

Chapter One

Integration of the Normans with the Saxons: An Introduction to *Ivanhoe*

Ivanhoe (1819), Scott's first historical novel illustrates a chronic hostility between the noble Saxons and the malicious Normans followed by integration. Since the novel is set in the Middle Ages, it truly reflects the clear picture of the politically divisive medieval England and the end of divisibility through integration. By depicting this true picture, Scott wants to form a strong and stable unity among the Scottish and English nationalists in the Romantic era for flourishing the national integration when there was disharmony between them. As integration is a process of developing a society in which all the social groups share the socio-economic and cultural life, the marriage between Ivanhoe and Rowena, that marked the marriage between two races and made the distinction invisible, is the most essential factor to set up and accelerate their integration. Likewise, the destruction of Front-de-Boeuf's castle is also another crucial factor to end the civil strife and beginning of a new national era. Their integration, in fact, is a tool due to which their long lasted enmity, racial and cultural differences became completely invisible and they have completely been mingled to each other.

The major objective of this research is to dig out the causes, consequences of the undying hostility between the Saxons and the Normans and their integration which becomes a touch stone to forge and flourish the national unity and fraternity in England in the contemporary era of Scott where the relation between the English and Scott was just the replication of the Saxons and Normans in the medieval England. The real hostility between them had started after the Norman Conquest in 1066 due to which England was facing innumerable troubles for more than four generations. The noble Saxons had become the victims of injustice, brutality and exploitation of the

cruel Normans whereas the latter were enjoying their greed over the first ones.

Dramatically, Ivanhoe – Rowena marriage became the most significant factor to structure and flourish integration between them which becomes a permanent contribution for establishing unity, prosperity and fraternity in the era of Scott as well.

Scott, Scottish playwright, poet and historical novelist, was born in Edinburgh in 1771, as the son of a solicitor Walter Scott and Anne, a daughter of professor of medicine. When he was born the relations between England and Scotland had long been tumultuous. Historically, England had dominated Scotland regarding it as a possession rather than a partner as the Normans dominated the Saxons after Norman Conquest. Throughout the sixteenth and seventeenth centuries, disputes about religion erupted, and many of those disputes continued up to the eighteenth century. There was fear in England that Scotland would lead effort to restore Stuart line to the British throne. The period from the mid-eighteenth century to the end of Scott's life in 1832 was one of the greatest social upheavals and changes. Scott lived at a time when old and new clashed- just as Ivanhoe stood in the middle of the clash between Saxon and Norman cultures.

Scott is generally regarded as the originator of the historical fiction though historical fiction was a literary genre from the classical period in any form. His early novels were set in Scotland and structured around events in recent Scottish history but later on his writing was not limited in Scotland only even England and other countries also became the fertile ground to his creation. His *Waverly* (1814) was followed by *Guy Mannering* (1815) and *Then Antiquary* (1816) and together formed a trilogy covering Scottish history from the 1740^s to the 1800^s. He wrote various other novels in his lifetime including *Ivanhoe*. In the eighteenth century, historical fiction was a familiar genre predominantly in France but soon it moved to England as well in the

form of translations. It was, however, often considered a slightly disreputable form of reading. *Waverly* helped transform the beleaguered genre into something more respectable and interesting.

Ivanhoe arguably Scott's most popular novel, differs in that it is set entirely in England, and its historical setting is of the late twelfth century. It details the actions not only of the title character Ivanhoe but also of King Richard I for his exploits during Crusades. *Ivanhoe* became the groundwork to make him success in his life time as a writer. Similarly, it also became the role model for the innumerable works of historical fiction in the succeeding century. In 'Making It New: Scott, Constable, Ballantyne, and the Publication of *Ivanhoe*' Jane Millgate has impressively expressed about *Ivanhoe* and the fame which Scott achieved after its popularity in all parts of the world. Millgate's view on *Ivanhoe* can be described as:

Ivanhoe, the eighth work in the original sequence, scarcely any will be unfamiliar with a title that still carries, faintly but irremovably, the aura of the immense fame achieved on its first publication in 1819 and subsequently maintained through its role as model for innumerable works of historical fiction published in all parts of the world during the succeeding century. (795)

In '*Ivanhoe*, Robin Hood and the Pentridge Rising', Simon J.

White asserts that Scott mainly digs out the content and context from the past as he is the writer of the historical fiction. Simon, in the same context, posits that, "Scott very seldom speaks of present and does not raise the social questions of contemporary England . . . the class struggle between bourgeoisie and proletariat which was then beginning to sharpen" (210). According to him, in *Ivanhoe* Scott treated the chaos arising from the struggle between Saxons and Normans and the beginning of a new,

more ordered society which he wants to set in the nineteenth century. Similarly he depicts the action of *Ivanhoe* as, “The action presents in clear outlines the conflict between the Saxons and Normans, the turmoil and distress brought to the country by the struggle, the losses suffered by both groups, and then the first steps toward a unified England” (294).

Michael Gamer in his writing ‘*Waverly* and the Object of (Literary) History’ has conspicuously pointed out William Hazlitt’s view on Scott’s success. According to Hazlitt Scott got grand success since he included all the ornaments of writing in his writing including the past time and scene of the remote and uncultivated land. Gamer traces out Hazlitt's view on Scott as:

The grand secret of the author’s (Scott’s) success. . . is that he has completely got rid of the trammels of authorship; and torn off at one rent . . . all the ornaments of fine writing and worn-out sentimentally. All is fresh, as from the hand of nature; by going a century or two back and laying the scene in a remote and uncultivated district, all becomes new and startling in the present advanced period. (495)

George Lukacs, the pioneer of historical fiction, in his thesis *The Historical Novel* argues that historical fictions before Scott were anacharistic in their depictions of the past. He adds that Scott’s characters, “always represent social trends in their psychology and destiny” (34). Lukacs revisits *Waverly* and *Ivanhoe* in his thesis by which he has become more interested in differentiating between species of historical fiction and no longer inclined to label it all ‘disillusioned romanticism’. He uncovers that, “Scott’s novels present what Lukacs calls a ‘prehistory’ for the present day and thereby make visible conflicting aspects of contemporary social life” (61).

As the situation of the English and Scott was exactly similar to the Normans and Saxons of the Middle Ages, John Morillo and Wade Newhouse, in their writing ‘History, Romance, and the Sublime Sound of Truth in *Ivanhoe*’ vividly explore the similarities between the events and situations of the Middle Ages and the seventeenth-eighteenth century. They, further, add about *Ivanhoe* and Scott's view on history and truth that can be represented in a novel as with any localized contemporary political concerns. As they state:

Walter Scott's 1819 novel *Ivanhoe*, a nation- bildungs roman about twelfth-century England, rarely betrays any overt concerns with contemporary political issues of 1819 or with Britain's Regency period more generally. . . *Ivanhoe* defines a consistent and complex thematic that is as bound up with Scott's interest in the way history and truth can be represented in a novel as with any localized contemporary political concerns. (267)

Matthew J. Phillpott in his *A Novel Approaches Prelude: A Brief Historical Fiction* assures that in essence Scott's novel is seen as the result of new historical consciousness that had emerged in the nineteenth century; it is as much an attempt to connect with the past as it is an account of it. In the same article he adds that, “In essence the historical novel adds flesh to the bare bones that historians are able to uncover and by doing so provides an account that whilst not necessarily true provides a clearer indication of past events, circumstances and cultures”(1). Similarly, Joan Garden Cooper in his article ‘*Ivanhoe*: The Rebel Scott and the Soul of a Nation’ very clearly portrays as if Scott had a deep relationship to the past through the medium of his writing like *Ivanhoe*. Cooper describes *Ivanhoe* as:

The novel makes a passing allusion to contemporary events in mentioning a meeting of radical reformers collecting at considerable hazard to themselves immense crowds of spectators. However, the predominant literary interpretations regarding *Ivanhoe* have concerned themselves with Scott's relationship to the past. (45)

Chris Worth in his article ' *Ivanhoe* and the Making of Britain' traces different comparisons and contrasts like local or national rivalries and universal humanism between feudal and mercantilist obligations, between subjectivity and objectivity etc. while describing Scott's perspective at historical novel. Scott's view on historical novel, as Chris Worth explores, can clearly be viewed as:

The historical novel in Scott's hands becomes, in part at least, a means of exploring the fraught seams and ragged edges between these competing ideologies from behind the safety of a pseudonym or mask, of examining the disconcerting gaps, for example, between local or national rivalries and universal humanism, between feudal and mercantilist obligations, between subjectivity and society, between Enlightenment rationality and the new insights of a romantic sensibility. (64)

Michael Ragussis, in his ' Writing Nationalist History: England, The Conversion of the Jews, and *Ivanhoe*', very beautifully explores the Jewish predicament and the beginning of the national unity in the history of the Middle Ages. His exploration about the Jewish predicament and national unity can be traced as, "*Ivanhoe* explores the relationship between Jewish persecution and the incipient birth of English national unity in the twelfth-century, and in this way replicates the contemporary crisis of national identity in Germany in 1819"(182).

As *Ivanhoe* was the Scott's first published medieval novel, it has the same kind of theme examined in *Rob Roy*, *The Heart of Midlothian* and other Scottish novels. In those novels the conflict between an old heroic ideal and modern industrial society can be seen as the explicit theme. There Scott showed the struggle between the Scottish nationalists and the more socially advanced English and then their ultimate cooperation in forming a new society. Joseph E. Duncan, in *Ivanhoe*, very clearly explores Scott's view on future unified England with the integration of the Saxons and the Normans who were supposed to be the hostile enemies for more than four generations after the Norman Conquest. As he depicts:

In *Ivanhoe* he treated the chaos arising from the struggle between Saxons and Normans and the beginning of a new, more ordered society. But he realized that there was much of the heroic and romantic in both cultures that would unfortunately have to be sacrificed before the two people could fuse and form the English nation. (294)

Duncan again clarifies Scott's view towards the medieval England that it was 'all a wonderful pageant-land' and that the novel's romance was a revolt against the tyranny of facts. According to him *Ivanhoe* was neither juvenile nor romantic but thoughtful, matured and anti-romantic. His view on *Ivanhoe* can clearly be reflected as:

The novel's juvenile and romantic qualities probably have been responsible for much of its appeal to successive generations of readers and, more recently, to moviegoers, the basic point of view in *Ivanhoe* is neither juvenile nor romantic, but thoughtful, mature, and in a sense

anti romantic. The novel presents a vivid, colourful picture of the
 ‘fighting time,’ but it does not glorify the fighters. (294)

Ivanhoe begins in England during the reign of King Richard I, the Norman king. Scott provides the historical background for the politics of the time and places. Now, the Saxon country is under the rule of Norman Royalty. Furthermore, Richard has been kidnapped and detained in Austrian prison when he was on his way home from the Crusades. His ruthless and aggressive brother John has encouraged the Norman nobles in their cruelty and limitless plunder of Saxon property and possessions. The Saxons are totally dissatisfied and hatred of the Norman rulers in Saxon populated England. Scott discloses their hostility as, “Normans and Anglo-Saxons . . . are two hostile races, one of which still felt the elation of triumph, while the other groaned under all the consequences of defeat”(5).

