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BAKALÁŘSKÁ PRÁCE

**The Novels Ivanhoe and Rob Roy by Sir Walter Scott: A
Comparison with Their Movie Adaptations/Komparace románů
Ivanhoe a Rob Roy (Sir Walter Scott) s jejich filmovými
adaptacemi**

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PODĚKOVÁNÍ

Nyní bych rád poděkoval PhDr. Christopher Koy, M.A., Ph.D. za motivaci, inspiraci a odborné vedení a pomoc při vypracování mé bakalářské práce.

ANOTACE

Student provede analýzu různých aspektů týkajících se zmíněných románů jako jsou dobrodružné scény a dialogy, a také způsob jak narace přímo reprezentuje filmové ztvárnění. Poté student porovná tyto filmové adaptace se Scottovými romány a poukáže, jak se upravily změny vztahující se k současné době, nikoli pouze k žánru.

ABSTRACT

This study is an analysis of the varied aspects linked with the *Ivanhoe* and *Rob Roy* novels regarding adventurous scenes and dialogue, as well as the narrative less conducive to direct representation in a film production. Subsequently it compares the film adaptations of these two novels with Scott's texts, comparing and contrasting the original with the modern adaptation, referring to, among other aspects, how changes were adapted to issues pertaining to modern times and not only to genre.

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1 INTRODUCTION

The goal of my thesis is to analyse, compare and contrast two of my favourite novels with their film adaptations, *Ivanhoe* and *Rob Roy*. A lot of filmmakers tried to cinematize these two novels but I will focus mainly on the TV Mini-series *Ivanhoe* (1997) by BBC and *Rob Roy* (1995) filmed by Michael Caton-Jones.

Sir Walter Scott is an outstanding playwright, poet and historical novelist. He became the main representative of a historical novel genre. I found out about Scott when I was watching TV. I was about 10 years old and the depiction of the medieval environment completely enchanted me. I love reading, so when I was older I became interested in Scott's novels and the most impactful and relevant to me were *Ivanhoe* and *Rob Roy*. The Knight of *Ivanhoe* is a hero every young lad wants to be. He fights against Saladin as well as French usurpers for the one true king and Christians in general, he saves damsels in distress on a daily basis and befriends even the famous Robin Hood and his Merry Men. On the other hand, Francis Osbaldistone, the hero of *Rob Roy* is a more believable protagonist whom young men can look up to. He works as an accountant but during his journey he manages to experience amazing adventures and acquires tremendous wealth despite not being a prideful knight and the hero of the people. He depicts a story of an ordinary man and that is why his successes feel more realistic to the reader.

In my work I will summarize the novels and pinpoint the similarities and differences. After that I will analyse the films and show, why I think whether it is a successful or unsuccessful representation of the novel it is adapted from. I will be using mainly my own opinions and conclusions as well as citing some of the literary critics and historians. I want to be able to make my own case for what I think is a necessary adjustment to the story and why there are parts of the stories that needed to be eliminated for the sake of time, or keeping a fluent and interesting film. Some of the characters were removed completely, some of them changed and some new characters were added. I personally think that making long representation at a few hours of a novel can be very challenging but it can also be used cleverly to improve a story. I will conclude with a clear result regarding the aforementioned statement.

There are going to be two very different comparisons. *Ivanhoe* and the TV mini-series are quite similar. The characters are almost the same and the plot as a whole corresponds to the

novel in many ways. That is not the case with *Rob Roy*. The novel relates to a story about young brave accountant Francis Osbaldistone and his adventures in the north of England and the Scottish borders. He meets the hero Rob Roy who is unfortunately just a supportive character in the whole novel. However, in the film adaptation, Rob Roy is the protagonist and poor Francis does not even show up once. I will try to come up with a satisfactory answer to this enormous change later in my thesis.

Sir Walter Scott should be recognised as an ingenious literary innovator but during my research I found that his reputation has fallen in the Czech Republic which is very sad. That is why this thesis represents a way of creating another critical view about a great writer, Sir Walter Scott.

