuss."

Vlad: "The Turks have no enemies here"

Hamza Bey: "Did you think we would not notice a battalion of our scouts missing?"

Vlad: "I did not kill them"

Hamza Bey: "It still lives inside you, Lord Impaler. Locked in a dark cage, hidden away. But you and I...we both know it's there. The Sultan's tribute"

Vlad: "Take it and leave" (Sazama 6)

The dialogue between Vlad and Hamza Bey shows that Transylvanians had negative feelings of fear, hatred, and hostility against the Ottoman empire. The conversation started when Transylvanian people celebrated the easter party and ten years of peaceful life and prosperity. Suddenly, without any information, Hamza Bey and his people ruined the party with suspected Transylvanian people killed a Turkish army. The dialogue above shows that Hamza Bey threatened Vlad by blaming him for a Turkish battalion scout missing. It would be a terrible problem if Sultan thought Vlad kidnapped or killed a Turkish battalion scout. All Transylvanian fear because Turkish army's presence, who collected the Sultan's tribute in the middle of the happy easter party. This depiction will encourage the stereotypical belief that Muslims have been terrorists since the beginning. Muslims in these dialogues portrays as trouble makers of Transylvanian peace life.

The dialogue above related to Lane's statement that fear, hatred, hostility, or any bad feeling against Islam and Muslims create narrow perspectives and a lack of awareness which causes stereotypes and negative beliefs about Muslims. The conversation between Vlad and Hamza Bey above shapes negative representations against Muslims and Islam as a violent religion. These discourses will encourage

the stereotypical belief that Muslims have been terrorists since the beginning. When a religious community portrays as a dangerous characteristic, the worldview will give terrible signs against all Muslims (579).

Afterward, before Hamza Bey left Vlad's palace, he added more lousy information about Sultan's instructions. Sultan commanded Vlad to require 1000 boys to join the Janissary corps to fight, kill and serve for Ottoman sultan. All Transylvanians couldn't accept it and protested Hamza Bey with hatred, hostility, and fear.

Hamza Bey: "Ah! There is one last thing. The Sultan requires 1,000 boys to join his Janissary Corps."

Transylvanians: "No! Never! Janissaries? He ended that practice years ago."

Hamza Bey: "When a soldier is plucked as a child and raised to know no other life, they will kill without question and die without complaint. Any who are 15 years of age or older will fight in Hungary. Those 10 to 14 will be made ready for the siege on Vienna. The Sultan expects your obedience. After all, did not your own father give you up without a fight? 50ft, but they'll do"

Vlad: "Don't. Please."

Hamza Bey: "Do you know who I am'? You mean who you were. You have no army and no choice, Prince. Follow our command, or suffer the consequences." (Sazama 6-7)

According to Riduoani, the long track record of encounters between Western civilization and Islam has resulted in a tradition of negatively depicting the Islamic religion and Muslim cultures. There are many works of literature that archive and sometimes correct these stereotypes. Western image-makers, such as religious scholars, political institutions, and corporate conglomerates, conceptualize illustrations of Muslims or Arabs for their viewers in sometimes humorous, cruel, or sometimes tragic ways (10). The dialogue above shows evidence that the *Dracula Untold* movie portrays Muslim civilization in cruel depiction.

Mehmed: "Lord Impaler, my oldest of friends. I miss our days together. All I miss from my time with you is the coffee. It's true, my father's palace was a cruel place for a young boy far from home. But soon you talked like us, prayed like us, fought like us. Speaking of which, I am owed 1,000 boys. Why have I not seen them?"

Vlad: "Mehmed, my brother, I will grant you anything else."

Mehmed: "I need soldiers, brother."

Vlad: "Then take me. I'm worth 1,000 boys, and you know it."

Mehmed: "Those kings would tremble if they knew. Then accept my offer. When we were boys, how longed to fight side by side. But now I am Sultan, what need have I for one more soldier? I will have my 1,000 boys. And one more. Your son will be raised under my roof, just as you were raised under the roof of my father. You may retain your throne. But General Ismail will remain to see that my orders are fulfilled.

Vlad: "Please. Do not do this." (Sazama 8)

The negotiation above is quite interesting because Mehmed represents a villain with a bad character who was anti-democratic sultan. He recognized that the Ottoman palace was a cruel place for Vlad as a royal hostage when in childhood, his dad sent him and his brother to get the sympathy of the Ottoman sultan. The Transylvanian principality was in horrible condition, so they needed support from the Ottoman empire, the most vital and most enormous empire at the time. In contrast, Vlad represents a civilized character who gently made negotiation with an irrational Sultan.