Prince John sits on the throne and under his reign the Norman nobles have begun routinely abusing their power. He is instigating the Norman knights to rob the land of the Saxons and turn them into serfs. This further enrages the Saxons, particularly Cedric, who has disinherited his son Wilfred of Ivanhoe for following King Richard to war. Meanwhile, disguised as a religious pilgrim, Ivanhoe has recently returned to England. He hears of his father's plans and then disguises himself as the Disinherited Knight in order to win the hand of Rowena in the great jousting tournament at Ashby. With the help of Black Knight, he defeats Guilbert, and wins the tournament.

In the meantime, John hears a rumor that Richard is free from his imprisonment. He then starts scheming, with his advisors, Fitzurse, de Bracy, and Front-de-Boeuf, to keep Richard from returning to power in England. He begins plotting to marry Rowena to de Bracy. But de Bracy kidnaps Cedric and his party on

the way home from the tournament, and imprisons them in Boeuf's castle of Torquilstone. In the party Rowena, Athelstane, Isaac and Rebecca are also present where Ivanhoe has been tended after his injury.

At Torquilstone, de Bracy tries to convince Rowena to marry him, while Bois-de-Guilbert tries seducing Rebecca. Both fail, and the castle is attacked by Robin Hood, the legendary outlaws of the forest. Hood and his merry men led by the Black Knight, helped Ivanhoe at the tournament. De Bracy, Guilbert, and Bouef are defeated and the prisoners are freed, but Guilbert succeeds in kidnapping Rebecca, and fleeing with her to Templestowe, the stronghold of the Knights-Templar. Ivanhoe follows them.

At Templestowe, Guilbert is under fire for bringing a Jew into their sacred fortress. The Knights fear that Rebecca is a Jewish sorceress who has bewitched Guilbert against his will. Rebecca is given a choice, and on the advice of Guilbert, who has fallen in love with her, she demands a trial-by-combat. Much to his depression, Guilbert is appointed to fight and if he wins, Rebecca will die, and if he loses, he himself will die. On the other hand, Rebecca's fate is now in the hands of a hero who will step up to defend her. But, no one does, and Rebecca fears she will be executed as a sorceress, after all. Then, at the last moment, Ivanhoe appears from the shadows where he has been hiding to defend Rebecca.

But, even as Guilbert and Ivanhoe charge towards each other, lances raise, Guilbert falls dead from his horse, killed by his own conflicting emotions. Ivanhoe gets victory over him and then Rebecca is freed. In the meantime, the Black Knight defeats Fitzurse, one of the closest advisors of Prince John, in an ambush, and reveals himself as King Richard, returned to England at last. Now, restored to his kingdom, Richard banishes his brother, along with Fitzurse, de Bracy, and Boeuf, pardons the

Knights-Templar, and blesses the marriage of Ivanhoe and Rowena. The action of the novel ends as Rebecca visited Rowena to thank her for Ivanhoe's role in saving her life, and then sailed off, with her father to their new home in Granada. Peace then reigned between the Normans and the Saxons after, and Ivanhoe would go on to serve heroically under King Richard for many years.

Ivanhoe of Wilfred, son of Cerdic, is a Saxon noble. Before the novel begins, he joined King Richard I in fighting the Third Crusade, earning a reputation as a courageous and chivalric knight. In the novel his role is largely symbolic, for although he is a Saxon, he is loyal to the Norman king Richard I. In *Novels for Students*, SaraConstantakis sketches his character as, “He represents the inevitable blending of the Norman and Saxon cultures and a bridge between England’s Saxon past and its future. He also symbolises knightly honour, in contrast to the villainy of the novel’s antagonists” (86). Joseph E. Duncan very clearly depicts the characterization of Ivanhoe and Richard as:

Ivanhoe and Richard are the pivotal characters who indicate the possibility of a better future. Ivanhoe, though a Saxon, has given up the claims of his race in fighting for England and Christendom in the crusade. Richard is a Norman who, however, honors Saxons from Cerdic to Robin Hood. (297)

In the novel the hero Ivanhoe makes his first appearance disguised as a palmer, he competes in the tournament at Ashby as the Disinherited Knight and finally he reveals his true identity as the Wilfred of Ivanhoe. Ivanhoe, though a Saxon, has given up the claims of his race in fighting for England and Christendom in the Crusades.

Likewise, Richard is also the heroic character who is the king of England and Norman. He is at the head of the Norman royal line of succession, the Plantagenets. He won glory on the field of battle during the Third Crusade. While returning to England, he is captured and held for ransom by the Austrians. Initially, he appears in the novel disguised as the Black knight and plays a key role in defending the heroic characters against the plot of the villains. To depict his character in depth, Sara Constantakis explains as, “Although he is a good king who cares about his people, he is depicted as a bit of an adventurer who sometimes puts his desire for adventure and martial glory over the good of his people” (87). He is the Norman who, however, honors Saxons from Cerdic to Robin Hood. Richard, like some of the diehard Highland leaders of the Scottish novels, is good- humoured, fond of manhood in every rank of life.

On the other, John is arrogant, ruthless, stone hearted and power hunger Norman. He is a false, selfish, cruel and ruthless type of character. He occupies the throne of England while Richard is fighting in the Crusades and, later, while Richard is being held for ransom by the Austrians. Constantakis clarifies his weak and villainous character as, “He is a weak and villainous ruler so eager to retain the throne that he does all he can to ensure that remains a captive” (86).

Another Norman knight De Bois-Guilbert is the primary villain of the novel. He is a member of the Knight Templar, an order of knights originally formed to protect Christian pilgrims visiting the Holy land during the Crusades that later acquired secular power and wealth. He is struck by Rebecca’s beauty and character, so he tries to force himself on her and, later, to persuade her to elope with him. Constantakis, describing his character, explains as, “Although de Bois- Guilbert is a villain; he is the one character who undergoes change and development” (85).

Initially, he wants simply to possess Rebecca. As he gets to know her better,

his love for her becomes more genuine, and he seems to care about her welfare. Nevertheless, he abducts her and carries her away to the Templar stronghold. When she is being tried for witch-craft, he is torn, knowing that her life is in danger. His admiration for Rebecca's strength of character in resisting him is presented as a positive trait.

The female characters are also the pivotal in the novel. Jewish Rebecca and Saxon heiress Rowena are the true representatives of virtue who played the central role for the integration of the Saxons and Normans. Both are beautiful, intelligent, virtuous, and courageous. Rebecca is Isaac's beautiful and strong-willed daughter. Joan Garden Cooper reflects her true quality praising her as, "Rebecca's moral qualities are 'without blemish'; she possesses superior qualities, such as devotion to her father and her religion, humility, generosity, and compassion" (45). Cooper, further, adds that, "Scott places most value in Rebecca because she exists outside of England. The universal medieval prejudice against Rebecca is similar to the English prejudice against Scots" (48). Joseph E. Duncan also very clearly objectifies her character as:

She maintains the domestic love, kindly affection, peace and happiness are higher virtues than the love of honor and glory that brings tears and bloodshed. It is also Rebecca who later recalls the English to their own ideals. She seeks a champion from merry England, hospitable, generous, and free. (298)

Rebecca also plays the part of the medieval damsel in distress after she catches the attention of Guilbert. She steadfastly resists his advances. In the novel she is treated with great sympathy and thus becomes symbolic of Scott's belief that Jews in

England should be treated with greater acceptance though they have been treated as the objects of abhorrence and at the mercy of both the Normans and Saxons.

On the other, Rowena is Cerdic's ward who lives under his protection. She is depicted as the ideal of medieval womanhood by being submissive and virtuous, as well as beautiful. Her beauty attracts the unwanted attentions of deBracy, who kidnaps her. She is in love with Ivanhoe, but until the end of the novel, she cannot marry him because Cerdic wants her marry Athelstane. She stands up to Cerdic on this matter, however, and ultimately gives her hand in marriage to Ivanhoe. Her marriage with Ivanhoe played the crucial role for the integration of the Normans with Saxons. Similarly, Rebecca, though she was in love with Ivanhoe initially, could not marry with him because of her religion. Finally, she helped Rowena marry with Ivanhoe and hoped for their better future. On the other, Ivanhoe also respected her copiously who fought greatly for her freedom.

Cerdic, a Saxon noble, is the father of Ivanhoe and protector of Rowena. He is the representative of Saxons in general by his fierce pride and his resentment of the Normans. Other characters like Gurth, Wamba, Isaac, Robin Hood and Athelstane are also the honest, good natured, noble, loyal and praise worthy Saxons. On the other, Boeuf, deBracy and Guilbert, are depicted as arrogant, false, cruel and merciless Normans in the novel who played the important role positively or negatively for the integration of the Normans with Saxons.

This research has been classified into four chapters followed by works cited. The first chapter entitled "Integration of the Normans with the Saxons in *Ivanhoe*" explores the basic concept about historical fiction along with the simple introduction of *Ivanhoe* and its writer Sir Walter Scott. It has included the views of many critics about the historical fiction and the novel *Ivanhoe* as well. It also includes the

character sketch of the major characters and also provides some glimpses of Scott's creation and his writing style as well. Since it is the foundation for the other chapters it has briefly forecasted about the other chapters as well.

