



CHIVALRY AND MASCULINITY IN FILMS *KINGDOM OF HEAVEN* AND *BLACK HAWK DOWN*

Danang Rendi Saputra*, Wildi Adila

Universitas Islam Negeri Raden Mas Said, Surakarta, Jawa Tengah, Indonesia

ARTICLE INFO

Article history:

Received: 09-12-2024

Accepted: 09-12-2024

Published: 31-12-2024

Keyword:

chivalry, masculinity,
film, modern

ABSTRACT

This study examines the portrayal of chivalry and masculinity in *Kingdom of Heaven* (2005) and *Black Hawk Down* (2001) through a sociological lens. Using theories of chivalry (Braudy, 2005) and masculinity (Connell, 2020), it highlights the dominance of battle prowess and leadership among male protagonists. Findings reveal that *Kingdom of Heaven* emphasizes modern interpretations of these concepts, reflecting cultural shifts in film. The descriptive qualitative method was used for analysis.

INTRODUCTION

Through various genres, films provide insight into significant historical and contemporary issues. War and historical genre of films create an atmosphere that helps the audience understand the setting and events depicted. According to Basinger (2003), the battle genre originated from historical events and has since developed into a popular narrative format. Films in this genre often depict conflicts based on true stories, with soldiers demonstrating courage, responsibility, leadership, aggression and support under pressure (Egbert et al., 1954). Such portrayals are consistent with traditional notions of chivalry and masculinity for leaders and warriors.

* Corresponding author.

E-mail addresses: danangrendisaputra2@gmail.com (Danang Rendi Saputra)

ISSN: 2597-7385 (Online) - ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture is licensed under Creative Commons Attribution-ShareAlike 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>).

For centuries, chivalry and masculinity have been central themes in literature and film. Egan (2012) argues that the concept of chivalry can be applied to contemporary texts. These values, traditionally associated with medieval knights, are complemented by various defining characteristics of masculinity. Scholars have investigated the role of chivalry in shaping gender roles and power dynamics in medieval Europe, as well as the cultural construction and reinforcement of masculinity. Contemporary films set in historical periods often address these issues. The repetitive nature of war and historical films often highlight the qualities of a warrior. Dakroury (2014) emphasizes the link between media and culture, which significantly influences cultural representations. The representation of soldiers in films not only reflects historical accounts and wars, but also shapes society's perception of warriors. These representations evolve over time to reflect society's changing values and expectations. Films such as *Kingdom of Heaven* and *Black Hawk Down* provide a platform to explore these evolving themes.

While there is a wealth of research on chivalry and masculinity, there is a gap in the literature regarding their portrayal in films set against a historical backdrop. This research seeks to close this gap by examining *Kingdom of Heaven* and *Black Hawk Down*. These two films provide a unique opportunity to examine how chivalry and masculinity are portrayed, and the implications for understanding gender roles and power dynamics in modern society. *Kingdom of Heaven*, set against the backdrop of the Crusades, depicts knights following the code of chivalry, demonstrating loyalty and bravery. Balian's devotion to the king and his bravery in battle embody traditional chivalric and masculine ideals. In contrast, *Black Hawk Down*, set in Somalia, depicts American soldiers using aggressive tactics, emphasizing various aspects of masculinity and combat.

Previous research has built a foundation for understanding the evolution of masculinity and machismo in the media. Gürkan (2017) investigated the representation of men in Turkish television and cinema, emphasizing the gendered language common across media. Correoso Rodenas (2022) looks at medieval chivalry through the lens of historical battles, while Luo (2023) investigates K-pop idols' portrayal of soft masculinity. Asadi (2023) explored the philosophy of chivalry in Iranian culture, while Abbas (2023) examined traditional American women in literature. However, none of these studies have

specifically addressed the themes of chivalry and masculinity in *Kingdom of Heaven* and *Black Hawk Down*, highlighting a significant research gap.

This research aims to add to the existing literature by conducting a sociological analysis of chivalry and masculinity in these films. It aims to understand how these themes are constructed and reinforced, providing insight into shifting cultural attitudes towards gender and warfare. By examining these films, this research will gain a better understanding of how contemporary cinema reflects and shapes society's values about chivalry and masculinity.

Chivalry

Chivalry, which originated as a code of conduct for medieval knights, emphasized virtues like loyalty, prowess, and franchise. As Braudy (2005) points out, chivalry is a dynamic and fluid concept that adapts to various cultural and social contexts. Chivalry played a significant role in medieval society, influencing the attitudes and morals of nobles and knights. Kümmel (2008) discusses how modern chivalry has evolved into military discipline and legal systems, retaining some traditional values while adapting to contemporary needs. This evolution highlights the enduring relevance of chivalric principles in promoting ethical behavior and structured governance in modern society.