2 Introduction to the books and films

2.1 Ivanhoe

Author: Sir Walter Scott

Publication: London, Penguin Classics, 1986

Main characters: Sir Wilfred of Ivanhoe, Brian de Bois-Guilbert, Lady Rowena, Rebecca, Prince John, Cedric, Gurth, Wamba,

Film adaptation: BBC TV mini-series Ivanhoe (1997)

Director: Stuart Orme

Cast: Sir Wilfred of Ivanhoe – Steven Waddington

Brian de Bois-Guilbert – Ciarán Hinds

Lady Rowena – Victoria Smurfit

Rebecca – Susan Lynch

Prince John – Ralph Brown

Cedric – James Cosmo

Gurth – Trevor Cooper

Wamba – Jimmy Chisholm

2.2 Rob Roy

Author: Sir Walter Scott

Publication: London, Penguin Classics, 1995

Main Characters: Francis Osbaldistone, Diana Vernon, Rob Roy McGregor, Rashleigh Osbaldistone

Film adaptation: Rob Roy (1995)

Director: Michael Caton-Jones

Screenplay: Alan Sharp

Cast: Rob Roy McGregor – Liam Neeson

Mary McGregor – Jessica Lange

Montrose – John Hurt

Tim Roth – Cunningham

Brian Cox – Killlearn

Data from the International Movie Database, <http://www.imdb.com>, 1990-2016.

3 Brief reviews of the films

The brief review of the film adaptations are made without referencing and comparing them to the novels first. The goal is to critique the actors, on the acting and on the art of making a film without the influence of adaptation criticism.

3.1 Ivanhoe

Ivanhoe is not a film, but sure feels like it. The whole TV mini-series consists of six one-hour long episodes produced by the BBC. This format represents something BBC does regularly with classic British novels. Nevertheless, I do not mind some changes from time to time and I was curious to see if I could focus for six hours straight. After three long hours it became obvious that the series is not meant to be viewed in one go, so for today's audience the screening was completed in more than only one day and at one sitting.

With regard to the characters, the portrayal and the depths of all the featured villains was brilliant. Brian de Bois-Guilbert, Prince John and Lucas de Beaumanoir were excellently written antagonists. Villains and anti-heroes are usually more interesting than the "good guys" and their acting proved to be powerful. Wilfred of Ivanhoe and Richard the Lion Heart were also believable as the heroes but it was the ambiguity and the torn up heart of the Brian de Bois-Guilbert which really shined through.

Female characters felt a little strange to me as if the only role of the female was the damsel in distress. The portrait of Jews was odd, and not presented positively. I am not a historian and do not know whether the stereotypes were a little bit exaggerated to say at least. It was clear that the Saxons were shown to be good and right, and the Normans bad and invasive but the Jews were just greedy and selfish with the exception of Rebecca.

The soundtrack was a typical mixtape of medieval fight music and slow dialogue music. It was not wrong but nothing to be ecstatic about. The fight scenes were nicely executed so that, it looked really believable.

The main couple Sir Wilfred of Ivanhoe and Lady Rowena were unsuccessful as a pair: he looks like a typical Russian farmer boy who is more than half of the film injured and she is

an annoying damsel in distress and in almost every way worse than Rebecca. King Richard saved Ivanhoe in his first tournament and even in the end it was not Ivanhoe who defeated his arch-nemesis and saved a poor woman's life.

3.2 Rob Roy

Braveheart starring Mel Gibson was a huge blockbuster and is much more famous than the film *Rob Roy*. Both films are historical novels taking place in a beautiful but harsh Scottish highlands but *Rob Roy* is the superior one while William Wallace is the more popular and well-known character, the story of Robert "Roy" McGregor has more depth, character development and sense of honour surrounding it.

Liam Neeson portrays our hero more than believably. Playing a villain can be more satisfying to an actor but to externalize the heroic protagonist to be as successful as the antagonist is a true craft. Jessica Lange plays a strong independent woman who can stand her own ground and does not need to be saved every few minutes. She supports her husband and can take care of her children at the same time. At the end of the movie, she even saves Robert by begging Duke Argyll for help, something her husband would never do because of his honour and stubbornness. The "bad guy" of the story is Archibald Cunningham played by Tim Roth. He depicts a truly incredible role with an extensive development of his character. He was not always bad but circumstances made him so. Cunningham did not meet his father and is a victim of his own upbringing. The viewer understands why he acts that way and feels compassion for him. Together with Lord Montrose (John Hurt) they function as English dominance and economic and political power over the Scottish people. Throughout the film contrasts are shown, either between the poor and the rich, Scottish folk and the English aristocrats or honourable vs. dishonourable.

The film contains a perfect balance between humour, tension and action. The soundtrack adds another dimension to an amazing storytelling. The shots of the Scottish landscapes and the scenery complete the viewer's experience. I can summarize it as a love story of man and woman who want to live life in peace and raise cattle but are forced to pick up their weapons, tighten their belts and fight for freedom and the lives of their clan. They are threatened by English usurpers who are greedy and dishonourable, all that happening during the Jacobite Revolution.