The second chapter is the study of historical fiction its sub genres like romance. Historical fiction is a work of writing that reconstructs the past and it is based on real life events and set in historical time and place. The chapter deals about the emergence and development of this genre from Classical period to the twenty first century. Initially, it traces about the emergence and then it tries to dig out the prominent theorists of it. Lukacs, as a theorist of historical fiction, and his views on it are very clearly uncovered, strengthened and dug out in this chapter. He is best known as the writer of the historical fiction. Many other writers and their views on historical fiction are also clearly traced out.

The third chapter analyses how *Ivanhoe* is the novel of historical fiction. Initially, it is analyzed as a romance since romance is the sub-genre of historical fiction. As romance progresses into the three stages; conflict, the death struggle and reconciliation this chapter is also analysed through these three stages. The integration of the Normans with the Saxons takes place perceptibly when there is reconciliation between Rowena and Ivanhoe. The conflicts and struggles between these characters in the novel truly represent the conflicts and warfare between the Normans and the Saxons which lasted for many centuries. The marriage between them truly represents happy intermarriage between two races and also it leads towards integration between the hostile enemies of four generations. It is also described as the novel of conversion since all the noble Saxons, their language and culture are also encroached and ultimately changed in to Norman. The fourth chapter concludes how this research

has beautifully visualized the integration of the Normans with the Saxons and by modeling it why Scott wants to replicate it in the nineteenth century England as well.

Chapter Two

Emergence and Development of Historical Fiction

Historical fiction is a literary genre in which the plot takes place in a setting located in the past. It is a term that refers to a fictional work that weaves plots and characters around actual events. In its simplest form it is a fictional account about the past. In it the characters are involved in a conflict that is real for that time period. There is an intriguing plot that creates some sort of suspense. Historical fiction and historical novel are frequently used as synonyms since they have similar features. Don Sparling, one of the critics of historical fiction, in his writing 'The Uses of history- Some Thoughts on Historical Fiction' very clearly defines historical fiction as, "historical fiction is the ultimate embodiment of fiction, employing as it does a 'real' past instead of a fictive one. However, it introduces a counter movement . . . draws the past into the present" (70).

Historical fiction can be moulded into: romance, detective, thriller, horror, gothic, postmodern, epic, fantasy, mystery and many other forms. An essential element of historical fiction is that it is set in the past and pays attention to the manners, social conditions and other details of the period depicted. Authors also frequently choose to explore notable historical figures in these settings. They also allow the readers to better understand how these individuals might have responded to their environments. Works of historical fiction are sometimes criticized for lack of authenticity because of generic expectations for accurate period details. This tension between historical authenticity or historicity and fiction frequently becomes a point of comment for the readers.

Historical fiction has a long tradition in world literature. Classical Greek novelists were also very fond of writing novels about the people and places of the

past. The *Illiad* has been described as historical fiction, since it treats historic events, although its genre is generally considered epic poetry. *The Tale of Genji* is also fictionalized account of Japanese court life and its author asserted that her work could present a fuller and truer version of history. Luo Guanzhong's 14th century *Romance of the Three Kingdoms* also concerns the third century wars which ended the Han Dynasty. One of the earliest examples of the historical novel in Europe is *La Princesse de Cleves*, a French novel which was published in 1678. It is regarded by many as the beginning of the modern tradition of the psychological novel, and as a great classic work. The action takes place between October 1558 and November 1559 at the royal court of Henry II of France. The novel recreates that era with remarkable precision. Nearly every character, except the heroine, is a historical figure. Events and intrigues unfold with great faithfulness to documentary record. Similarly, in the United Kingdom the historical novel appears to have developed from *La Princesse de Cleves* and then through the Gothic novel.

Historical fiction rose to prominence in Europe during early nineteenth century as part of the Romantic reaction to the Enlightenment, especially through the influence of the Scottish writer Sir Walter Scott. In the eighteenth century it was a familiar genre predominantly in France but soon to move over to England as well in the form of translations. It was, however, considered a slightly disreputable form of reading. Scott's *Waverly* helped transform the beleaguered genre into something more respectable and interesting. Scott may not have been the first by any means to write historical fiction, but he was nonetheless the one who gave it credence and popularity.

Jerome de Groot and other literary theorists view nineteenth century as bringing with it the second wave of historical fiction that held a distinctive voice. By

tracing Luckacs, Groot brings out the specifics of the second wave of the historical fiction. As he describes:

It represents historical process, and in doing so gestures towards actual historical progress. The realism of the novel allows the reader to engage with and empathise with historical individuals and thence gain a sense of their own historicity, and the ways that they might be able to construct historically infected identities for themselves. The historical novel has a humanist impulse to teach and educate, and this pedagogical element is crucial for Lukacs; it is the movement to historicised revelation and understanding which is the point of exercise.

(29)

In this way he describes about historical fiction which was to, in part, to educate, to help readers better understand past events, societies and customs. This element of nineteenth century historical fiction is perhaps best known today through the works of Charles Dickens. The detailed, often horrific and darkly violent stories that make up the Dickens collection is testament to his work to reveal and make known the social abuses and prejudices of his own times and, at the time, act as a warning of how governments should not act.

According to Matthew J. Phillpott, nineteenth century historical fiction was quite different than the historical fiction of the seventeenth and eighteenth century which focused on nationalism, the professionalization of History and other areas. He very clearly portrays the differences between the seventeenth and eighteenth century historical fiction with that of the nineteenth century historical fiction. The difference between them can clearly be portrayed as:

If seventeenth century historical fiction related to French historiographical interest in *Particular* and *Secret* history then nineteenth century historical fiction related to the rise of nationalism, the professionalization of History, and the growing sense of historical change and *otherness* to the past. (8)

Groot argues that during twentieth century the historical novel had become more prevalent but also increasingly marginal. Not until after the Second World War and the rise of postmodernism did historical novels take on more interest by writers and theorists. The First World War seems to have given pause to the authors and acted as a fragmentary influence as best described by Virginia Woolf. In 1925 Woolf argued that the genre needed 'shaking up'. It lacked innovation and focused on trivial and insubstantial when it should focus on the complexity of human experience, feeling and knowledge. He summarises Woolf as:

Woolf argues for an interest in interiority, rather than the "alien and external", a return to the individuation of experience. She criticizes convention and urges novelists to remember that "everything is the proper stuff of fiction, every feeling, every thought; every quantity of brain and spirit is drawn upon; no perception comes amiss". This desire to adumbrate the detailed complications of life, allied to a clear interest in representing the psychological and in breaking formal conventions, forms the outline of what is often defined as literary modernism. (42)

In the twentieth century the historical fiction has also tended to split its readership between male and female readers. The gendering of this fiction came before the rise of gender history and although there is a risk of stereotyping reader's,

in general early modern high society belong to women whilst adventure and warfare belong to men; with murder mysteries somewhere in-between.

Woman's historical fiction ranges from the light romantic fiction J.S. Mills and Boon promising 'chivalrous knights, roguish rakes and rugged cattlemen' to serious studies of female role in past societies. Phillpott traces the example of Catherine Cookson and her novels which are supposed to be idealistic and clear-sighted. As he states, "Catherine Cookson writes novels that are 'idealistic about relationships but clear-sighted about history. Cookson's 1950 *Kate Kannigan* focuses on a cross-class romance between a girl in the slums and a doctor set in the Edwardian period"(10).

Groot explains that historical fiction written by women for women offer 'places of feminine solidarity' and provides a relationship for women with the past that is often limited in schools to Whiggish 'male' history. In the same context he traces out the example of Anne Boleyn, Henry VIII's second wife who illustrated the historical fiction as, "it has sex, adultery, pregnancy, scandal, divorce, royalty, glitterati, religious quarrels, and larger than personalities" (70). His analysis also picks up on a rather ahistorical approach to historical fiction written by women for women. On the other, male historical fiction takes a very different form than that intended for a female audience: adventure, warfare, murder mysteries. For the most part this form of historical fiction repeatedly tests the protagonist (usually male) before he is awarded with some forms of marital or political success. Unlike women's historical fiction, which desires to bring out of the darkness strong female characters from history, male fiction has no such need, generally re-enforcing and articulating male self-expression, masculinity and power structures.

In his article 'Fiction for the Purpose of History' Richard Slotkin explores the relation between Postmodernism and historical fiction. To visualize the relation between the historical fiction and Postmodernism he says, "At the core of culture is a continuous dialogue between myth and history, 'plain invention' and the core of historical fact" (229). Here, he explores the borderlines between academic history and historical fiction to show that if properly understood, historical fiction can be equally as true as its academic counterpart. He further argues that the act of historical fiction can provide the landscape to explore alternative theoretical approaches to a period or historical person. From that basis he suggests the myth-making, for that is what historical fiction is at heart, is the process by which societies maintain their cultural cohesion through time. As he states:

History is what it is, but it is also what we make of it. What we call 'history' is not a thing, an object of study, but a story we choose to tell about things. Events undoubtedly occur: the Declaration of Independence was signed on 4 July 1776, yesterday it rained, Napoleon was short, and I had a nice lunch. But to be constructed as 'history' such facts must be selected and arranged on some sort of plan, made to resolve some sort of question which can only be asked subjectively and from a position of hindsight. Thus all history writing requires a fictive or imaginary representation of the past. There is no reason why, in principle, a novel may not have a research basis as good or better than that of a scholarly history; and no reason why, in principle, a novelist's portrayal of a past may not be truer and more accurate than that produced by a scholarly historian. (222)

The development of postmodernism, structuralism and their related theories in philosophy from the 1960^s and 1970^s have politicized even further the debate rivalry between academic history and historical fiction. Groot has argued that this view of history sees the discipline as simply them, “interpretation of a tissue of quotations and texts” (112). Meanwhile, Phillipott traces out Hayden White’s suggestion on historical fiction as, “if all historians ‘play with rhetoric and metaphor in constructing their narratives, then all historical fiction is predicated upon fictionalised versions’ of the past” (12). The ideas of postmodernism have had an influence on both forms of looking at the past and as the history.

Sparling explores the postmodern form of historical fiction by highlighting it as:

This is historical fiction of a self-reflexive kind, in which the presence of the author is strongly felt, shaping the fable or commenting on the text itself. Highlighting the difficulty of the task of historical reconstruction, these works implicitly and at times explicitly reveal the way in which every past is our past, our present past, as it were; history here is seen not as a process, a series of events moving forward in time, but rather as a construction, as another kind of narrative text, which means that it is discontinuous, that the potential exists for many kinds of differing histories. (65-66)

Slotkin goes on to state that his own historical research begins with the finding of a story within evidence that embodies what he is trying to find out but cannot be used by the historian for lack of evidence or certainty. He then writes that novel bringing in other historical / psychological knowledge on how people dressed, how they spoke, what their surroundings were like, what were their daily habits- before

embarking on the academic history. The ideas of postmodernism seem to fit the historical fiction model well and has helped to reinvigorate it as a genre and as a place where some historians feel comfortable exploring.