- 1) **Loyalty:** Loyalty in Chivalry investigates the connection between a knight's loyalty to his lord and his personal interests, family ties, and background. Wansink (2008) describes how this loyalty frequently manifests itself as heroic actions in the face of danger.
- 2) **Prowess:** Prowess is a knight's combat ability and bravery in battle. According to Taylor (2013), prowess is a defining characteristic of the ideal knight, representing toughness, competence, and courage.
- 3) **Largesse:** Largesse, kindness, or franchise towards others and their followers, as well as concern for women, children, and the elderly (Braudy, 2005). Mondschein (2010) defines it as generosity, liberalism, and a sense of duty to the weak and vulnerable.
- 4) **Respect:** In the modern military, respect refers to a chivalrous code of conduct that applies to all personnel and emphasizes mutual respect and honor.
- 5) **Honesty:** Honesty is a critical moral value in the modern chivalric code, highlighting the importance of integrity and truthfulness in all aspects of life (Leffert, 2007).

Masculinity

Masculinity is a social construct that defines male identity and behavior, influenced by cultural norms and societal expectations. Braudy (2005) and Connell (2020) contend that masculinity is constantly redefined and reinvented over time. The portrayal of masculinity in the films *Kingdom of Heaven* and *Black Hawk Down* reflects traditional values such as strength, courage, and leadership, while also addressing broader theoretical perspectives on gender. In the postmodern era, the concept of masculinity based on Beynon (2002) includes evolving values such as nurturer and narcissist traits. This shift challenges traditional notions of masculinity, emphasizing the fluidity and adaptability of gender roles in response to changing social and cultural dynamics.

- 1) **Strength:** Physical and mental strength are important aspects of traditional masculinity, and they are frequently associated with dominance and power in combat (Connell, 2020; Braudy, 2005).
- 2) **Courage:** Courage or brave is defined as the ability to face danger and adversity without fear, which is a virtue highly valued in masculine and chivalric ideals.
- 3) **Leadership:** Effective leadership is defined as inspiring and guiding others, which is frequently associated with masculine traits such as confidence and competence (Bennis, 1974; Braudy 2005).
- 4) **Nurturer:** Modern masculinity values the ability to care for and support others, which challenges traditional gender roles and promotes a more inclusive environment (Beynon, 2002).
- 5) **Narcissist:** In a positive sense, this trait reflects a broader understanding of self-confidence and identity expression, with an emphasis on personal health, appearance, and self-awareness (Beynon 2002).

This literature review emphasizes the dynamic nature of chivalry and masculinity, focusing on their historical roots as well as modern adaptations in military and broader cultural contexts. This study examines the depiction of chivalry and masculinity in the *Kingdom of Heaven* and *Black Hawk Down* to discover how these timeless values are reimagined and their relevance in contemporary society.

METHOD

This study used a descriptive qualitative research method. Qualitative descriptive research uses qualitative data and is described descriptively. The use of a qualitative method is appropriate because it allows for a thorough examination of complex visual and written data. According to Creswell (2014), qualitative research employs a variety of designs and analytical procedures, relying heavily on text and visual data to comprehend social or human problems. It employs empirical materials such as case studies, interviews, observations, and visual texts to describe, analyze, and comprehend the meanings assigned by individuals or groups (Creswell, 2009). This study took a sociological approach that included genetic structuralism analysis by Lucien Goldmann (1980). The sociological approach to literature takes into account societal elements. The sociological approach has four targets: human fact, the collective subject, the literary structure, and the worldview.

The films directed by Ridley Scott served as the primary data sources for this study. The epic historical drama *Kingdom of Heaven* (2006) takes place during the Crusades of the 12th century. It tells the story of a blacksmith who becomes a knight and defends Jerusalem against insurmountable odds. The film delves into themes of religious conflict, honor, and redemption. *Black Hawk Down* (2001) is a war film based on the true story of the Battle of Mogadishu in 1993. It depicts the harrowing experiences of American soldiers trapped in hostile territory while on a mission in Somalia. The film explores themes of bravery, sacrifice, and the chaos of modern warfare.

Qualitative research methods are essential for gaining in-depth understanding and rich insights into complex phenomena, particularly in contexts where numerical data alone cannot capture the nuances of human behavior and communication. Data can be collected in qualitative study using a variety of methods, such as document examination, behavioral observation, or participant interviews (Creswell, 2014). This study uses documentation techniques to collect data, with a focus on sampling and data collection through the capture of screen images and dialogues from movies. This study employs data analysis techniques suggested by Spradley (1980). In ethnographic research, analysis entails identifying questions in the field or documents. This study's data analysis steps were domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis. These methods ensure a thorough and systematic examination of the visual and textual data from the

chosen films, providing insights into the research questions and contributing to the validity and reliability of the study's findings.

FINDINGS AND DISCUSSION

Findings

Chivalry in Films *Kingdom of Heaven* and *Black Hawk Down*

The study looks at how characters embody the principles of chivalry using Braudy's (2005) theoretical framework, which includes traditional values like loyalty, prowess, and largesse, as well as Kümmel, G. (2008) modern values like respect and honesty. The researcher found five aspects contained in the films.