Casual viewer usually does not know about the historical background of the plot and can still enjoy it. In the last epic moment of the film, Rob Roy fights Cunningham using swords. It is one of the most incredible and believable sword fights in any film. Unfortunately, it has a cliché ending when Rob Roy wins and Cunningham dies. That is the one and only flaw of the film, this cliché ending.

4 Ivanhoe

4.1 The background to Ivanhoe

The historical background of *Ivanhoe* is set during the second half of the reign of Richard the Lionheart. After William the Conqueror won the Battle of Hastings and became the king of England in 1066 AD, the previously ruling Saxons, Anglos and Danes started to be usurped by Normans. Normans are portrayed negatively, as the antagonist in both the novel and the film. Wilfred of Ivanhoe is a son of a Saxon thane after all, so it is clear that the Normans who invaded the main protagonist's land would appear as the antagonists. However, they are not the only one who Ivanhoe fights against.

The Holy Crusades are one of the pillars of the plot. Brave knights, regardless if Norman or Saxon, were encouraged to take back the land of Christianity and Jesus from the Saracens, namely their leader Saladin. Even their great king Richard the Lionheart, in the historical books named Richard Cœur de Lion, took part in the war against the non-believing Muslims. The actual battles are not depicted but they are mentioned often as the events which formed the friendly bond between the Saxon knight and the Norman king. During the king's absence, his younger brother Prince John was trying to seize control of England using intrigue and the Holy Order of Templars which was already deeply rooted in England's mainland.

Holy Order of Templar Knights was a fanatical Christian order of mostly Norman knight-priests who became disgustingly wealthy and powerful during the medieval era, not only in England but all over the Europe. Templars often took advantage of Saxons, taking their lands and trying to convert all of them to become Christians using force. These acts made Saxons hate Normans even more and created passionate hatred between the two civilizations.

We can also see hope in the background of the plot, not just enemies. One of the most well-known English rogues is roaming the woods of Sherwood. Robin of Locksley, better known as Robin Hood, and his Merry Men are a crucial part of the medieval history and whether he was a real person or not, Richard and Ivanhoe would be dead if it were not for him. The appearance of Robin Hood serves as a clever usage of making the novel "historical romance".

It was Sir Walter Scott's way of incorporating the people's favourite brigand into a plot full of heroic deeds, thieving from the rich and giving back to the working class.

4.2 Characters

Obviously Wilfred of Ivanhoe is the hero and the protagonist of the novel. His father Cedric the Saxon disinherits him because he goes to fight for King Richard I. Plantagenet. He earns King's trust and is very loyal to him. One of the main plots of the novel consist on his love towards his father's ward Lady Rowena who is a Saxon noble woman. Ivanhoe represents the typical knight in shining armour. Bravery, loyalty, honour are the virtues he possesses, but his character feels one-dimensional. Nobody except Rebecca can find any flaw with him and that is what feels inhuman about him.

King Richard I. rules the medieval England but rather than ruling, he enjoys invading the Holy lands and fighting against the Muslims, the non-believers. He is called Richard the Lion-Hearted because of his bravery and courage. However, a lot of people are not fond of his adventures and they would happier if he would just returned and ruled his kingdom.

Cedric the Saxon disinherits his son for his services to a Norman king and tries to marry his ward Lady Rowena off to another Saxon nobleman Athelstane so they could establish a strong Saxon rule and eventually fight off the Norman usurpers. Unfortunately for him, Lady Rowena loves Wilfred and does not want to marry Athelstane. Cedric believes in pride and honour above anything else. He loves his Saxon civilization and does everything for its continuation.

Lady Rowena – the noble Saxon lady and the beautiful ward of Cedric the Saxon is fair, kind and capable of restoring the royal line if she married Athelstane but her love belongs to Wilfred of Ivanhoe whom she knows since childhood. She cares about Cedric even though he is trying to push her into an unwanted marriage.

Prince John Plantagenet represents an evil authority figure in the novel. When his brother King Richard is fighting Saladin, he schemes and plots to gain the power and eventually rule. With the help of the Templar order he tries to convince the people of England that he would be a much better king than his brother. His unstable and paranoid nature are means of

successfully fulfilling his goal. The main tool of his intrigues is the usage of hatred between the Saxons and the Normans.