Scott's works were immensely popular throughout Europe, even though Jane Porter's 1803 novel *Thaddeus of Warsaw* is one of the earliest examples of the historical novel in German. In the 20th century Lukacs argued that Scott was the first fiction writer who saw history not just as a convenient frame in which to stage a contemporary narrative, but rather as a distinct social and cultural setting. Scott's *Waverly* and *Rob Roy* focused upon a middling character who sits at the intersection of various social groups in order to explore the development of society through conflict. Similarly, Scott's *Ivanhoe* gained credit for renewing interest in the Middle Ages since the events of the Middle Ages were highly depicted in the novel.

Historical fiction, as a contemporary Western literary genre, has its foundations in the early nineteenth century works of Scott and his contemporaries in other national literature such as Frenchman Honore de Balzac, American James Fenimore Cooper, and later Russian Leo Tolstoy. However, the melting of "historical" and "fiction" in individual works of literature has long tradition in most cultures; both western tradition as well as eastern in different forms.

Historical fiction deals with issues, events and problems that history cannot. Yet because of its hybrid form, borrowing from the schools of fiction and history, it is often seen as impure and subsequently deficient. This is, however, a generalization carried by those operating within traditional parameters of two genres, or those eager to dismiss the form by characterising some of the works as 'postmodern'. They also create a 'doubleness' that allows the readers a unique interaction with the text; one may know the outcome of the story from the past, but be nonetheless drawn into a

new rendering of it. The readers may have awareness that the text's characters do not; they know that their characters will die. They know what comes after.

Lukacs is generally regarded as the most influential critic of historical fiction and his works became the basis from which later literary theorists began their theoretical paradigms. He was a Hungarian Marxist philosopher, aesthetician, literary historian and critic. He was one of the founders of Western Marxism. He developed the theory of typicality. According to him, fictional narrativisation, when it becomes a typical of the age, becomes a historical fiction. A historical fiction must be faithful to its era. He typically describes that the development of historical novels in the nineteenth century as the product of social forces. He argues that Scott was the first to bring the 'specifically historical' to the novel format is, therefore, to be considered as the founder of the historical novel. By this Lukacs is referring to Scott's use of history as a means to understand individuals historically:

The so-called historical novels of the seventeenth century are historical only as regards their purely external choice of theme and costume. Not only are the psychology of the characters, but the manners depicted entirely those of the writer's own day. And in the most famous 'historical novel' of the eighteenth century. Walpole's *Castle of Ortanto*, history is likewise treated as mere costumery; it is only the curiosities and oddities of the milieu that matter, not an artistically faithful image of a concrete historical epoch. (15)

In other words, he argued that 'historical novels' before Scott were anarchistic in their depictions of the past. The Marxist agenda that underlies Lukacs appraisal of the historical novel focuses very much on how a sense of history emerged out of the Enlightenment, the emergence of a sense of nationalism, and more

specifically the French Revolution. Lukacs claims that economic and social tumult resulted in, as Groot has recently described, “a dynamic sense of progress and, most of all, history as process (25)”. In essence, Scott’s novel is seen as the result of a new historical consciousness that had emerged in the nineteenth century; it is as much an attempt to connect with the past as it is an account of it. In Lukacs words:

What matters therefore in the historical novel is not the retelling of great historical events, but the poetic awakening of the people who figured in those events. What matters is that we should re-experience the social and human motives which led men to think, feel and act just as they did in historical reality. (42)

Historical fiction is also defined as the typical product of the nineteenth century because there were the renowned writers like Freud, Marx and many others. As Berry Burgum explains:

The truth of the matter doubtless is that historical novel itself as a form was the typical product of the nineteenth century, and will disappear as an important form of fiction for the reasons that had determined my reactions. We live after Freud as well Marx, and the hands of neither clock can be turned back. (74)

Burgum again explains Lukacs’ view on historical fiction as, “My second general criticism of Lukacs by this time can be disposed of in few words. Lukacs’ thesis has been as follows: the historical novel must, above all, convey a clear and accurate picture of the contending class forces in any period” (75). He criticizes Lukacs as if he, constantly, explains the nature of a novel in terms of its living up to the standard of Scott and not in terms of the depth of its reflection of contemporary society. According to Burgum a novel of a ‘bad’ society can do no more than reflect

in all honesty the ‘badness’. Such is, indeed, all that can be expected. The value of art is fundamentally in the honesty with which it makes its own age come alive and not in its conformity to a tradition.

The Historical Novel of Lukacs may be credited as its formula linking the individual to the society. He announces his interest in the relationship between these two terms praising Scott and his form of historical fiction as, “. . . what is lacking in the so-called historical novel before Sir Walter Scott is precisely the . . . derivation of the individuality of characters from the historical peculiarity of their age” (19). He also adds something later and explains that, “Scott’s characters always represent social trends in their psychology and destiny” (34). Lukacs helped make it habitual for scholars to think of novels as well equipped to correlate individual development with social change. In fact it is more challenging to construct national allegories or to explain what is distinctive about the way fiction represents historical situations.

The individual, however, is not the only social unit to figure prominently. Lukacs also dwells on the activities of Highland clans who populate the *Waverly* novels and the heterogeneous groups that battle their way through Scott’s medieval fiction. He describes the characters of Scott novels that represent the social trends of the contemporary era. According to him, it is justifiable to consider not only the individuality of his characters but also their fondness for joining groups.

Although his thesis displays an interest in heterogeneous assemblage, Lukacs does not treat these associations in a particularly systematic way. In fact historical novel engenders two competing trajectories for historical fiction. One associates bourgeois individuality with a late-eighteenth-century rise and mid-nineteenth-century fall. Decline sets in as both genre of historical fiction and an ethos of individual liberty cease to be capable of representing national populations in their entreaty. The

other trajectory focuses on narratives of pre-and trans-national affiliation. But Lukacs does not tell what happens to intra-and inter-clan ties in later historical fiction.

Lukacs encourages ‘Scott’s great art’ as, “consisting precisely in individualizing his historical heroes in such a way that certain, purely individual traits of character, quite peculiar to them, are brought into a very complex, very live relationship with the age in which they live” (47). The individual is of little interest on its own, he observes, and requires an interpersonal supplement to bring idiosyncratic ‘traits of character’ to life. By focusing on relationship, Lukacs argues, “Scott represents the significant qualities of the historical individual in such a way that it neglects none of the complex, capillary factors of development in the whole society” (127).

According to Lukacs, “Individuality both emerges out of and is subordinated to the complex interaction of human beings, human relations, institutions, things, etc.”(140). Readers of novels, however, have generally paid more attention to individuals like in Scott than to the rational mechanism that defines them. Retracing Lukacs’s argument helps us see how the very mediocrity of Scott’s hero emphasizes a process of character definition rather than its product. Lukacs, in this context, opines that, “the relative lack of contour to their personalities should direct us to what Scott’s characters do instead of mulling over what they are” (128). Again Lukacs explains about decisive and one sidedness of the characters due to the absence of passion in the historical fiction as:

The absence of passions which would cause them to take up the major, decisive, one sided positions, their contact with each of the contending hostile camps etc, is what makes them especially suited, to express

adequately, in their own destinies, the complex ramifications of events in a novel. (128)

In historical fiction the smaller and minor relations are better suited than that of any great events and relations. To clarify this vividly Lukacs says, “smaller . . . relationships are better suited than the great monumental dramas of the world history” (42). He traces out the Scott’s *Waverly* whose character is described as best to add the above argument as, “One wants characters that are gregarious like Waverly, whose habit of falling into ‘personal friendships and love entanglements’ leads him from History’s margins into the camps of the rebellious Stuart supporters” (37). In Scott’s *Ivanhoe* also the minor and smaller characters and relations are better suited and prioritized due to which the heroes and other significant characters are overshadowed. Major characters or the events are less prioritized or overshadowed in the historical fiction. Lukacs observes all these as:

The hero of this novel . . . is overshadowed by the minor characters and most importantly two serfs, Gurth and Wamba, whose affiliation with the likes of Richard the Lion Heart and Robin Hood helps the novel portray the complex interaction between above and below (49).

Thus, it is described that the minor and smaller characters are more prioritized and given more emphasis than that of the significant characters in the historical fiction.

2.1 The Contradictions of Historical Fiction

Contradiction is the key feature of the historical fiction especially in the characters and their role. Since Scott is the leading historical fiction writer the clear picture of contradiction can be traced out in his fiction. Even as bonds among Scotts and Englishmen, Saxons and Normans anticipate British union in Scott’s fiction, the

way his characters collaborate across ethnic, religious and linguistic line suggests their interest in transnational alliance.

When the historical novel represents the combination of centrifugal and centripetal inclination, an imperial framework is implied. As Timothy Bewes and Timothy Hall say, “The historical novel gives narrative shape to a British Empire that abandoned the seventeenth-century model of plunder and trade but never entirely decided whether the new goal was to consolidate rule or to extend commerce”(192). Regarding this matter they trace out Lukacs’ view as, “What Lukacs calls Scott's portrayal of the necessary downfall of gentle society, the desire to connect structures his portrayal of the survival of past gentle society”(56).

According to Lukacs, the contradiction of the historical fiction can also be synchronized and used for generating an account of Union that preserves cosmopolitan exchange. In this regard, his view can be depicted as , “Scott’s ‘application to history of the creative principles of the great English realist writers’ may be thought of as a literary technique for synchronizing English and Scottish Temporality”(63). By rendering Highland culture using the same tools used to represent relations within England, Scott also made it possible to think them together. By portraying Highland culture as an atavistic reminder of England's past, Scott made it possible think of Union as something other than assimilation.

Thus, this chapter first traces out the emergence and development of historical fiction and then portrays the views of the prominent historical fiction writer like Lukacs who posited the theory of typicality.