Muslim representation above is in line with research by Teitelbaum that found significant evidence that the western media represents Muslim and Islam as unfavourable media prejudice. Many inaccurate models and recycled stereotypes unintentionally fit within a historically prejudiced Orientalist perspective of Muslims (13-14). The dialogue above shows that Muslims depict prejudice in unfavourable media because Mehmed stated that Vlad was trapped in the cruel palace. He was forced to talk, pray, and fight like Muslims. Even though Vlad was

Christian, and he couldn't speak Turkish. He ironically should fight for Sultan, who mostly fought against his people or other Christians to expand Ottoman domination worldwide.

Sultan Mehmed sent messengers (Hamza Bey and some Turkish soldiers) to collect tribute and inform Sultan's command that Vlad should dispatch his son (Ingeras) and 1000 Transylvanian boys to join the janissaries corps. Afterward, Sultan rejected Vlad's negotiation, Vlad took revenge by Impaling Hamza Bey and 1000 Turkish soldiers.

Omer: "Word from Castle Dracula. Vlad has defeated 1,000 of our men."

Mehmed: "Then send 100,000. I will lead them. When I march into Europe, I will have his head upon my spear and his child at my side. We can fight the way our great-grandfathers fought. Use the forests, the mountains around the Borgo Pass. Four or five months of that". (Sazama 15)

In agreement with Sutkutè, tendencies in the twenty-first century are like those before the book; the media only identifies the facts that the West should recognize concerning Islam. Islam represents archaic, oppressive, retarded, and aggressive against Western culture. The old stereotypes and values have remained essentially unchanged (61). The conversation between Omer and Sultan Mehmed proves that Islam represents archaic, oppressive, retarded, and aggressive to western culture. Because Mehmed said, "We can fight the way our great-grand father

fought". It means Islam represents a terrorist religion that loves war genetically. In other words, Muslim old stereotypes dan values never changed.

Omer: "The men say that Vlad has become a monster."

Mehmed: "I fear this will only inflame the rumours of the Prince's dark magic. Only if we allow it. Men cannot fear what they cannot see. Remember when you first joined my army. You wanted to pick up your sword and fight! When my generals blindfolded you, you did not believe that you could march without seeing. But you could. Now march with me! Your Sultan will guide you! (Sazama 19)

As reported by Eijaz, the western media represents Islam as a threat to the West, conservative and old-fashioned. Muslims are deviant, irrational, violent, despotic, and sexually driven. All Muslims are Arabs, which may lead to a public acceptance of dropping bombs, drone killings, covert operations, oppressive legislation, and torture killings (Eijaz 23).

Mehmed and Omer's dialogue depicts that the Dracula Untold film spread negative Muslim depictions such as eccentric, irrational, violent, despotic, and cruel characters. The discussion above also portrays Islam as a threat to western societies. Sultan Mehmed was mad after seeing Muslim soldiers impaled victim by Vlad, then guided many soldiers to fight against the kingdom of Transylvania. The dialogue also shows that the Turks army wondered about Vlad's new power. The rumours spread that Vlad had dark magic and easily defeated the Turkish army alone.

Sultan Mehmed's representation in the dialogue above quite interesting. It reveals that Muslims had great war tactics. He guided all soldiers by blindfolding them, so they could not fear fighting Vlad's power.

B. The Portrayal of Islamophobia in the *Dracula Untold* Film.

As explained in the previous chapter, in Western societies such as America and European nations, Islamophobia was discovered on various occasions. The root of anti-Muslim occurred since the enlightenment time (Beydoun 52-53); Christians portrayed Muslims negatively because Islam was overgrowing as a new religion (Iqbal 83-84). This matter is considered one of the factors which lead to Islamophobia.

Aftermath the 9/11 attack, the media proved their point to the West, showing the violent Muslims. They represent Muslims as cruel, irrational, brutal, and alien. At the same time, the West represents modern, progressive, rational, civilized, humane, and liberal – these traits give moral advantage in political, economic, and social areas. Islamophobia generally can be assumed as a social conflict characterized by negative attitudes or feelings such as fear, hatred, bias, prejudice, rejection, contempt, rage, hostility, anxiety, etc. (Bleich 182). Islamophobia is an unreasonable fear of non-Muslim to Muslims who do not believe in the peace ideology of Islam. Islamophobia is a term to express hatred, negative stereotypes, and hostility against Muslims because of the wrong perception of Islam. It reflects in verbal, physical assault, discrimination, bombing, killing, kidnapping, hate

speech, intimidation, marginalization, demonstration, and distribution of media agency, leaflets, and other literature (Dauda 262).