Isaac of York portrays a stereotypical money-lending Jew. He is very wealthy and greedy for more money. His daughter Rebecca is the only one he cares about more than money. However, one time when Ivanhoe saves his life, we can see his kind side whereby he is willing to help him without much gain for his treasures.

Rebecca – the daughter of Isaac and the second most important female character of the novel secretly loves Ivanhoe, tends to his injuries and has enough courage to fight for herself when the Templars accuse her of being a witch. She is very beautiful and clever so she knows that there is no point in confessing her love to Ivanhoe because she is a Jewess and they could never be together. She also is defending her honour by refusing a man to take her virginity – she prefers death to the loss of honour.

Brian de Bois-Guilbert – Knight of the Templar Order who seems to be evil and vicious but there is more than meets the eye. Being a skilled fighter who fought with King Richard in Jerusalem yet is Ivanhoe's mortal enemy, he cannot resist sexual temptations and kidnaps Rebecca which makes him a bad Knight-Templar. His internal struggle and torn consciousness appears when he tries to flee the Order with Rebecca but is caught. He struggles in deciding whether to save her and thus condemning himself or to be save and not fight for his forbidden and unrequited love. The depth and character development of de Bois-Guilbert is amazing.

Maurice de Bracy – a Norman knight allied with Prince John and comes up with a plan to marry Sir de Bracy to Lady Rowena. De Bracy loves Lady Rowena but when they kidnap her and he sees the pain and sorrow in her eyes so he feels sorry and comforts her.

Reginald Front-de-Boeuf looks like a big skilled fighter and honourable knight but in fact he is the most evil character in the novel. He resides in the Torquilstone stronghold (which was annexed from a Saxon thane and given to him) and is very fond of torturing and then killing foes. Torturing Jews for money and raping prisoners in his stronghold is what he enjoys the most. He likes to wear a helm with horns to scare enemies and participants of tournaments before slaying them without mercy.

Waldemar Fitzurse gives counsel to Prince John and helps him seize control over the people of England. He does not like John very much and often answers in a sarcastic tone. Nevertheless, his political ambitions are tied with John's so he wants him to succeed.

Locksley, better known as Robin Hood, represents the will of the poor people and together with his Merry Men he robs the aristocrats. This typical medieval hero cannot be absent from the plot. Who else is there in the countryside to help poor Ivanhoe and returning King Richard with traps and intrigues constructed by Prince John and his Norman allies. This smart and brave thief cooperates with our heroes to save the Saxons who were wrongfully and violently imprisoned in Torquilstone by Reginald Front-de-Boeuf.

Prior Aymer travels with de Bois-Guilbert as his companion. He externalizes the hypocrisy of the church, preaches about the starvation of the people while stuffing himself with the quails and washing it down with glasses of the best red wine.

Athelstane the Saxon – One of the last Saxon thanes who is being forced to marry Lady Rowena for the greater good of the Saxon royal line is a skilful warrior but a little bit slower in the head. After his own funeral (when everyone assumes de Bois-Guilbert killed him) he realizes that Lady Rowena loves Ivanhoe and tells Cedric that he should cancel the wedding. It looks like after the big hit to his head he finally becomes a little bit smarter.

Lucas Beaumanoir leads the Holy Order of the Knight-Templars and presides at the court when the fate of Rebecca as a witch is on the line. He is a stern, strict and conservative religious leader and does not budge by the plea of Rebecca at the court. Even when he obviously morally disagrees with the judgements he only knows that keeping moral order and established dogmas of the Holy Order is his main goal and purpose.

4.3 General analysis of the novel and the film modifications

Every chapter of the novel starts with a quote which functions as an indication of what is coming next.

*Thus communed these; while to their lowly dome
The full-fed swine return'd with evening home,
Compell'd, reluctant, to the several sties,
With din obstreperous and ungrateful cries.*

- Pope's *Odyssey*

In the first chapter, the servant Gurth and the jester Wamba are about to return from herding the swine which belong to their master, thane Cedric. I think that the quote hints that Gurth and Wamba are possessions (swine) of their master too and they might not like it very much. They discuss why the “swine” is a Saxon word when it lives and needs much attention and work but then when you eat it, it is suddenly called “pork” a Norman word used during feasts and jolly times. Already, we can feel that the disputes of Saxons and Normans is a theme frequently talked about by everyone everywhere, that it is a hot topic.