Chapter Three

Integration of the Normans with the Saxons in *Ivanhoe*

This chapter argues in taking up the English history under which, *Ivanhoe* attempts to dislodge the modern Englishman from a special form of complacency about the easy continuity between himself and his ancestors. *Ivanhoe* is also an attack on a purely English subject, on the comfortable modern-day Englishman. In short, Michael Ragussis objectifies Scott's view on history and history writing in *Ivanhoe* as, "Scott envisions history as the record of difference; and history writing in *Ivanhoe* functions to demystify English subjectivity by reconstituting the basis of national identity in racial and religious difference" (191) .

Romance is a broad category of fiction in which the plot takes place in a setting located in the past. It is the sub-genre of the historical fiction. Scott's *Ivanhoe* is one of the best novels of romance. It utilizes the conventional progression of the romance plot: the conflict between ideal good and evil embodied in the heroes like *Ivanhoe* and villain like *Guilbert*. Since the English nation is delivered finally from the power of usurping Norman rulers by the accession of King Richard in union which the formerly oppressed Saxon people, the conventional romance pattern is much qualified in it.

An investigation of *Ivanhoe's* romance form reveals how Scott tempers it with the realistic elements of the novel: the synthesis of novel-like. The realistic elements within *Ivanhoe's* conventional romance form mirrors the general thematic synthesis which characterizes Scott's achievement in the content of the *Waverly Novels* as a whole. M. Sroka very beautifully describes *Ivanhoe's* romance plot and its stages outlined by Northrop Frye as, "The plot of the novel as a romance progresses through the three stages of the successful quest outlined by Northrop Frye in the *Anatomy of*

Criticism. They are the conflict, the death struggle and the recognition. Each stage presents itself on both a general social level and a specific level" (646).

As the conflict is the first stage of the romance plot, they occur in general level between the Saxons and Normans; Christians and Jews; Rich and poor and in individual level between Wilfred of Ivanhoe and Guilbert; Richard I and Prince John and others. Historically the conflicts between the Saxons and the Normans began from the consequences of the Conquest by Duke of William of Normandy. After that they truly became the hostile races to each other and the Normans were supposed to be superior and more civilized than that of the noble Saxons. Since they were cruel, oppressive, ruthless and hypocritical, they highly exploited and dominated to the honest Saxons. The Saxons also could tolerate their injustice and brutality as they were also noble, honest and the deserving heirs of England. The root cause of their hostility can be traced as:

A circumstance which greatly tended to enhance the tyranny of the nobility, and the sufferings of the inferior classes, arose from the consequences of the Conquest by Duke William of the Normandy. Four generations had not sufficed to blend the hostile blood of the Normans and Anglos- Saxons, or to unite, by common language and mutual interest, two hostile races, one of which still felt the elation of triumph, while the other groaned under all the consequences of defeat.

(5)

Scott, again, envisions the root cause of the conflict between the Saxons and Normans. The power had been completely placed in the hands of the cruel Normans. The whole race of Saxon princes and nobles had been disinherited. The royal policy and laws of the Normans were to weaken the strength of the Saxons under which the

Saxons were highly subjugated and extirpated. The horrible and painful situation of the Saxons can be observed as:

All the monarchs of the Norman race had shown the most marked predilection for their Norman subjects; the laws of the chase, and many other equally unknown to the milder and more free spirit of the Saxon constitution, had been fixed upon the necks of the subjugated inhabitants, to add weight, as it were, to the feudal chains with which they were loaded. (5)

Sherwood Forest, the national inheritance of the Saxon, is the place from where the conflict between the Saxons and the Normans started. The Sherwood Forest, the river Don and town Doncaster were quite pleasing and lovely. The beautiful scene and scenario of these places and river of the Merry England are described as, “IN THAT PLEASANT DISTRICT of merry England which is watered by the river Don, there extended in ancient times a large forest, covering and the pleasant town of Doncaster” (1).

Sherwood Forest, the Saxon inheritance, also represents the "green world," a world of romance where according to Frye life and the imagination triumph over death and bonds of an over civilized society. Cerdic and Athelstane, the main leaders of Saxon resistance, live in the same forest in dwelling which share characteristics of the natural Saxon green world. Rother Wood, another Saxon property, is the place which reflects the greeneries of the natural world. It is also the national inheritance of the Saxons. This is such a beautiful forest where Ivanhoe, as a palmer, guided to the cruel and unjust Guilbert and Prior Aymer to it. The lovely and deep forest is explained as, “RotherWood is located so deep in the forest and is so well hidden that Ivanhoe, disguised as a palmer, must guide Bois- Guilbert and Prior Aymer to it”

(24). This forest functions as an image and source of the potential version of a desirable and just social order.

Normans, the accelerators of hatred, injustice, secret crime and torture are opposite to the green dwellers of Sherwood Forest though they claim to be civilized, guardians of law and religion. Torquilstone is the castle of Boeuf where de Bracy and his men capture and torture to the Lady Rowena, Cerdic, Rebecca, Isaac of York, Locksley and Ivanhoe. It is the hellish chamber where many innocent Saxons and Jews are tortured and insulted. The suffocated and inhuman situation of Torquilstone can be best described as:

I say, come on, we must collect all our forces, and few enough we shall have, if we are to storm of the Reginald Frond-de-Boeuf. “What! Is it Frond-de-Boeuf,” said the Black Knight, “who has stopt on the king's highway the king's liege subjects? - Is he turned thief and oppressor or he ever was,” said Locksley. “And for thief,” said the priest, I doubt if ever he were even half so honest a man as many a thief of my acquaintance. (196)

Similarly this hellish Torquilstone also hides the Boeuf's patricide as it only witnesses to the crime. Ultrica, the guarding prophetic Sybil of this lower world, discloses Boeuf as the murderer of his father and prophesises the fate of this castle as:

The darkness of hell should hide what followed, but revenge must lift the veil, and darkly intimate what it would raise the dead to speak aloud. Long had the mouldering fire of discord glowed between the tyrant father and his savage son . . . Such are the secrets these vaults conceal! Rend asunder, ye accursed arches . . . and bury in your fall all who are conscious of the hideous mystery! (262)

Cerdic, the devout Saxon, cannot bear the ruthless oppression of the Normans. So, he hates them the most because they were the captivators and villains of the Saxon life, liberty and happiness. The hatred of Cerdic towards Normans can be depicted as:

“Ay? Shy this is and better! He is carried off too, the Saxon fool, to serve the Norman lord. Fools are we all indeed that we serve them, and fitter subjects for their scorn and laughter, than if we were born with but half our wits” . . . Say to them, Hundebert, that Cerdic would himself bid them welcome, but he is under a vow never to step more than three steps from the dais of his own hall to meet any who shares not the blood of Saxon royalty. (49-50)

The pious green world is invaded by the unjust Normans like de Bracy and Fitzurse. The conflicting stage of *Ivanhoe*'s conventional romance plot which pits the green world against the castle is reinforced by the book's nature imagery, in particular by the traditional image of the oak tree, its strength, its timelessness, and its link with the romantic imagination. The heroes live in harmony with the innumerable oak trees of Sherwood Forest. The oak trees are praised as, “the eye delights to lose itself, while imagination considers them as the paths to yet wilder scenes of silvan solitude” (7).

Cerdic, the Saxon noble, compares himself in his fight against Norman oppression to an oak tree. As he says, “solitary oak that throws out its shattered and unprotected branches against the full sweep of the tempest” (30). He pleads with Wamba, his jester, to allow Athelstane to escape from Torquilstone to the oak tree. As Cerdic pleads, “Let the old tree wither . . . so that the stately hope of the forest be preserved” (381).

The arrogant, cruel, and ruthless Normans are aware about the loyalty, honour and protection of the Saxons. Their inhuman and rude behaviour towards Cerdic and

Athelstane at banquet were quite insulting and sarcastic. The real picture of their hatred and insult towards the Saxon can be traced as:

With sly gavity, interrupted only by private signs to each other, the Norman knights and nobles beheld the ruder demeanour of Athelstane and Cerdic at a banquet, to the form and fashion of which they were unaccustomed. And while their manners were thus subject of sarcastic observation, the untaught Saxons unwittingly transgressed several of arbitrary rules established for the regulation of society. (145)

The Norman castle-dwellers, conversely, are often associated with the desecration of venerable oak tree of the green world. The worst attitude of Boeuf is very clearly depicted as, “A large decayed oak . . . marks the boundaries over which Front - de - Boeuf claims authority” (62). Finally, Wamba's song also visualizes that the destruction wrought by the world of castles to the destruction of the oak and ultimately the English world:

Norman saw on English oak
On English neck a Norman yoke;
Norman spoon in English dish,
And England ruled as Normans wish;
Blithe world to England never will be more,
Till England's rid of all the four. (270)

The oak tree remains a consistent image in *Ivanhoe*. Ivanhoe, the noble hero of the novel, was disinherited by his own father. He was disinherited since he disobeyed his father, and fell in love with Rowena and supported to the Norman king Richard I. As a sign of unjust disinheritance of Ivanhoe, an image of an uprooted oak tree appears as a device on the Disinherited Knight's shield. Ivanhoe, as the Disinherited

Knight, is compared with the oak tree and his disinheritance with the disinheritance of oak. Ivanhoe's splendid, gentle and graceful manner towards all can also be depicted as, "a young oak- tree pulled up by the roots; with the Spanish word *Desdechado*, signifying Disinherited. He was mounted on a gallant black horse, and as he passed through the lists he gracefully saluted the Prince and the ladies his lance" (86).

The cruelty and oppression of the Normans did not limit to the Saxons only even the innocent Jews like Rebecca and Isaac were also the victims. They were tortured, threatened and persecuted in the name of religion. Without any fault they were captured and had to pay a huge amount of money as ransom to come out from the captivity. The cowards imprisoned Rebecca in the castle of Torquilstone. When Isaac, a devout Jew and father of Rebecca, became ready to pay the huge amount of ransom only then they released her from the hellish chamber. Since it was too unjust and brutality to the innocent people like Isaac and Rebecca, Isaac expressed his anger towards them as, "Robber and villain . . . I will pay thee nothing- not one silver penny will pay thee, unless my daughter is delivered to me in safety and honour" (220). Boeuf becomes furious when he hears the words of Isaac and his cruelty and brutality exceeds the climax as, "Art thou in thy senses, Israelite? . . . has thy flesh and blood a charm against heated iron and scalding oil?" (220).