Dimitri: "I'm not leaving you here."

Vlad: "For the Turks to cross into my land unannounced is a sign of war."

Dimitri: "And what are you going to do if you find them'?"

Vlad: "I'll do what princes do best. Negotiate." (Sazama 3)

The narration happened after Vlad and his people found Turk's helmet in the river near his palace. They supposed that Turks would suspect Transylvanian attacked a Turkish soldier. The dialogue between Dimitri and Vlad expresses hates speech and hostility against Turks. Ottoman (Turkish Muslim caliphate) represents the highest Muslim leader, becoming the main overall Muslim representation. Vlad also mentions that Turks are a sign of war. It relates to Dauda's explanation about what Islamophobia is that Vlad's hate speech and hostility against Turks mean that he does not believe in Islam's peace ideology.

The western media overgeneralized, oversimplified and could not distinguish Muslim diversity. As ethnics, races, accents, etc. Continually, western media spread common Muslim negative stereotypes. Muslim societies have 57 nations with cultural diversity, different social economics, politics, law systems, and others. Western media treat them as a homogeneous society (Ridouani 12). In other words, hate speech against Turks refers to Muslims because the Ottoman imperium was the most extensive empire under Islamic roots. Ottoman imperium

represents the highest Muslim leader who becomes the primary Muslim representation.

Vlad: “I was the same age as Ingeras when I was sent to live with the Turks. To fight for them. If I never saw another, it would be too soon.”

Mirena: “You’re home now. For almost as many years as you were gone.

Vlad: “I just want peace. That’s all.” (Sazama 5)

Tsuroyya Amz defined Islamophobia as a fear of Islam caused by taking any stereotypes about Islam for granted. One is that terrorism connotes a so-called holy war against the West (Amz 149). Through the dialogue between Vlad and his wife (Mirena), he had a phobia toward Islam because he had a traumatic experience as a royal hostage in the Ottoman empire when he was a child. Mirena tried to calm him down by reminding him if he had already backed to his homeland. But Vlad’s Islamophobia came up again because Mehmed (Sultan of Ottoman) asked tribute, which, of course, influenced economic stability in the principality of Transylvania. Mehmed also ordered 1000 boys to join the Ottoman janissary corps. Last but not least, his lovely son, Ingeras, is a royal hostage, which is for sure Vlad didn’t want his son to stay in an enemy place and have the same experience as him. Moreover, Ingeras would be part of the Ottoman and fought against his people. He wanted to save all his people. However, he feared that Sultan sent Turkish soldiers for holy war to destroy his kingdom. The conversation above clearly shows that the

Dracula Untold film portrays Islam as a terrorist religion. The west character in the film depicts fear, hatred, negative stereotypes, and hostility against Muslims.

Historically Muslims and non-Muslims interacted in shared societies. However, intolerance of varying opinions and beliefs is not a new phenomenon; rather, rejection of pluralism has existed throughout history in all civilizations (Phares 68).

Vlad: “If I defy the order, they’ll kill 100 for every one I save.”

Mirena: “You told me you and Mehmed were once like brothers. Were you to ask, isn’t it possible he might show you some mercy?” (Sazama 8)

The terminology of Islamophobia should encompass the hostility effect against Muslims as individuals and generally toward Islam as a society. In line with colonial discourse, orientalism, which was not tolerated diversity, contradiction, and homogenization view, assume that only there is one Islam interpretation. Bernard Lewis stated that “For Muslims – as also for most medieval but few modern Christians – the core of identity was religion ... and the basic divisions of mankind were religiously determined” (Lewis 255).

The dialogue between Vlad and Mirena shows that Islamophobia encompasses the hostility effect against Mehmed as an individual Muslim and Mehmed as a Sultan, which is become an overall interpretation of Islam. In this dialogue, Mehmed made merciless interpretations from Vlad’s view, which might be increasing Mirena’s Islamophobia.

Dimitri: “You ever seen the like of it?”