NO	Aspect of Chivalry	<i>Kingdom of Heaven</i>	<i>Black Hawk Down</i>	Total
1.	Loyalty	4	8	12
2.	Prowess	18	23	41
3.	Largesse	14	7	21
4.	Honesty	4	x	4
5.	Respect	7	5	12

Table 1. aspects of chivalry

Example of loyalty from film entitle *Kingdom of Heaven*:

SIBYLLA: *When Saladin comes, we're not defensible. Save the people from what I have done.*

BALIAN OF IBELIN: *I will.*

An act of chivalrous loyalty can be seen in a scene from the film *Kingdom of Heaven* in which Balian meets Sibylla and then begs him to protect the people of Jerusalem from the impending war. Balian's response, "I will," demonstrates his unwavering commitment to carrying out Sibylla's request as queen of Jerusalem and fulfilling his duty as a knight. This result is consistent with Braudy's concept of loyalty, as portrayed by the character Balian, who is willing to take on the responsibility of guarding Jerusalem, reflecting his deep sense of loyalty not only to the sovereign ruler but also to the ideals of chivalry itself. Balian's dedication to defending Jerusalem exemplifies the deeply embedded principles and sociocultural context that defined knightly allegiance during the medieval period.

Example of loyalty from film entitle *Black Hawk Down*:

CAPTAIN STEELE: *I'm putting you in charge of his chalk. You got a problem with that?*

MATT EVERSMANN: *No, sir.*

In the film *Black Hawk Down* where Captain Colonel Steele assigns Matt to lead another squad of sergeants due to his epilepsy is a powerful depiction of loyalty within the military/warrior framework. Matt's unwavering commitment to duty and loyalty to the chain of command is summed up in his response, "No, sir." This result is consistent with Braudy's description of loyalty because Matt's willingness to accept his new role as squad leader emphasizes his sense of responsibility and honor as a soldier, reflecting the ideals of loyalty and self-sacrifice inherent in the knightly tradition. As a result, Matt's acceptance of his leadership position can be interpreted as a reflection of the deeply ingrained principles and social structures that shape soldier identity and loyalty.

Example of prowess from film entitle *Kingdom of Heaven*:

GODFREY: *Hey! Pick it up! Let's see what you're made of.*

GODFREY: *Never use a low guard. You fight well. Let's work on your skills. Take a high guard, like this. The Italians call it 'la poste di falcone' - the guard of the hawk. Strike from high, like this. Do it. Sword straighter. Come on. Leg back. Bend your knees. Sword straighter. Defend yourself. The blade isn't the only part of a sword. Attack.*

In the film *Kingdom of Heaven* where Balian receives sword training from Godfrey, we see an important depiction of the aspect of proficiency within the framework of chivalry. Balian's willingness to participate in rigorous training demonstrates his understanding of the value of prowess in carrying out his duties as a knight. Despite his inexperience, he approached the training with determination and humility, eager to learn and improve his skills under Godfrey's supervision. This willingness to endure the rigors of training demonstrates Balian's dedication to honing his martial skills, which are critical for dealing with the dangers and challenges of the battlefield. As a result, Balian's dedication to training not only demonstrated his commitment but also reflected the larger social ideals of his time, cementing his position as a knight within the framework of feudal rule.

Example of prowess from film entitle *Black Hawk Down*:

MATT EVERSMANN: *Goucher, Strick. Get Twombly! Hey, there's a Black Hawk Down. Twombly Nelson, you're gonna stay here, you're gonna hold this corner, then exit with the Humvees. Galentine, Schmid, you're coming with me. All right? Let's go! Move out!*

Matt Eversmann demonstrates remarkable military or chivalric prowess in the scene depicted in *Black Hawk Down*. Matt's ability to devise and implement tactical

strategies demonstrated his command of the battlefield and his dedication to the principles of chivalry, which emphasized the importance of strategic thinking and decisive action in battle. Matt's character demonstrates prowess in this case by taking on a leadership role and directing his team members with confidence and clarity to execute spontaneous and successful strategies. Matt embodies the ideal of the knight as a skilled and resourceful warrior, capable of navigating complex and dangerous situations gracefully and effectively. Matt's tactical expertise and leadership exemplify not only his personal qualities but also broader cultural ideals that promote and honor military bravery and excellence.

Example of largesse from film entitle *Kingdom of Heaven*:

SIBYLLA: *I expect your hospitality.*

BALIAN OF IBELIN: *It is given.*

In the film *Kingdom of Heaven*, Balian demonstrates chivalry by being kind and generous to Sibylla and her entourage. His response, "It is given," exemplifies the chivalric code's principles of largesse, kindness, justice, and benevolence. Despite potential political consequences or personal objections, Balian prioritizes his guests' well-being and comfort, demonstrating his sense of responsibility and honor as a noble knight and leader. He exemplifies the knightly ideals of brotherhood and mutual respect by greeting Sibylla warmly, crossing social boundaries, and promoting unity and understanding among diverse people. Balian's actions are shaped and influenced by these collective values, demonstrating how larger social and cultural contexts influence an individual's behavior. In essence, Balian's actions demonstrate the influence of larger social and cultural contexts on an individual's behavior.