Isaac does not lose his confidence though he is in between life and death. He does not care any threaten of the coward Boeuf rather he becomes ready to die. Isaac rendered the injustice and cruelty upon them as:

Do thy worst. My daughter is my flesh and blood, dearer to me
thousand times than those limbs which cruelty threatens. No silver will
I give thee, unless I were to pour it molten down thy avaricious throat

. . . Take my life if thou wilt, and say, the Jew, amidst his tortures,
knew how to disappoint the Christian. (220)

Language is also one of the means of exploitations and conflicts between the Normans and the Saxons. The Normans use Norman- French, which is the language of the king, the court and knights. It is so-called the superior language. The Anglo-Saxon is described as the rustic language of the peasants and that of common people. The use of Anglo-Saxon was almost abandoned. Scott has described the conflicting situation between the Norman-French and the Anglo-Saxon as:

At court, and in the castles of the great nobles, where the pomp and state of a court was emulated, Norman- French was the only language employed; in courts of law, the pleasing and judgments were delivered in the same tongue. In short, French was the language of honour, of chivalry, and of justice, while the far more manly and expressive Anglo- Saxon was abandoned to the use of rustics and hinds, who knew no other. (5)

Cerdic's words are sufficient to show the high disparity in language between the Saxons and the Normans, "I speak French, the language of King Richard and his nobles; but I understand English sufficiently to communicate with the natives of the country" (36). Wamba and Gruth, two Saxon serfs, also demonstrate the state of discontent between Saxons and Normans in the name of language. As they discuss:

"Why, how call you those grunting brutes running about on their four legs?" Demanded Wamba, "Swine, fool, swine," said the herd, "every fool knows that," And swine is good Saxon," said the jester;" but how call you the sow when is flayed, and, drawn, and quartered, and hung up by the heels like a traitor?" "Pork," answered swineherd. "I am very

glad every fool knows that too,” said Wamba, and pork , I think , is good Norman-French ; and so when the brute lives, and is in the charge of Saxon slave , she goes by her Saxon name; but becomes a Norman, and is called pork. (10)

In the above passage Scott reveals the discontent between Saxons and Normans in a funny and unique way as well. Wamba and Gruth joke about that the best of everything goes to the Normans. As they joke the Swine is a Saxon if it needs a hard work with it, but the swine becomes pork if it is served as food for the noble Normans, who probably have not seen a good Saxon swine. The changes in language seem silly to them and they are both united in their dislike to the Norman rulers.

The real hostility between the Normans and the Saxons can also be clearly drawn by a grand party organized by Cerdic, the Saxon, as well where many Normans were also invited. He clearly shows his hospitality in the party. His pride dictates that his best food and drink be set before the Normans; he wants them to realize the Saxons are better than the Normans though they insulted and made the Anglo-Saxon inferior. The feast organized by Cerdic can be described as:

The feast, however, which was spread upon the board, needed no apologies from the lord of the mansion. Swine's flesh, dressed in the several modes, appeared on the lower part of the board, as also that of fowls, deer , goats, and hares , and various kinds of fish, together with huge loaves and cakes of bread , and sundry confections made of fruits and honey. . . the lower board was accommodated with large drinking horns. (38)

During that time, the condition of the English nation was miserable. King Richard was absent as a prisoner, and in the power of the perfidious and cruel Duke of

Austria. Prince John, his licentious brother, was the mortal enemy of King Richard who was using every species of influence with the Duke of Austria, to prolong the captivity of Richard. He tries to show his brutality not only to his brother but to the Saxons as well. His conflicting and arrogant attitude towards Saxons can be described as:

Prince John hated and condemned the Saxon families of consequence which subsisted in England, and omitted no opportunity of mortifying and affronting them; being conscious that his person and pretensions were disliked by them, as well as by the greater part of the English commons, who feared farther innovation upon their rights and liberties, from a sovereign of John's licentious and tyrannical disposition. (73)

John's real, inhuman and terrific attitude towards Saxons can be explained when he answered to Prior as, "Saxon or Jew, dog or hog what matters it? I say, name Rebecca, were it only to mortify the Saxon churls" (79).

The romance convention is highly followed in Scott's skilful and rich treatment of the general conflict between the Saxons and the Normans: heroes appear heroic, villains villainous. The specific fight between Ivanhoe and Guilbert further qualifies Ivanhoe's heroic stature. Ivanhoe disguises as the Disinherited Knight in the initial chapters of the book. As the Disinherited Knight, he battles Guilbert on three major occasions: at the tournament held by King Richard, at Ashby and at Templestowe as Rebecca's champion. At the battle of tournament the confidence and determination of Disinherited Knight is very high. Since he is the hero he cannot tolerate any cruelty and unjust of the evil natured Normans. His courage and bravery can be explained as:

“I am fitter to meet death than thou art”, answered the Disinherited Knight; “Then take your place in the lists,” said Bois-Guilbert, “and look your last upon the sun; for this night thou shalt sleep in paradise.” . . . “If we do not,” said the Disinherited Knight, “the fault shall not be mine. On foot or horseback, with axe or with sword, I am alike ready to encounter thee”. (89)

Many furious words have been exchanged in the combatant of Disinherited Knight and Guilbert’s team but the marshals, crossing their lances between compelled them to separate to each other. The Disinherited knight returned to his first station and Guilbert to his tent, where he remained for the rest of the day in an agony of despair. In other attempts there were other knights, along with Guilbert, who encountered the Disinherited Knight ruthlessly. But the Disinherited Knight defeated all the encounters of Guilbert and became the victor in the tournament.

The final scene of the same tournament was quite joyful and honourable to the Disinherited Knight who got unanimous award and the moment can be disclosed as:

Ralph de Vipont summed up the last of the stranger's triumphs, being hurled to the ground with such force, that the blood gushed from his nose and his mouth, and he was senseless from the lists. The acclamations of thousands applauded the unanimous award of the Prince and the marshals, announcing that day’s honours to the Disinherited Knight. (90)

The tournament of Ashby is also quite unforgettable and remarkable. It is one of the most gallantly contested tournaments, where Guilbert, his followers and Disinherited Knight encounter a lot until their death. The scene was quite unique. They were instigated as, “Fight on, brave knights! Man dies, but glory lives! -Fight on

- death is better than defeat! - Fight on, brave knights! - for bright eyes behold your deeds” (126). The real and fearful struggle between two opponents can be envisioned as:

The Templar and the Disinherited Knight at length encountered hand to hand, with all the fury that mortal animosity, joined to rivalry of honour, could inspire. Such was the address of each in parrying and striking, that the spectators broke forth into a unanimous and involuntary shout, expressive of their delight and admiration. (126)

Their death struggle was continuing. The Disinherited Knight as a Champion in black armour, mounted on a black horse and his all appearance was powerful and strong. His opponents Guilbert, as a Templar, and de-Boeuf were also equally powerful. There is also the presence of another mysterious character, the Black Knight, who comes to support the Disinherited Knight. The scene and action of the Ashby battlefield can be described again as:

The Disinherited Knight was pressing upon the Templar, Front-de-Boeuf had got nigh to him with uplifted sword; but ere the blow could descend . . . Front - de - Boeuf rolled on the ground, both horse and man equally stunned by the fury of the blow . . . Brian de Guilbert rolled on the field, encumbered with the stirrup, from which he was unable to draw his foot. His antagonist sprung from horseback; waved his fatal sword over the head of his adversary . . . the victory had been in fact won by the Disinherited Knight. (129)

In this way the Ashby tournament ended where four knights had died and other thirty were desperately wounded, four or five of them never recovered. Several more were disabled for life. Disinherited Knight became the victor where he got full

support of the Black Knight. John speaks as if it was the second time award to the Disinherited Knight. To honour the bravery and glory of the victor John proclaims as:

Disinherited Knight . . . since by that title only you will consent to be known to us, we a second time award to you the honours of this tournament , and announce to you your right to claim and receive from the hands of the Queen of Love and Beauty, the Chaplet of Honour which your valour has justly deserved. (130)

Ashby tournament was over with the honour, victory and excitement to Ivanhoe. After the end of this tournament the imprisonment around the castle of Torquilstone is also mention worthy. In this combat Boeuf, Locksley and the Richard as the Black Knight are participated. Rebecca and Ivanhoe also observe their fierce fight and express their fear and excitement at the same time as:

Holy prophets of the law! Front-de-Boeuf and the Black Knight fight hand to hand on the breach, amid the roar of their followers, who watch the progress of the strife-Heaven strike with the cause of the oppressed and of the captive! . . . He is down!- he is down! . . . his men rush to the rescue, headed by the haughty Templar- their united force compels the champion to pause-They drag Front-de-Boeuf within the walls. (297)

The fight between them was deadly and fierce and finally Boeuf received the fatal wound and slumps over the castle. At the same time he is accused of all kinds of sins, the worst being the murderer of his own father. Ulrica, as an invisible character, discloses the crime he committed as, “No, foul parricide replied the voice; think of thy father! - think of his death! - think of his banquet- room flooded with his gore, and that poured forth by the hand of a son” (309).