Gurth and Wamba meet Brian de Bois-Guilbert, Prior Aymer the Abbott of Jorvaulx and their men who are travelling to the great jousting tournament of Ashby-de-la-Zouche and are in need of rest. Wamba directs them to the wrong way but then they meet palmer and he leads them correctly to Cedric. The religion and church are very strong thematically throughout the novel. Interestingly, all of these “men of faith” are somehow big lies. The Prior who should represent the monastery and poverty, is in fact a greedy gluttonous man. De Bois-Guilbert acts as a strong-willed honourable knight but is an evil sinner, and a palmer (pilgrim) later reveals himself as Ivanhoe in disguise. After the party arrives to Cedric's manor, the first deviation comes in the film. In the novel Ivanhoe stays hidden and when he meets Isaac of York he helps him escape from the manor filled with racist anti-Semites. However, in the film Ivanhoe reveals himself to Lady Rowena so the viewers know it was Ivanhoe all along. The readers of the book are kept in dark but viewers are losing the mysterious aspect which is present to the readers. Even in the book readers can easily guess that the palmer is probably our main hero but in the

series it is bluntly shown to the audience so they would not need to speculate. The mysterious approach of the novel seem preferable.

Ivanhoe represents someone we can call a “New man” who does not care at all about quarrels between Saxons and Normans. He is of a Saxon lineage and still he pledges his loyalty to the Norman King Richard and goes with the Norman Templar knights on a crusade. He secretly loves Rebecca but he marries Lady Rowena because society requires it of him.

When Ivanhoe helps Isaac of York escape the manor, the Jew says that if Ivanhoe attends the tournament, he is willing to introduce him to his Jewish friend and he can lend him a horse and equipment. During the tournament, all of the main characters sit in the lists including Isaac of York with his beautiful daughter Rebecca. Prince John recognizes the financial importance of the Jews as he collects taxes from them. In the film, the Saxons stand on one side of the battleground and the Normans on the other, while Prince John is the only one (with Waldemar Fitzurse) and briefly Isaac, who are on the lists. When the tournament begins, one more knight joins the festival. The mysterious knight appears and challenges all the Norman knights looking for a challenge. He easily wins, sending all the knights to the ground. The readers do not know who he is supposed to be.

As far as could be judged of a man sheathed in armour, the new adventurer did not greatly exceed the middle size, and seemed to be rather slender than strongly made. His suit of armour was formed of steel, richly inlaid with gold, and the device on his shield was a young Oaktree pulled up by the roots, with the Spanish word *Desdichado*, 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 by lowering his lance. The dexterity with which he managed his steed, and something of youthful grace which he displayed in his manner, won him the favour of the multitude.¹

The Disinherited Knight wins and selects Lady Rowena as the Queen of Love and Beauty passing all of the Norman noble women who are impatiently waiting to be crowned as well as the scorned yet gorgeous Rebecca. This gesture underscores the point that it is a historical romance and adventure novel above all else.

During the night Ivanhoe sends Gurth to repay Isaac for the horse and equipment he acquired. Gurth meets a band of outlaws and fights them. They reveal themselves as Robin Hood and his merry men. The tradition dictates that the knights who lost pay ransom to winner,

¹ Sir Walter Scott, *Ivanhoe*, London, 1986, p.96

and so Ivanhoe accepts the ransom from four of them, but not from Brian de Bois-Guilbert. On the second day, the melee part of the tournament happens. In the novel, Ivanhoe jousts against all of the other knights previously mentioned including Athelstane who joins the Normans, because he is salty that the Disinherited Knight showed affection to his soon-to-be wife Rowena. In the film however, there is a clear distinction between the Saxons on one side (Ivanhoe and Athelstane) and Normans on the other. He wins with the aid of yet another mysterious knight joining the fray.

There was among the ranks of the Disinherited Knight a champion in black armour, mounted on a black horse, large of size, tall, and to all appearance powerful and strong, like the rider by whom he was mounted. This knight, who bore on his shield no device of any kind, had hitherto evinced very little interest in the event of the fight, beating off with seeming ease those combatants who attacked him, but neither pursuing his advantages nor himself assailing any one. In short, he had hitherto acted the part rather of a spectator than of a party in the tournament, a circumstance which procured him among the spectators the name of Le Noir Faineant, or the Black Sluggard.²

In the end, the Black Sluggard rides away, as mysteriously as he came, and the Disinherited Knight drops down to his knees before Lady Rowena. She takes off his helm, revealing to everybody the true identity of the knight just as he loses consciousness. There is also a third day of the tournament in the novel when a gallant yeoman effortlessly defeats the king's favoured champion Hubert in an archery contest. In the film this part is left out. The audience already had the pleasure of meeting Robin Hood, so this modification is acceptable considering that it does not enrich the plot in any way.