Example of largesse from film entitle *Black Hawk Down*:

MATT EVERSMANN: *Oh shit, did you see that? Chief, we got unarmed civilians getting shot down here at nine o'clock!*

Matt Eversmann's reaction to witnessing unarmed civilians being gunned down by Aidid militants in the film *Black Hawk Down* is a powerful example of the franchise's chivalric aspect. Matt's immediate concern and anger highlight his profound kindness toward society's most vulnerable members. This result is consistent with the broader theme of chivalry as a moral code emphasizing service to others and protection for the vulnerable. Matt demonstrated empathy and concern for the well-being of unarmed

civilians, upholding the values of honor, integrity, and compassion that define the essence of chivalry. Matt exemplifies the chivalrous values of brotherhood and mutual respect, crossing social barriers to promote unity and solidarity among diverse individuals. Matt's actions reflect these deeply held values, demonstrating how soldiers can uphold chivalry and ethical behavior even in the harsh environment of combat.

Example of respect from film entitle *Kingdom of Heaven*:
BALIAN OF IBELIN: *You go to certain death.*

In the film *Kingdom of Heaven*, Balian's reaction to Hospitaler's determination to fight Saladin exemplifies an important aspect of modern chivalry: respect for individual autonomy and freedom. Despite his concern for the Hospitaler's safety and well-being, Balian acknowledges and respects the Hospitaler's independent decision to participate in the conflict. This result is consistent with chivalry, which is evolving as a moral code to reflect modern values and societal norms. Balian's willingness to respect the Hospitaler's wishes reflects modern interpretations of chivalric values that emphasize mutual respect, understanding, and tolerance. Balian demonstrates the importance of empathy, tolerance, and individual autonomy in fostering harmonious and just relationships in society. Balian's actions not only embody the chivalric ideals of his time but also a modern understanding of chivalry that emphasizes tolerance and respect.

Example of respect from film entitle *Black Hawk Down*:
GOODALE: *Eversmann, you really like the skinnies?*

MATT EVERSMANN: *I respect them. Look these people, they have no jobs, no food, no education, no future. I just figure that, you know, I mean, we either, we have two things we can do, we can either help, or we can sit back and watch the country destroy itself on CNN. Right?*

Matt's statement highlights the importance of respecting every individual's inherent worth and dignity, regardless of circumstances or background. He demonstrates genuine appreciation for the humanity of Somalis, recognizing their struggles and providing assistance to alleviate their suffering. Matt's dedication to modern chivalric principles is evident in his empathy for the local community's social situation and their human rights. He also acknowledges the struggles of Somalis, demonstrating the transformative power of respect in promoting mutual understanding, solidarity, and cooperation across cultural and social boundaries. Matt's actions demonstrate how respect ideals become embedded in a collective consciousness shaped by historical and social contexts.

Example of honesty from film entitle *Kingdom of Heaven*:

BALIAN OF IBELIN: *Speak the truth even if it leads to your death.*

In the film *Kingdom of Heaven*, Balian advises soldiers to "speak the truth even if it leads to your death," highlighting the importance of honesty as a fundamental principle of ethical behavior. He emphasizes the importance of accountability and transparency in actions, regardless of the consequences. Balian's actions reflect modern interpretations of chivalric ideals, emphasizing honesty as the foundation of moral integrity and ethical behavior. His honesty serves as a modern warrior leader and role model, encouraging his followers to uphold the same principles of honesty and integrity. Balian's leadership exemplifies how warrior ideals and modern ethical standards can coexist, emphasizing the importance of honesty and integrity in all aspects of life, particularly leadership.

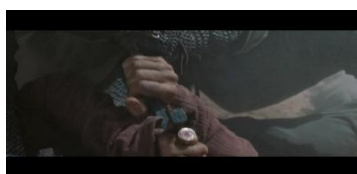
Masculinity in Films *Kingdom of Heaven* and *Black Hawk Down*

The study looks at how characters embody the principles of masculinity drawing on Braudy (2005) and Connell (2020) for traditional masculinity, which emphasizes attributes like strength, courage, and leadership, as well as Beynon's (2002) modern masculinity framework, which focuses on nurturer and narcissist traits. The researcher found five aspects contained in the films.

NO	Aspect of Masculinity	<i>Kingdom of Heaven</i>	<i>Black Hawk Down</i>	Total
1.	Strength	10	12	22
2.	Courage	14	11	25
3.	Leadership	13	13	26
4.	Nurturer	10	7	17
5.	Narcissist	x	x	x

Table 2. aspects of masculinity

Example of strength from film entitle *Kingdom of Heaven*:



Picture 1. Balian dueled with three enemies ordered by Guy de Lusignan.