Conventionally, the romantic hero is beaten back by his enemies in the first two encounters and regains strength for his eventual victory in the third. However, Ivanhoe defeats Guilbert in all three encounters, but only his tournament victories portray him as heroic. Ivanhoe's third and final struggle with Guilbert at Templestowe qualifies Ivanhoe's victory, and it is regarded as heroic action. His arrival is highly welcomed by the crowd since he had already won two tournaments amazingly. The arrival of Ivanhoe is cheered as:

A hundred voices exclaimed, 'A champion! - A champion! . . .' they shouted unanimously as the knight rode into the tiltyard. The second glance, however, served to destroy the hope that his timely arrival had excited. His horse, urged for many miles to its utmost speed, appeared to reel from fatigue; and the rider, however undauntedly he presented himself in the lists, either from weakness, or weariness or both, seemed scarce able to support himself in the saddle. (476)

Guilbert, on the other, was quite proud and threatened that Ivanhoe was not fit for him because he was badly wounded in the previous fight. He totally undermined Ivanhoe as, "Get thy wounds healed, purvey thee a better horse, and it may be I will hold it worth my while so scourge out of thee this boyish spirit of bravade" (477). At the same time, Ivanhoe becomes furious with Guilbert because he could not bear any challenge as he was the victor not a single time but twice in Passage of Arms at Ashby and in the halls of Rother Wood. He teased Guilbert with the same words as Guilbert already blamed. The climax of their fierce combat can be clarified as:

Hi! Proud Templar hast thou forgotten that twice didst thou fall before this lance? Remember the lists at Acre- remember thy proud vaunt in the halls of Rother Wood, and the gage of your gold chain against my

reliquary, that thou wouldst do battle with Wilfred of Ivanhoe, and recover the honour thou hadst lost! By that reliquary and the holy relic it contains, I will proclaim thee, Templar, a crowd in every court in Europe unless thou do battle without farther delay. (477)

In the same Guilbert turned his countenance towards Rebecca and then exclaimed, looking fiercely at Ivanhoe, “Dog of a Saxon! Take thy lance, and prepare for the death thou hast drawn upon thee!” (477). The deadly scene between Ivanhoe and Guilbert and also the demise of the villain Guilbert is very vividly explained as:

The trumpets sounded, and the knights charged each other in full career. The wearied horse of Ivanhoe, and it's no less exhausted rider, went down, as all had expected, before the well- aimed lance and vigorous steed of the Templar. This issue of the combat all had foreseen; but although the spear of Bois- Guilbert, that champion, to the astonishment of all who beheld it, reeled in his saddle, lost his stirrups, and fell in the lists . . . Wilfred, placing his foot on his breast, and the sword's point to his throat, commanded him to yield him, or die on the spot . . . The flush passed from his brow, and gave away to the pallid hue of death. Unscathed by the lance of his enemy, he had died a victim to the violence of his own contending passions. (478)

The evil is punished, in the novel, either by accident or simple, unexplained poetic justice not through any other activities of the hero. Here, hero is less ideal but more human and real. Other major characters are also similarly deflated by being made less effective agents of action. For the short period of time their valour is turned into folly. The situation is more clarified with the attempt of Cerdic and Athelstane for defending themselves from de Bracy and his others colleagues:

Cerdic spurred his horse against a second [assault], drawing his sword at the same time, and striking with such inconsiderate fury, that his weapon encountered a thick branch which hung over him, and he was disarmed by the violence of his own blow. He was instantly made prisoner. . . Athelstane shared his capacity, his bridle having been seized, and he himself forcibly dismounted, long before he could draw his weapon, or assume any posture of effectual defense. (190)

The similar situation can be traced through Richard I. Richard as an adventurous knight instead of a responsible ruler diminishes his heroic stature. The narrator censures Richard's lack of common sense and his excessive romanticism as:

In the lion- hearted king, the brilliant but useless character of a knight of romance was in a great measure realized and revived; and the personal glory which he acquired by his own deeds of arms was far more dear to his excited imagination than that which a course of policy and wisdom would have spread around his government. (445-6)

Scott depicts Richard as more practical and human than that of romantic only. The king faces many common human needs occasioned by weariness and hunger is depicted below:

The place where the traveller found himself seemed unpropitious for obtaining either shelter or refreshment, and he was likely to be reduced to the usual expedient of knights errant, who on such occasions, turned their horses to graze, and laid themselves down to meditate upon, or, being as indifferent in love as he seemed to be in war , was not sufficiently occupied by passionate reflections upon her beauty and

cruelty, to be to parry the effects of fatigue and hunger, and suffer love to act as a substitute for the solid comforts of a bed and supper. (159)

The final stage of the same plot - reconciliation and recognition - occurs when Ivanhoe and Cerdic are united, the marriage of hero and heroine ushers in a new social order and integration is formed between the two hostile races of the past. The reunion between Cerdic and Ivanhoe is proceeding when they confess their past faults. Now, Cerdic accepts Ivanhoe's all previous faults when Ivanhoe begs forgiveness. Their attachment can be viewed as:

“And this is Wilfred!” said Cerdic, pointing to his son. “My father!- my father! Said Ivanhoe, prostrating himself at Cerdic's feet, “grant me thy forgiveness!”

“Thou hast it my son,” said Cerdic, raising him up. “The son of Hareward knows how to keep his word, even when it has been passed to a Norman. But let me see thee use the dress and costume of thy English ancestry- no short cloaks, no gay bonnets, and no fantastic plumage in my decent household.” (459)

Athelstane, one of the noble Saxons, is ‘resurrected from the death’ at Coningsburgh as he was killed by the ungrateful Norman slaves. He then describes the death of the unjust and cruel Normans. At the same time Cerdic tries to convince him telling as if it was not worth to remember such wretches for a long time. In this regard Cerdic tries to reconcile Athelstane as:

“For shame, noble Athelstane,” said Cerdic; forget such wretches in the career of glory which lies open before thee. Tell this Norman prince, Richard of Anjou, that, lion-hearted as he is, he shall not hold

undisputed the throne of Alfreed, while a male descendent of the Holy Confessor lives to dispute it. (464)

When Athelstane is convinced about the presence of Richard he becomes quite happy and decides to obey the King from both heart and hand. He expresses his obedience as, “Ay, by my faith . . . and my duty as a subject besides, for I here tender him my allegiance, heart and hand” (464). Previously he was in deep love with Rowena and even Cerdic was facilitating his love but now she is love with Ivanhoe. So, now Cerdic tries to convince Athelstane not to desert her. As Cerdic says, “And my ward Rowena . . . I trust you intend not desert her” (465). Later on, Cerdic found Athelstane that he was not thinking about Rowena because his mind was already occupied with other ideas and he was praying Rowena to be the bride of his kinsman Ivanhoe. To agree Ivanhoe's marriage with Rowena was matter of reconciliation. Cerdic has given his full consent to the marriage of his ward Rowena and his son Ivanhoe.

On the other, King Richard, from the judicial investigations, punishes to some of the unjust and brutal Normans and gives pardon to some of them. Among them de Bracy is one who was is sent into the service of Philip of France. Likewise, Philip de Malvoisin and his brother Albert were executed although Fitzurse, the soul of conspiracy, escaped with banishment. John, the most wicked and betrayer brother of Richard, was just undertaken not even censured.

After punishing the unjust and cruel Normans, King Richard calls Cerdic to the court with the purpose of integrating both the noble Saxons and the Normans. Cerdic eventually does not refuse Richard's invitation to the court though he feels hesitation at the first glance. He knows that King Richard is very much popular and favoured by the people when he is back on the throne of England. In fact, King

Richard was quite worried about England and intended to quieten the country that had been disturbed and polluted by his cunning brother John. All the hopes and thirsts of the Saxons were also about to be quenched out of the abilities of King Richard who was restoring the Saxon dynasty in England. Scott, who sympathises to the Saxons throughout the whole story, reveals the integration between them as:

Briefly after the judicial combat, Cerdic the Saxon was summoned to the court of Richard, which, for the purpose of quieting the countries that had been disturbed by the ambition of his brother, was then held at York. Cerdic tushed and pshawed more than once at the message - but he refused not obedience. In fact, the return of Richard had quenched every hope that he had entertained of restoring a Saxon dynasty in England; for, whatever head the Saxons might have made in the event of a civil war, it was plain that nothing could be done under the undisputed dominion of Richard, popular as he was by his personal good qualities and military . . . But, moreover, it could not escape even Cerdic's reluctant observation, that his project for an absolute union among the Saxons, by the marriage of Rowena and Athelstane, was now completely at an end, by the mutual dissent of both parties concerned. (485)

The real hostility and conflicts between the Saxons and the Normans are erased by the marriage of Rowena and Ivanhoe. Ivanhoe is the critical figure of Scott's plot because he represents a hero caught between two historical moments- that is, between the ancient Saxon past of his father and the new Norman ways of his king. Attending the wedding ceremony of Ivanhoe and Rowena by both nations also reflects the integration and union between those past enemies. In fact it is the dramatized

integration of the enemies of more than four generations due to which their hostile enmity has completely been mingled and distinction becomes completely invisible. It is also the synthesis of both past Saxons and the Normans and forming of new social order in England where there is the harmony and equality among all the noble Saxons and the Normans. The wedding of Ivanhoe and Rowena, as the marks of their new social order, can be explained as:

The nuptials of our hero, thus formally approved by his father were celebrated in the most august of temples, the noble Minister of York. The king himself attended, and from the countenance which he afforded on this and other occasions to the distressed and hitherto degraded Saxons, gave them a safer and more certain prospect of attaining their just rights, than they could reasonably hope from the precarious chance of a civil war. . . Besides this domestic retinue, these distinguished nuptials were celebrated by the attendance of the high-born Normans, as well as Saxons, joined with the universal jubilee of the lower orders, that marked the marriage between two races, which, since that period, have been so completely mingled, that the distinction has become wholly invisible. (487)

Thus, Scott is able to depict the formation a new social order in England as the product of all races and cultures by integrating the Normans with Saxons which he wants to replicate in his era.

Conversion is the act or process of changing from one form, belief, religion or political party to another. It is also the act of converting or the process of being converted. In *Ivanhoe* all the noble Saxons are converted into the Normans. Even Ivanhoe, the hero of the novel, is also changed into the Norman. The property and

landscape of the Saxons are captured and transported to the Normans. The language of the Saxons was also changed into Norman-French. The conversion can be described in detail while analysing of *Ivanhoe*.

Wamba and Gruth, true Saxon patriots, are both representatives of the Saxons. They are the serfs devoted and loyal to their master Cerdic. They are considered Scott's masterpiece characters. They are full of strength, wit, and honest which makes them the most realistic and vivid protagonists. When Gruth and Wamba enter the forest glade, they enter as belated figures in a historical drama of conversion that has already been played out, in different ways, time and again. For Scott natural landscape bears not simply the marks of civilization, but the marks of conversion- those signs of religious and national change that constitute the history of civilization. In other words, the setting of King Richard's return from Crusades reveals the sign of previous religious worship, "the rites of Druidical superstition" (4).