Vlad: “Soon the entire world will be Turk.” (Sazama 8)

Another researcher defined Islamophobia as fear, hatefulness, and anger directed at Islam and Muslims by non-Muslims, notably in the West. Islam is interpreted as a violent religion, with its religious believers depicted as long-bearded maniacs intent on violently converting the rest of the world to Islam. In the latest days, nationalist politicians’ hate speeches have increased hate crimes, primarily against Muslims living in the West. The scapegoating of Islam in these societies has resulted in discrimination and marginalization of Muslim minorities (Khan et al. 49). In the West, Islamophobia is spreading at an alarming rate. This matter is especially concerning because future demographic trends projecting population patterns predict a significant increase in Muslims across the West. As a result, there is a growing fear in the West that Muslims will become a majority in the future. This matter has established a collective fear in the West that local populations will be outnumbered by immigrant Muslims in their own countries in the end, threatening their way of life (qtd in Khan et al. 50).

The dialogue happened when Vlad and his people rode past thousands of Turkish army tents when they wanted to negotiate about the Sultan's order of 1000 Transylvanian boys to join the Turkish army. From the dialogue above, Vlad, a nationalist politician in Transylvania, said to his people that “Soon the entire world will be Turk.” His statement would influence an increase in hate crime directed to

Turk or Muslims. In other words, Vlad and his people had worried that the future Ottoman empire would control the entire world, which Islam would influence the way of life, particularly in western societies.

Islamophobia is now a form of racism because it focuses on hatred for a specific group of people because of their spiritual faith, ways of life, and racial background. Negative stereotypes cause hatred towards Muslims and their discrimination (Sutkutè 61).

Vlad: “They wanted our sons! We can’t fight. A good prince would have given them up. A good prince would have paid that price for peace. But I give you my word, we will not be defeated! They’ve brought war to our land. And they will pay dearly for it.” (Sazama 14)

The dialogue happened when the Turks army attacked the Kingdom of Transylvania by bombing the defensive wall. The Turkish army tried to conquer Vlad's principality. Transylvanian show fears feeling, anger and hatefulness. They had no army, but Vlad, with Master Dracula's power, calmed them down and fought to thousand Turks alone and succeeded in protecting his kingdom. As mentioned above, Khan and colleagues define Islamophobia as fear, hatefulness, and anger directed at Islam and Muslims by non-Muslims. Islam is interpreted as a violent religion that intent on violently converting the rest of the world to Islam. In the latest days, nationalist politicians’ hate speeches have increased Islamophobia, primarily against Muslims living in the West. (Khan et al. 49). Vlad’s statement

above was a speech in front of his people when the Ottoman janissary corps came closer to fight them. Vlad's address reveals hate crime and negative stereotypes directed at Muslims. As a nationalist politician, his speech would influence his people's minds about Islam.

Vlad: "Mehmed will punish all of Transylvania for what you have done. It's not a child's place to save his country. Get my family to the castle.

Cazan: Mehmed will be sending others soon enough. War will come. You can't protect us." (Sazama 10)

The dialogues between Vlad and Cazan show Islamophobic hate crime. In general, or some motivation of hostility or bias against Mehmed as an enemy personally (because they in childhood life side by side that might there are many diversities and different understanding among them), and as a Sultan of the Islamic empire. Professor Imran Awan and Dr Irene Zenpi claimed that an Islamophobic hate crime is any criminal offence that the victim or other people feel. That generally or some motivation of hostility or prejudice based on other people religion, in this case, is against people who adhere to Islam (Awan and Zenpi 3).

Vlad: "Negotiations failed. Do not ask me what happened on this field tonight. Trust only that I will use all I have to keep us safe. But we will not be safe if we stay here. We must leave directly for Cozia Monastery. It's

high in the mountains, too remote for cannon fire. It's our best chance of survival. We'll take enough of our people so that our absence is noticed. That way, when Mehmed learns what has happened here, he will come hunting for us." (Sazama 15)

Erik Bleich said that Islamophobia is characterized by negative attitudes or feelings such as fear, hatred, bias, prejudice, rejection, contempt, rage, hostility, and anxiety. The religious doctrine or those who follow it may target Islamophobia (Bleich 182). In front of his people, Vlad's statement frames negative feelings and attitudes against Muslims. These dialogues also capture how Vlad fear, anxiety, bias etc., toward Mehmed, the Sultan Ottoman.

Master Dracula: "What kind of man crawls into his own grave in search of hope? Hmm?"

Vlad: "A desperate one. The Turks threaten to destroy my kingdom. With power like yours, I could stop them, save my people, save my family." (Sazama 11)

Weedon says Islamophobia is 'unfounded hostility towards Islam ... unfair discrimination against Muslim individuals and communities' (Weedon 165). The dialogue between Vlad with Master Dracula shows that he has deep unfounded hostility against Muslim Turks because he expected that the Turks would destroy

the kingdom of Transylvania. Vlad's statement also refers to unfair discrimination toward Turks.