In the film *Kingdom of Heaven*, Balian's display of strength in battle reflects the traditional association of strength with masculine identity and warrior ethos. He demonstrates physical prowess and martial skills, allowing him to defeat three warriors commanded by Guy de Lusignan. Strength in medieval warfare refers to the ability to

engage in combat effectively, defeat opponents, and maintain a position in battle. Balian embodies the archetype of the heroic warrior, representing the timeless ideal of masculine strength in the face of danger and adversity. His actions support traditional ideals of warrior masculinity by demonstrating how personal qualities are intertwined with larger social and cultural frameworks, and reflecting the expectations and social pressures placed on warriors.

Example of strength from film entitle *Black Hawk Down*:



Picture 2. Matt takes on his enemy on a technical car.

In the film *Black Hawk Down*, Matt Eversmann's display of strength and combat proficiency is a significant aspect of masculinity. His skillful use of his weapon reflects his training and experience, aligning with traditional masculinity values in combat. Matt exemplifies the archetype of a strong, capable, and resilient masculine figure, embodying the ideals of strength and competence in battle. His ability to hold a gun steady and shoot accurately requires significant physical strength, demonstrating his ability to effectively manage and control a weapon even in challenging situations. His depiction as a formidable fighter aligns with cultural norms and the unique characteristics of male soldiers, exemplifying traditional military values of competence and strength.

Example of courage from film entitle *Kingdom of Heaven*:

MUHAMMAD AL FAIS: *He says you are a great liar... and he will fight you because you are a liar.*

BALIAN OF IBELIN: *I have no desire to fight.*

MUHAMMAD AL FAIS: *Then you must give him the horse.* BALIAN OF IBELIN: *No.*

BALIAN OF IBELIN: *Fight me fairly!*

In the film *Kingdom of Heaven*, Balian of Ibelin accepts Muhammad al-Fais's challenge to a duel, showcasing the fundamental aspect of masculinity: courage in the face of danger. Despite a minor disagreement over a horse, Balian's determination to face Fais in a duel demonstrates his unwavering determination to defend his honor and rights. His

dedication to honesty, justice, and personal integrity, even at great personal risk, aligns with traditional notions of masculinity, which value qualities like courage, toughness, and determination in the face of adversity. Balian exemplifies the archetype of a brave and honorable masculine figure by defending his rights and principles with courage and integrity.

Example of courage from film entitle Black Hawk Down:

DOWDY: No fear!

JOHN GRIMSEY: Oh yeah, right.

In the film Black Hawk Down, John Grimesey's reaction to Dowdy's advice demonstrates the fundamental aspect of masculinity: courage in the face of danger. Grimesey admits to Dowdy's advice, demonstrating courage and determination in the face of danger. This portrayal aligns with traditional masculinity values, which emphasize qualities like toughness and self-sacrifice. Grimesey's dialogue may be an attempt to combat fear or worry, and his act exemplifies the enduring masculine ideals of courage and bravery in the face of adversity, serving as a source of inspiration and solidarity for his fellow soldiers. Grimesey's act of bravery reflects both his own courage and broader cultural and societal norms about masculinity and courage in the military.

Example of leadership from film entitle Kingdom of Heaven:

KING BALDWIN IV: We must meet him before he reaches Kerak. I will lead the army.

In the film Kingdom of Heaven, King Baldwin IV's decision to lead his troops to confront the enemy in Kerak exemplifies a fundamental aspect of masculinity: leadership. Despite his physical limitations from leprosy, he demonstrates his power and resolve as a leader by leading his troops into battle. This portrayal aligns with traditional notions of masculinity, which value traits such as assertiveness, courage, and responsibility in positions of authority. King Baldwin IV's decision to personally lead his troops to Kerak exemplifies his dedication to the well-being of his people and the defense of his kingdom. His leadership qualities are linked to larger social structures and expectations, which influence male leaders' behavior and decisions in the military and other settings.

Example of leadership from film entitle Black Hawk Down:

MATT EVERSMANN: I know this is my first time as ah, Chalk lead...

In the film *Black Hawk Down*, Matt Eversmann's leadership affirmation instills confidence and faith in his team, demonstrating a fundamental aspect of masculinity. Despite his first-time leadership role, Matt's actions align with traditional masculinity values, such as assertiveness, confidence, and responsibility. His decisive actions and motivating approach demonstrate effective leadership skills, crucial for successful team management, especially in challenging situations like military operations. Matt's portrayal not only highlights his personal qualities but also provides insight into the larger sociocultural context that shapes and sustains military leadership ideals. His decisive actions and motivating approach demonstrate the archetype of a strong and capable masculine leader.

Example of nurturer from film entitle *Kingdom of Heaven*:
SYBILLA: Will you give me a cup of water? It is a hot Day.
BALIAN OF IBELIN: Yes.