When the human figures which completed this landscape actually do arrive on the scene, they enter to announce the latest chapter in the history of conversion. The history of conversion can be traced very clearly in the words of Cerdic where the property of the Saxon had all been swept away by the Normans. Cerdic reveals the whole history of the Saxons and their invasion by the Normans as:

William the Bastard himself, or e'er a Norman adventurer that fought at Hastings. I shall hear, I guess, that my property has been swept off to save from starving the hungry banditti, whom they cannot support but by theft robbery. My faithful slave is murdered, and my goods are taken for a prey. (30)

The elaborate descriptions of the Saxon dress and manners by which Scott introduces Gruth and Wamba to us are frightened with irony. It is also given that the

characters themselves speak of the danger that is about to engulf them, namely their erasure in Norman culture. In this situation Wamba recommends to Gruth as, “leave the herd to their destiny, which, whether they meet with bands of travelling soldiers, or of outlaws, or of wandering pilgrims, can be little else that to be converted into Normans before morning” (7).

Wamba, honest and praiseworthy Saxon, explains his use of the figure of conversion tracing swine and pork as:

And swine if good Saxon . . . but how call you the sow when she is flayed and drawn, and quartered, and hung up hey the heels . . . becomes a Norman, and is called pork, when she is carried to the castle hall to feast among the nobles what dost thou think of this, friend Gurth, ha? (10)

Wamba’s use of Norman language as a Saxon clearly signals the complete absorption and erasure of one culture by another in conversion: both changes signify the difference between life and death. Conversion, here, is nothing than the genocide. "Swine" is, after all, the generic name by which the Normans consistently characterize the Saxons when, for instance, Guilbert speaks of “preparing these Saxons hogs [Cerdic and Athelstane] for the slaughter house” (231). In short, Wamba’s vision of Saxon swine converted into Norman pork characterises the Norman Conquest, the historical subject of *Ivanhoe*, as a form racial murder.

The conversion can be more visualized in the tone of Wamba. He traces the example of ‘Ox’ and ‘Beef’ and ‘Mynhear Calf’ and ‘Monsieur de Veau’ and describes in different contexts. The tone of Wamba can be indicated as:

There is Old Alderman Ox continues to hold his Saxon epithet, while he is under the charge of serfs and bondsmen such as thou, but

becomes Beef, a fiery French gallant, when he arrives before the worshipful Jews that are destined to consume him. Mynhear Calf, too, becomes Monsieur de Veau in the like manner; he is Saxon when he requires tendance, and takes a Norman name when he becomes matter of enjoyment. (11)

Ulrica is the patriotic Saxon. Her story of Norman slaughter of her Saxon family is the novel's most potent and most condensed narrative definition of conversion as genocide. In the whole book Scott records the slaughter of the male line of Saxons but in the case of Ulrica's family, the Normans, "shed the blood of infancy rather than a male of the noble house of TorquailWolfganger should survive" (239). It is indicated that Scott seems to be more interested in exploring woman's role in the preservation of racial national identity. The parallel cases can be found in Rebecca and Rowena. His exploration helps crystallize the idea of conversion as rape that lies just below the surface of the text. Precisely Ulrica's story demonstrates the way in which conversion functions as a sexual transgression and at the same time a racial erasure. The story of Ulrica represents a narrative model that threatens to overtake the stories of Rowena and Rebecca.

Scott exposes the double identity of the convert in which Ulrica's story demonstrates the way that the convert's case history is the model of all historical writing - that is, the uncovering of an earlier identity that has been lost, repressed psychologically and suppressed by a more powerful culture. Ulrica, by telling her story in the form of a confession to the man she designates as, "Cerdic called the Saxon" (238), who at the time disguised as a priest. Her story becomes a confession of her apostasy, with Cerdic cast in the role of her to her Saxon identity. Cerdic is startled to meet "the murdered Ulrica" (239), for he has believed until now that she

met the same fate as her brother and father. The murdered Ulrica is converted Ulrica because after the slaughter of her family, her Saxon identity disappears- she lives under the assumed name of Urfried, as “the slave” and “paramour” of her family’s murderer, and contemplates “all that she has lost by the name of Front-de-Boeuf” (284).

Living among Normans under a false name, speaking the language and assuming the customs and manners of the Normans that Ulrica secretly despises, she is like a false convert: she survives the Conquest by pretending to be a Norman With her name lost, and her face no longer clearly bears the features of her family, she also becomes mime of the male characters in the novel who hide both name and face: Richard, Ivanhoe, Gurth, Wamba, Cerdic and Robin Hood.

The novel is also structured as a comedy of disguise in which Shakespearean convention of cross- dressing crosses the border not of gender but of race and class. The Saxon men hide both name and face in order to cross over into Norman world safely. They periodically are subject to a kind of forced conversion, when their lives depend on their assuming a Norman Identity. Gruth, the humble Saxon, sounds the note of liberation and restoration for all the Saxon characters in the novel by declaring his desire to live “without hiding either my face or my name” (102); he makes this declaration when, disguised as a Norman square-at-arms “the translated swineherd” (163).

The fire by which Ulrica kills herself allows two heroines to escape from their Norman imprisonment at Torquilstone. This is the imprisonment which threatens them with conversion, to make Rowena a Norman and a bride of Guilbert and Rebecca a Christian and a paramour. Rowena, “the Saxon heiress” (203), functions in

the racial politics of medieval England as the objects of two competing marriage plots. Both plots subdue her personal identity to her racial identity.

John's plan to marry Rowena to de Bracy is an attempt at annihilating the Saxon dynasty. But on the other, Cerdic's plan to marry her to Athelstane, "that last action of Saxon royalty" (295), is an attempt at preserving the Saxon dynasty. Similarly John's plan for Rowena's marriage is a plan to "amend her blood, by wedding her to a Norman" (123), and it is to "produce her not again to her kindred until she be the bride and dame of Maurice de Bracy" (144). Here, producing her to her kindred is a form reproducing her in the name of a Norman husband, changing her lineage and eradicating her ancestry. In short, forcing Rowena to marry a Norman becomes a form of forced conversion.

Rowena's marriage to Ivanhoe represents not merely the triumph of her own personal will. More importantly it represents a political and historical middle ground between Cerdic's plan to marry Rowena to Athelstane and John's plan to marry her to de Bracy. Here, marrying to Athelstane is to secure the Saxon dynasty and marrying to de Bracy is erasing a prominent Saxon family. Her marriage to Ivanhoe anticipates a welfare marriage of the races since it marked the marriage between two races due to which their historical disparity has completely been erased. This marriage is not only the marriage of Ivanhoe and Rowena, it is the integration of two hostile races and their culture and cultural practices as well. It is also one of the major solutions to solve the historical problem that had been lasted for many centuries. Scott posits their problem as, "Four generations had not sufficed to blend the hostile blood of the Normans and the Anglo-Saxons, or to unite, by common language and mutual interests, two hostile races" (5).

The solution of the above mentioned problem is clearly depicted in the last chapter in the comic festival of marriage between Ivanhoe and Rowena when the nuptial “union” of the couple is made to signal the future political “union” of the races as:

These distinguished nuptials were celebrated by the attendance of the high born-Normans, as well as Saxons, joined with the universal jubilee of the lower orders, that marked the marriage of two individuals as a pledge of the future peace and harmony betwixt two races . . . But it was not until the reign of Edward the Third that the mixed language, now termed English, was spoken at the court of London, and that the hostile distinctions of Norman and Saxon seems entirely to have disappeared. (487)

The novel ends with the Saxon Norman Ivanhoe marrying the Saxon heiress and with an important naming ritual in which King Richard who rejects his past name as “Richard of Anjou” to call himself “Richard of England! Whose deepest interest-wish, is to see her sons united with each other” (421). The real hostility and conflicts between the Saxons and the Normans are erased by the marriage of Rowena and Ivanhoe. Their marriage becomes a significant instrument to end their hostile enmity and forming the national integration because it is the marriage not between the simple hero and heroine but between the two hostile races that were fighting more than four centuries. It also paves the way not only to the future tolerance with peace and harmony between the Saxons and the Normans but also to forge the national unity and harmony between the Scots and English in the Romantic age.

Chapter Four

Conclusion: Integration of the Normans with the Saxons in *Ivanhoe*

This research has very beautifully explored the causes and consequences of the undying hostility between the noble Saxons and the pitiless Normans followed by integration in Scott's *Ivanhoe*. *Ivanhoe*, Scott's best historical fiction, has depicted the clear picture of the chronic hostility between two races of the historical England and their union, respectively. The marriage between Ivanhoe and Rowena played a pivotal role for erasing all sorts of distinctions and forming integration among all the Saxons and the Normans which also becomes a word of honor to the formulation of the fraternity, and national unity among the Scottish and English nationalists in the Romantic era. In same context, Duncan states, "The marriage of Ivanhoe and Rowena is symbolically a marriage between the Normans and the Saxons and a pledge of the future peace and harmony between two races" (298). Similarly, King Richard's active involvement for the integration of them also reflects the triumph of the truth, honesty and loyalty over the cruelty, ruthlessness and unjust.

Ivanhoe tells the story of the ending of Saxon resistance to the Norman Conquest and the creation, in the emblematic figure of Richard I, of a king who is English rather than Norman or Saxon. He has the respect of the feudal Norman aristocratic ruling elite, but also the respect and love of the native Saxon-derived yeoman and common people. From the blend of the Normans and the Saxons comes the pre-destined and superior ethnic grouping of the English which Scott wants to replicate in his contemporary era. To dig out the integration of these two races, the theory of historical fiction has been applied as the methodological tool. Since all the features of the historical fiction are implanted in *Ivanhoe*, it has become one of the best historical fictions in the world of fiction. The dominant stages of romance-

conflict, death struggle and reconciliation are beautifully entrenched in depth which truly represents the conflicts and warfare between the Normans and the Saxons and their happy union.

In nutshell *Ivanhoe* truly digs out the history of the Normans and the Saxons, hostility between them and their integration which becomes a landmark to structure and accelerate unified, peaceful and prosperous England in the Romantic era. By flashing out this integration, Scott impatiently wishes to create alike England joining the best of Scotts and English and contribute for the protection of national integration in his contemporary era. As Chrish Worth explains, “ *Ivanhoe* is of potential to contribute to 'Englishness', once purified from corrupting 'foreign' influences by contact with the people . . . under the protection of a just and hybrid sovereign. The parallels with the seventeenth and eighteenth century creation of a Britain joining the best of Scotts, English, etc., are parent” (66). Thus, this research has very beautifully depicted all the historical real events of the Middle Ages and Scott’s wish to replicate them for the national integration during the Romantic age when the British Society was with full of dissonance due to the conflict between the Scotts and English.

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