The next part follows mainly the villains rather than our heroes. Cedric is invited to a banquet in the Castle of Ashby by Prince John where he and his companions are targeted by the jokes of the Normans. Cedric keeps quiet and when he says that the only Norman he acknowledges is King Richard, he makes a quick exit. We can see how unstable Prince John can be when he finds out that his brother had unexpectedly escaped from the Austrian prison, smashing some glasses of wine. Fitzurse and de Bracy come up with a plan to kidnap Lady Rowena on her way back home and marry her to de Bracy. This chapter reveals how disloyal the evil knights are and how they take advantage of the instability of Prince John. They do not believe in him and make plans of their own. The only reason they are allied with him is that when he becomes King they will have more power for themselves. Somewhere in the woods,

² Viz Sir Walter Scott (pozn 1), p. 140

the Black Knight seeks shelter from the rain and meets a Clerk of Compmanhurst who is in fact Friar Tuck, one of the Robin Hood's companions.

Cedric finds out that the Gurth is secretly helping Ivanhoe and wants to imprison him. However, Gurth escapes telling Wamba he will never serve Cedric again. On their way back home, Cedric's party come across Rebecca and Isaac, and Lady Rowena convinces Cedric that they should travel with them. Nevertheless, they do not travel together for long, because the Norman knights ambush and capture them, and only Wamba escapes. The party is dragged away to Torquilstone, the Reginald Front-de-Boeuf's fortress, previously owned by the Saxons.

The whole novel is divided into three parts. The first one is the tournament at Ashby and now we enter the second part at Torquilstone. The social theme of the novel is presented again when a group of Normans hold prisoners (Saxons and Jews) in the land which formerly belonged to the Saxons. Rebecca tends to Ivanhoe's tournament injuries with the assistance of Ulrica, an old Saxon crone who lived her whole life at Torquilstone and now she is a captive of the Normans. She is bitter and full of hate because of how the Normans treated her all these years. Brian de Bois-Guilbert is gradually falling more and more in love with Rebecca, and he unsuccessfully tries to convince her to become his wife. He does not want to hurt her and we see that his love is true and innocent. Maurice de Bracy on the other hand wants Lady Rowena to marry him and to end these skirmishes and hateful behaviour between their two nations. He shows compassion and is not violent at all towards her. While de Bois-Guilbert and de Bracy are trying to persuade their captive women to marry them, Reginald Front-de-Boeuf is in the cellar torturing old and helpless Isaac. He wants a thousand pieces of silver from him and if he will not give them to him, he will carry on with the ordeal. Front-de-Boeuf is truly rotten to the core compared to the other two knights. Gurth and Wamba find Robin Hood and go to a Friar Tuck, finding him drunk and singing with the Black Sluggard who introduces himself to be King Richard. They come to the quick conclusion that they need to free everybody at Torquilstone.

Wamba devises a plan that he disguises himself as a priest in order to free Cedric from his captivity. The scheme works perfectly and when Wamba is brought before Cedric and Athelstane to pray for them before they die, he dresses Cedric as a priest and lets him escape under the shadow of the priest robe's hood. Brian de Bois-Guilbert relentlessly tries to convince Rebecca to have sexual relations with him. When she steps in the window, she proclaims that she would rather die than let him rape her, while at that point de Bois-Guilbert hears a bugle

signalling the incoming attack and leaves her be. Front-de-Boeuf hears the bugle too, leaving Isaac hanging above the fire which is meant to be his choice of torture.

The whole battle takes a long time and portrays numerous deeds of chivalry and military tactics. There is not much interactions between characters. The skirmish is mediated to the audience by Rebecca who is standing in the window and describing to Ivanhoe what is happening. He has been out of the spotlight for the last eleven chapters and the only great deed he had accomplished up to now was winning the tournament, even though he was disguised as the Disinherited Knight. As a character Ivanhoe feels very insignificant all this time. His function as the “New man” represents the tension between the two nations, rather than slashing with swords. He suggests a different model of behaviour. His expected love affair with Lady Rowena does not move the audience, and the stares full of insinuated love between him and Rebecca make an alternative plausible in this romance, mainly because of the likeable Rebecca, not because of Ivanhoe. His job is to unite the country and to persuade his father that what he is doing, siding with Plantagenet King, is the way for both nations to prosper.