In the film *Kingdom of Heaven*, Balian's act of offering water to Sibylla exemplifies a nurturer aspect of masculinity, demonstrating compassion, empathy, and gentleness. Despite the war and conflict, Balian shows love and care for Sibylla, challenging traditional masculinity stereotypes. His actions emphasize the importance of empathy and kindness in interpersonal interactions, particularly towards women. This interpretation emphasizes Balian's willingness to help and support others, particularly women. Men with nurturing traits believe they have stronger and more positive relationships with various groups, fostering better relationships and interactions. The story portrays Balian as a nurturing figure, challenging traditional notions of masculinity and highlighting the complexity and dynamic nature of male identity in modern society.

Example of nurturer from film entitle *Black Hawk Down*:
MATT EVERSMANN: I'm gonna talk to your ma and pa when I get home, okay?

In the film *Black Hawk Down*, Matt Eversmann's role as a nurturer in the scene demonstrates a new and softer aspect of masculinity. Despite the harsh circumstances of war, Matt demonstrates empathy and compassion for his deceased comrade Smith by informing his parents of their son's death. This portrayal aligns with current understandings of masculinity, which emphasize emotional intelligence, empathy, and nurturing in interpersonal relationships. Matt's actions demonstrate deep empathy and

care for the family's feelings, promoting empathy and caring. This modern form of masculinity values compassion, relationships, and support for others, creating a more nuanced and inclusive portrayal of male identity in the context of war and conflict. The story challenges traditional notions of masculinity and emphasizes the complex and dynamic nature of male identity in modern society.

The Evolution of Chivalry and Masculinity from the Traditional to Modern in Kingdom of Heaven and Black Hawk Down

In order to comprehend the subtle differences in the representations of chivalry and masculinity in the Kingdom of Heaven (2005) and Black Hawk Down (2001), these changes must be examined in the context of the narratives and times in which they were created. These films provide complex patterns of how chivalry and masculinity ideals are portrayed, as well as how they reflect the cultural zeitgeist of their times, despite the fact that their historical settings and subject matter differ.

In the Kingdom of Heaven, honesty and respect are emphasized, while narcissist traits are not present. In contrast, Black Hawk Down has no data on honesty but shows respect in the modern military context. The character is portrayed as a nurturer, emphasizing emotional and caring aspects, but no narcissist traits. Modern aspects are more dominant in the Kingdom of Heaven, with 11 data for modern chivalry and 10 data for modern masculinity. The setting is medieval, but the story was produced in a modern cultural context, highlighting the influence of contemporary social values. Black Hawk Down, on the other hand, highlights the realistic and brutal context of modern warfare without incorporating traditional chivalry values, focusing on physical and mental endurance and team solidarity, and showing masculinity in the form of bravery.

Discussion

This study focuses on three major discourses: the elements of chivalry, the dimensions of masculinity, and the evolution of traditional to modern representations in the characters of Kingdom of Heaven (2005) and Black Hawk Down (2001).

The five aspects of chivalry are loyalty, prowess, franchise, honesty, and respect.

Prowess was the most studied of the five aspects of chivalry in the two films, with 41 data points collected. This emphasizes that the two films' central characters, Balian, King Baldwin, Saladin, Matt, McKnight, and Grimesey, as knights or soldiers, are more skilled fighters. Prowess, which includes physical skill, strategy, courage, and the ability to handle complex situations, is an important factor in shaping the identities of knights, warriors, and military soldiers in both medieval and modern contexts. The films *Kingdom of Heaven* and *Black Hawk Down* show how prowess is essential in defining characters and roles as knights or soldiers facing imminent danger, whether in warfare or duels. As Braudy (2005) points out, martial skills and courage are essential components of chivalry and military ethos, reinforcing the importance of prowess in these stories. Both films emphasize the importance of expertise and bravery in shaping the central characters' identities and effectiveness as leaders and combatants.

There are five aspects of masculinity: strength, courage, leadership, nurturer, and narcissist. Leadership was the most studied of the five aspects of masculinity in the two films (26 data points). This emphasizes that the central characters in the two films, namely Balian, King Baldwin, Saladin, Matt, McKnight, and Grimesey as male soldiers, exhibit more masculine leadership traits, allowing them to lead their team into battle. Leadership emerges as the central theme dominating masculinity representation in war and military situations in both the *Kingdom of Heaven* and *Black Hawk Down*. In these films, effective leadership is portrayed as a combination of courage, strategic acumen, and the ability to motivate others. The main characters in both films consistently demonstrate their ability to accept responsibility, make tough decisions under pressure, and lead with integrity. According to Braudy (2005), leaders work hard to protect their families, tribes, and larger groups. This concept is vividly illustrated by the characters in both films, who represent leadership in their respective spheres. They exemplify leadership values by demonstrating how leaders navigate adversity and complexity. By emphasizing these characteristics, the films emphasize the multifaceted nature of military leadership, reinforcing its importance in historical and contemporary contexts.

