

## CHAPTER V

### CONCLUSION AND RECOMMENDATION

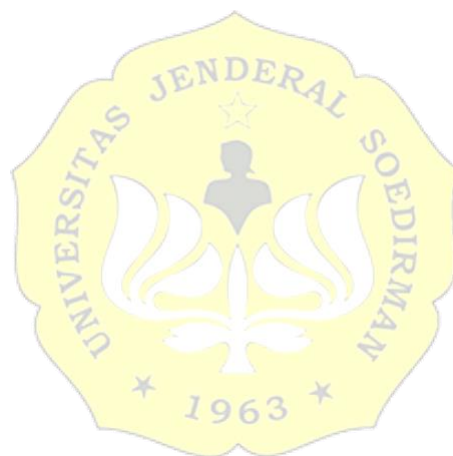
The last chapter of this research consists of the conclusion that deals with the findings and discussions in the previous chapter. Also, this chapter suggests recommendations for further research.

#### 5.1 Conclusion

The object of this research is a historical-themed film by Ridley Scott entitled *Kingdom of Heaven* (2005). The *Kingdom of Heaven* has different versions in representing the battle of Hattin. In this study, this film is analyzed based on New Historicism approach that regards the historical context directly connected to the literary text. Hence, the main data of this research is obtained not only from the film, but also from a number of historical texts that bring up this event. Consequently, the difference in versions between the two can be seen through three main points; portrayal battle of Hattin, representation of characters, and imagery of Jerusalem.

In the portrayal of the battle of Hattin, it is found that there are two points that are contradictory with the historical texts. The first is the crucial motive of the battle. The film shows that Saladin's desire to take revenge for Reynald's actions that had abused his brother became the motive for war, while in historical texts it is told that the motive for this war was because of the abuse of the religion of the prophet Muhammad (the prophet of Islam) and the many betrayals committed by

the Crusaders against the Saracens during the truce. The second is the great tactics war of Saladin which is not included in this film even though it has been recorded.



in many history books. This film actually depicts the irrational side of the Saracens, who are convinced that their victory will be granted by God.

In the representation of characters, there are three main characters that are represented differently from the historical texts in *Kingdom of Heaven* (2005). The first is a muslim commander, Saladin. This film depicts him as an aggressive, brutal, and ambitious man. Unlike the many historical texts that represent it as a well-educated, wise and humble figure. The second is Balian of Ibelin who is portrayed as a positive, rational, and tolerant character in this film. Otherwise, some historical texts such as Munshar's *Islamic Jerusalem and It's Christianity* and Schrader's *Knights of Jerusalem and Defender of Jerusalem* represents Balian as Crusader in general who is known for being cruel and fanatics. Other actors who appear alongside the two main characters are Saracens and Crusaders. For Saracens, this film represents them as materialistic and unsympathetic. This is so contrary to the opinion of historians in several historical texts which state that the Saracens are a group of good morals and heartwarming. Meanwhile, for Crusaders, this film does not generalize its characteristics since this film makes gray characters such as Godfrey and Tiberias represented as peace-seeker figures. Besides, according to historical texts, these two gray characters also had a major contribution to the war that took place between the Saracens-Crusaders.

The last point is the imagery of Jerusalem. The researcher found contradictory points can be recognized through the two discussions; Jerusalem under Crusader's rule and the siege of Jerusalem. In the discussion of Jerusalem under Crusader's rule, it is obvious that Jerusalem under crusader authority is

portrayed as a land with a high percentage of safety in the film, as opposed to history texts, which portray it as an unsafe place, particularly for Muslims. Also, in the discussion of the siege of Jerusalem, it is found that the siege of Jerusalem depicted in the film is brutal, full of brutality, and reinforced by numerous props to become a tragic event that has been witnessed because it has taken many victims. Meanwhile, historical records portray this event as full of emotion, tranquility, and praise for Saladin's policies and conduct during the siege.

To sum up, the differences in versions between films and historical texts can be identified through three keys; the portrayal of battle of Hattin, the representation of characters, and the imagery of Jerusalem. From those keys, the researcher concludes that *Kingdom of Heaven* has challenged many historical texts version which intended to be opposed as media for the mastermind of this film to convey their views and aspirations regarding a historical event as well as it proves that literature is not a privileged category of texts removed from the general discourse of culture. Furthermore, the mastermind of this film has also provided an advance to Hollywood movie where they can represent a Muslim figure with a positive image which is still quite unusual in many Hollywood movies even though in the process and presentation there is still a bias from the people behind this film who are Europeans.

## **5.2 Recommendation**

Based on this research, two recommendations may be made. The first is the use of Ridley Scott's works as the object. The second is the use of gender equality as the theory to analyze this film. These suggestions should be helpful for

anyone interested in conducting literary study, particularly in the field of new historicism study.

First, the researcher recommends that the future researcher can examine more deeply concerning the background and influences of Ridley Scott (Kingdom of Heaven's director) as a well-known director whose adapted many other historical events in his work. Using New Historicism which is the same theory as this study, the future research can explore the parallels of Scott's works with historical texts whose events he has captured and brought to the big screen through his work. For example, the film *Black Hawk Down* (2001) which raises the story of the 1993 Mogadishu battle in Somalia or his latest work *The Last Duel* (2021) which tells the famous historical conflict, namely the duel between Jean de Carroques and Jacques Le Gris. Hopefully, this recommendation will be beneficial for those who are interested in doing new historicism study.

Second, there are many aspects that can be analyzed from this film with other criticism theories and approaches except historical and sociological approaches. For example, this film can be analyzed with gender equality as a theory to examine the gender discourse in the film through the polemic experienced by the character Sybilla since her character is considered a victim of the patriarchal society inherent in the royal environment at that time. Therefore, the use of this theory might be helpful to uncover the effects of patriarchal society for women.