The two armies clash with King Richard on one side and Reginald Front-de-Boeuf on the other. After a fierce duel and numerous heavy blows, Front-de-Boeuf is forced to retreat to the castle. The Saxon Ulrica finds him lying on the floor and recognizes that her time for revenge has finally come. She sets the castle on fire, burning her and Front-de-Boeuf alive while singing an eerie death song of vindication. King Richard captures de Bracy but Brian de Bois-Guilbert escapes the battlefield early to be able to kidnap Rebecca and flee with her. On his way out he fights the Saxon aristocrat Athelstane, knocking him down and then rides to Templestowe, a castle ran by the Order of the Templar Knights. This second part of the novel is similar in the film. The novel focuses more on the depiction of the battle and how Rebecca describes the fighting to Ivanhoe and Ulrica, whereby the film prioritizes the love pursuits of Maurice de Bracy and Brian de Bois-Guilbert.

In the third part of the novel the Saxons and their liberators sit around the fire dividing the loot and talking about what step to take next. King Richard sets Maurice de Bracy free but warns him that if he does not behave more honourably in the future, something bad will happen to him. *“De Bracy,” said the Knight, “thou art free – depart. He whose prisoner thou art scorns to take mean revenge for what is past. But beware of the future, lest a worse thing befall thee. Maurice de Bracy, I say BEWARE!”*³ In the film, King Richard sends him away to France and

³ Viz Sir Walter Scott (pozn 1) p. 354

order him to never return. Friar Tuck comes to the gathering, bringing Isaac with him. He found him when he was looking for wine in the cellars during the battle. The Friar and King Richard argue about the amount of ransom they may receive for the captured Prior Aymer and now also from the Jew Isaac for his daughter. When Isaac learns that his daughter Rebecca has been kidnapped by Brian de Bois-Guilbert, he tries to secure his freedom by writing a letter to Templestowe, urging the Templars to let her go. Isaac then leaves to deliver the request and the Saxon party sets out to Coningsburgh, believing that Athelstane is dead. Coningsburgh is an old royal residence of the Saxon dynasty and Cedric wants to bury his friend there.

De Bracy informs Prince John about everything that had happened at Torquilstone. He tells him about Front-de-Boeuf's death, de Bois-Guilbert's kidnapping of Rebecca and his escape to Templestowe. However, Prince John does not want to surrender to his brother and instead creates a plan to ambush Richard. In this part of the novel, we are slowly entering the third and final phase. It takes place mainly at Templestowe where yet another new villain appears. Lucas Beaumanoir represents the Grand Master of the Knight Templars and he is visiting Templestowe which is under the control of Albert Malvoisin – the ruler of the stronghold. Lucas Beaumanoir irradiates this powerful aura of righteousness and strict justice. The Templars feel instantaneously that he is a man they cannot oppose in any way. Lucas Beaumanoir is played by Christopher Lee in the film and it was an excellent choice of actor. The features and the traits of the Grand Master are really difficult to externalize but Christopher Lee can portray those attributes perfectly and only a few other actors could give this character such a believable presence as he does. Indisputably, he is the best choice of actor in the whole adaptation.

When Isaac arrives at Templestowe with a letter from Prior Aymer, he demands that his daughter is to be released. However, Albert Malvoisin tries really hard to save Brian de Bois-Guilbert's honour by accusing the Jewess Rebecca of witchcraft so that it is not his fault but rather hers because she bewitched him. Malvoisin convinces Lucas Beaumanoir that Rebecca needs to be convicted and that she as a sorceress could bewitch a lot more of their companions. Meanwhile, Brian de Bois-Guilbert is non-violently trying to win Rebecca's heart. When Lucas Beaumanoir comes and tells him that Rebecca will be charged for her sins, Brian realizes what are they planning to accomplish and will do anything to save her.

The trial of Rebecca is a farce, a trial full of lies with the already pre-determined verdicts but it surely is not a farce for the ruling class of the stronghold. Lucas Beaumanoir and Albert Malvoisin showcase their power and control, because no matter how ridiculous the charges

seem to be or how untrustworthy their witnesses are describing all the sorcery Rebecca is accused of, they are able to dismiss everything Rebecca says as lies without any kind of proof. Rebecca's only hope is de Bois-Guilbert's advice that she needs to demand a trial by combat. Lucas Beaumanoir has to comply but he knows that Brian de Bois-Guilbert is the one who helped Rebecca so he nominates him as a champion for the Order. Isaac is then sent to find a champion for Rebecca and if he does not succeed, soon she will be burned at stake for being a witch. It is a powerful scene representing the injustice and the anti-Semitic medieval prejudice. The heartless knights are essentially attempting to burn Rebecca for being kidnapped by a man. At this point, Ciarán Hinds shows his outstanding capability to portray a torn man, who gives priority to a woman he loves before the Order, but is immediately shut down by the choice of the Grand Master selecting him as a champion against his love. One more time he urges Rebecca to escape with him and cannot comprehend the fact that she does not love him and would rather die than be with him.