Vlad: "Get these men off their knees. Stand up, do you hear me? Stand up! The Turks are coming! Prayers will not defend these walls! DO you believe we can do this? Mehmeds men will be coming from the north. Double our sentries on the perimeter walls. Go. Do it now." (Sazama 19)

Islamophobia results from a crisis of "Europeanness," because of national anxieties about protecting national identities, which are seen as threatened in a globalizing world and are incorrectly attributed to Muslims (qtd in Cervie 6). This scene portrays that Transylvanians are such a religious society. People had no skill to fight the enemy and only prayed to get God's help. Vlad's speech to his people clearly shows a crisis of Europeanness because of national anxieties about protecting national identities. He was distraught that the sultan ottoman would win the war and conquer his country.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

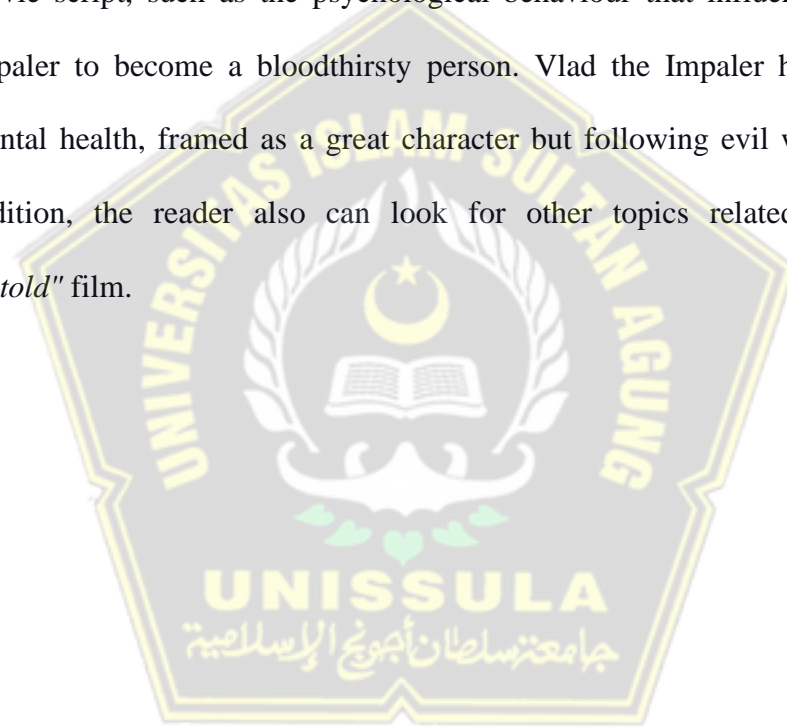
The historical events between Islam and Christianity have been preserved for these religions for a long time. This study examined Gary Shore's Historiographic Metafiction film *Dracula Untold*, which set the history of European Christendom and the Turk Ottoman caliphate. The substantial objective of this study is to analyse Muslim representations and their impacts (Islamophobia) as portrayed in the "*Dracula Untold*" Film. This film shows how the western media portrays Muslims as a violent religion. Its religious believers are depicted as long-bearded maniacs intent on violently converting the rest of the world to Islam that purposefully distorts many Islamic concepts. The old stereotypes and values have remained essentially unchanged. This depiction will build negative stereotypes against Muslims and Islam in the viewer's mind and cause Islamophobia in real life. Moreover, the "*Dracula Untold*" film also portrays Islamophobia experienced the Transylvanian people.

B. Suggestion

Based on the analysis result, there are some suggestions for the readers. First, every person has a unique characteristic. Every race, religion, and tradition also have each value. Don't generalize people's perspectives by negative representation in the media. If you are curious about their practice, weight, or culture, better ask them to clarify your negative thinking. If you can't ask them, you can learn from a good source about current news about

Islamophobia and increase your tolerance of yourself to respect other people's perspectives. Second, hatred against race and religion is the worst attitude. All humans have the right to get a good living, freedom to choose their way of life, and worship safety. So, say no to Islamophobia!

In conclusion, the "Dracula Untold" film is a good research paper. The suggestion for the readers is to explore further the other point of view in this movie script, such as the psychological behaviour that influenced Vlad the Impaler to become a bloodthirsty person. Vlad the Impaler has interesting mental health, framed as a great character but following evil whispering. In addition, the reader also can look for other topics related to "*Dracula Untold*" film.



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