The films *Kingdom of Heaven* (2005) and *Black Hawk Down* (2001) depict the evolution of chivalry and masculinity from traditional to modern perspectives. The latter has two modern aspects: nurturer and narcissist, as well as respect and honesty. Respect is the most dominant new aspect of chivalry, with 12 data points, while the new aspect of

376 | ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture

masculinity is nurturer, with 17 data points. The film *Kingdom of Heaven* (2005) is more notable for its modern aspects, which reflect the evolution of time and culture. Despite being set in the medieval era, the film is considered newer than *Black Hawk Down*, which was released in 2001. The film's emphasis on new masculinity and chivalry demonstrates a more contemporary influence and a shift toward modern cultural ideals. The cultural and social context of the film's production influences director Ridley Scott's worldview. The difference in the prominence of modern aspects between the two films can be attributed to the filmmakers' influences from different times and social contexts. The influence of modern culture appears to be stronger in the *Kingdom of Heaven*, reflecting a new form of chivalry and masculinity. Film production not only recounts the past but also interprets it through the lens of today. This viewpoint is also well expressed by Rabinovitz (2006), who discusses how filmmakers' reconstructions of the past reveal contemporary concerns and social histories. She claims that "Filmmakers express their view of the past by utilizing and reconstructing values relevant to their social context, such as ideological confusion over female sexuality and mobility in changing urban spaces" (Rabinovitz, (2006)). These films are the result of the interaction of historical social structures and the filmmakers' individuality. They express their historical perspective by reinterpreting and reconstructing values relevant to their social context, such as ideological confusion about female sexuality and mobility in changing urban spaces. This demonstrates how film can be used to influence and shape historical narratives.

CONCLUSION AND SUGGESTIONS

This study examined the portrayal of chivalry and masculinity in the films *Kingdom of Heaven* (2005) and *Black Hawk Down* (2001), with a focus on three central characters from each film: Balian of Ibelin, King Baldwin IV, Saladin (*Kingdom of Heaven*), and Matt Eversmann, Danny McKnight, and John Grimesey (*Black Hawk Down*). Using Leo Braudy's (2005) theoretical framework and Lucien Goldmann's (2008) genetic sociological structuralism, the study investigated these characters' behaviors within their respective narratives. A total of 90 data points were analyzed, and categorized into aspects of chivalry—loyalty (12), prowess (41), franchise (21), honesty (4), and respect (12)—and aspects of masculinity—strength (22), courage (25), leadership (26), nurturer (17), and narcissist (0). The analysis revealed that prowess is the most prominent aspect in

both films, indicating the characters' reliance on physical and strategic abilities in battle. This emphasis on martial abilities and tactical knowledge demonstrates their dedication to chivalric bravery and reflects the cultural value placed on courage and honor. Leadership emerged as the most important aspect, with characters like Balian of Ibelin, King Baldwin IV, Saladin, Matt Eversmann, Danny McKnight, and John Grimesey exemplifying masculine leadership values. They demonstrated the ability to accept responsibility, make sound decisions under pressure, and lead with integrity.

The *Kingdom of Heaven* has a more modern influence, incorporating elements of new chivalry and masculinity that reflect current cultural values. In contrast, *Black Hawk Down* is more closely aligned with traditional chivalric and masculine ideals, emphasizing physical and mental endurance as well as teamwork. This analysis depicts the evolving concepts of chivalry and masculinity in film narratives, as influenced by historical contexts and cultural changes. It sheds light on how honor, virtue, and gender roles are portrayed in film depictions of war and conflict.

Exploring masculinity and chivalry in films requires an analysis of how these themes are portrayed and what they signify within the film's context. For readers, understanding chivalry and masculinity in literature involves examining the elements that shape these concepts, such as societal norms, character motivations, and defining traits. Engaging with scholarly research on these topics can provide a deeper insight into their complexities. For future researchers, literary works offer a wealth of material to investigate the themes of chivalry and masculinity. These aspects can be analyzed through character psychology, symbolism, cultural influences, or even geopolitical factors. Researchers are encouraged to focus on narrowed studies, employing diverse approaches such as sociolinguistics or semiotics, to gain a more nuanced understanding of these themes.

REFERENCE

- Abbas, A., Pattu, A., Rahman, F., Pammu, A., & Badaruddin, M. S. (2023). Willa Cather's notion on traditional American women in the novel *My Antonia*: An approach of genetic structuralism. *Journal of Language Teaching and Research*, 14(5).
- Ainslie, M. J. (2017). Korean Soft Masculinity Vs. Malay Hegemony: Malaysian Masculinity and Hallyu Fandom. *Korea Observer*, 48(3), 609-638.
- Asadi, F. (2023). Philosophy of chivalry and bravery in power sports. *Journal of Teleological Science*, 3(1).
- Basinger, J. (2003). *The World War II combat film: Anatomy of a genre*. Wesleyan University Press.

Bennis, W. G., & Nanus, B. (1974). *Leadership*. University of Cincinnati.
Beynon, J. (2001). *Masculinities and culture*. McGraw-Hill Education (UK).
Brady, L. (2005). *From chivalry to terrorism* (1st ed.). A Division of Random House, Inc.

- Brinsfield, J. W. (1998). Army values and ethics: A search for consistency and relevance. *The US Army War College Quarterly: Parameters*, 28(3), 5.
- Connell, R. W. (2020). *Masculinities*. Routledge.
- Correoso Rodenas, J. M. (2022). Re-visiting the sources of “Hans Pfaall”: A tentative approach to include Hugh Henry Brackenridge’s *Modern Chivalry*. *Alicante Journal of English Studies*, (36), 69-83.
- Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed method approaches* (3rd ed.). Sage Publications, Inc.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). SAGE Publications Ltd.
- Dakroury, A. (2014). Media and culture. *Global Media Journal*, 7(2), 1-3.
- Dennen, J. M. G. (2005). *On war: Concepts, definitions, research data: A short literature review and bibliography*. Rijksuniversiteit.
- Egan, Darcy. (2012). Is Chivalry Really Dead? – An Exploration of Chivalry and Masculinity in Medieval and American Literature. *Senior Honors Projects*, (1).
- Gill, R. D., Kagan, M., & Marouf, F. (2017). The impact of maleness on judicial decision making: masculinity, chivalry, and immigration appeals. *Politics, Groups, and Identities*, 7(3), 509-528.
- Goldmann, L. (1980). *Essays on method in the sociology of literature*. Telos Press.
- Gürkan, H. (2017). The representation of masculinity in cinema and on television: An analysis of fictional male characters. *European Journal of Multidisciplinary Studies*, 5(1), 402-408.
- Hasanah, A. A. (2022). Sociology of Literature as Approach in the Study of Religious Texts. *Jurnal Bastra (Bahasa dan Sastra)*, 7(2), 286-297.
- Hucul, W. (2022). William Marshal in Battle of Drincourt (1166): The beginning of Flower's of Chivalry career. *Scientific Bulletin of Uzhorod University, Series "History"*, 1(46).
- Insani, H. P. D. (2021). Citra wanita Arab dan Eropa dalam novel *Illa Fatimah* karya Anis Mansour: Kritik sastra feminis. *Mahakarya: Jurnal Mahasiswa Ilmu Budaya*, 2(1).
- Kilicarlan, C. (2009). The masculinist ideology and war-combat films: Reassertion of masculinity in Hollywood. *Journal of Faculty of Letters*, 26(1).
- Kümmel, G. (2008). Chivalry in the Military. *Women in the Military and in Armed Conflict*, 183- 199.
- Leffert, C. (2007). The chivalric Gawain. *USF Tampa Graduate Theses and Dissertations*.
- Luo, S. (2023). The research on the portrayal of soft masculinity by K-pop idols on social media. *Lecture Notes in Education Psychology and Public Media*, 5, 705-710.
- Moelker, R., & Kümmel, G. (2007). Chivalry and codes of conduct: Can the virtue of chivalry epitomize guidelines for interpersonal conduct?. *Journal of Military Ethics*, 6(4), 292-302.
- Mondschein, K. (2015). Chivalry and knighthood. In A. Classen (Ed.), *Chivalry and knighthood* (Vol. 1, pp. 159-171). De Gruyter.

- Mukhlisin, M. (2022). The self-esteem, moral courage, and whistleblowing: Case of corporate accounting staff in Indonesia. *Jurnal Dinamika Akuntansi*, 14(2), 195-209.
- Mustafa, G., & Lines, R. (2014). Influence of leadership on job satisfaction: The moderating effects of follower individual-level masculinity-femininity values. *Journal of Leadership Studies*, 7(4), 23-39.
- Nakashian, C. M., & Franke, D. P. (Eds.). (2017). *Prowess, piety, and public order in medieval society: Studies in honor of Richard W. Kaeuper* (Vol. 14). Brill.
- Onwuegbuzie, A. J., Leech, N. L., & Collins, K. M. T. (2012). Qualitative analysis techniques for the review of the literature. *The Qualitative Report*, 17(Art. 56), 1-28.
- Rabinovitz, L. (2006). Past imperfect: Feminism and social histories of silent film. *Journal of Cinema and Media Studies*, 16, 21-34.
- Ruffle, B.J., & Tobol, Y. (2014). Screening for Honesty. *Social Science Research Network*.
- Spradley, J. P. (1979). *The ethnographic interview*. Fort Worth, TX: Holt, Rinehart, and Winston.
- Spradley, J. P. (1980). *Participant observation*. Harcourt Brace Jovanovich.
- Taylor, C. (2013). *Chivalry and the ideals of knighthood in France during the Hundred Years War*. Cambridge University Press.
- Ummah, I. C., Raushanfikralia, A. N. A., & Adzhanian, S. A. (2024). Patriarchal culture and its effect to the character in *The Yellow Wallpaper*. *Mahakarya: Student's Journal of Cultural Sciences*, 5(1), 23-30.
- Wansink, B., Payne, C. R., & Van Ittersum, K. (2008). Profiling the heroic leader: Empirical lessons from combat-decorated veterans of World War II. *The Leadership Quarterly*, 19(5), 547-555.