Prince John's plan to capture King Richard fails when Waldemar Fitzurse ambushes Richard and his traveling companion Wamba in the woods, but he and his men are overpowered by Robin Hood and his retinue helping the King. Waldemar Fitzurse is banished from England and King Richard once again shows mercy against his enemies. This part heavily contrasts the King's rule over England in history and Robin Hood's rule over Sherwood. Richard personalizes the code of chivalry even more than Ivanhoe himself. He neglects the well-being of his people and rather goes to Jerusalem to fight and gain glory. On the other hand, Robin Hood is a thief and the chivalrous behaviour is foreign to him but ordinary people adore him and his "rule" is far more successful than Richard's. It is explained to Rebecca by Ivanhoe thus: *"The love of battle is the food upon which we live—the dust of the melee is the breath of our nostrils! We live not--we wish not to live--longer than while we are victorious and renowned. Such, maiden, are the laws of chivalry to which we are sworn."*⁴

Gurth and Ivanhoe who was injured until now meet King Richard and tell him that he should reveal himself to the people and take back the throne. Richard argues and convinces Ivanhoe he should not do that yet, because he needs to gather his allies first. When they arrive to Athelstane's funeral at Coningsburgh, suddenly a miracle happens and Athelstane becomes alive and well. He explains his comatose situation and completely changes his mind about Lady Rowena. He would be glad if Cedric allows Ivanhoe to marry Rowena because he is not worthy

⁴ Viz Sir Walter Scott (pozn 1) p. 317

of her. It looks like a big bang made his mind work properly now. It seems rather strange why Scott chose to bring Athelstane from death back to the story in this completely unbelievable manner. He mainly functions as a comedic relieve in the novel, so there is a possibility Scott wanted to add some broad comedy to the last chapters or maybe he represented a way to persuade Cedric to bless the marriage of Ivanhoe and Rowena. Suddenly, Isaac finds the party and informs them about Rebecca's combat and that she is in a desperate need of a champion. Ivanhoe does not think twice and hurries to save her.

The combat between the two arch-nemesis, Ivanhoe and Brian de Bois-Guilbert, is the climax of the novel and signifies the big clash between good and evil, a battle where two "new men" of the story fight for love and for what they believe. Rebecca and all of the Templars stand in front of Templestowe impatiently waiting for someone who is willing to fight for her but Lucas Beaumanoir knows very well that no one would even think of saving a Jewess from her impending doom. At the last minute, she sees a knight galloping towards her and smiles when realizing it is indeed Ivanhoe, the man she secretly loves. Ivanhoe's wounds have not completely healed yet and the long ride takes its toll. He arrives very exhausted and proclaims himself Rebecca's champion, challenging Brian de Bois-Guilbert to combat. As they furiously pass each other clashing their lances, they both fall from their horses. Ivanhoe stands up with all his strength he has left but realizes that Brian de Bois-Guilbert lies on the ground dead. This fight takes a lot more time and looks more epic in the film than in the novel. Nobody present knows why de Bois-Guilbert suddenly died without any sign of a critical wound. It is confirmed by the Grand Master that he does not survive the intensity of his conflicting passions.

His eyes were closed; the dark red flush was still on his brow. As they looked on him in astonishment, the eyes opened; but they were fixed and glazed. The flush passed from his brow, and gave way 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. 'This is indeed the judgment of God,' said the Grand Master, looking upwards – 'Fiat voluntas tua!'⁵

The end of the villain is the epitome of the romantic excess throughout the whole novel. It does not feel very medieval to not have a legendary and long fight with limbs flying all over the battlefield. This masterfully portrays Scott's historic romanticized style of writing appropriate in this period other than the Romantic era. It does not fit the usual medieval patterns and can be rather unsatisfying to a modern reader. Rebecca thanks Ivanhoe for saving her and

⁵ Viz Sir Walter Scott (pozn 1) p. 506

congratulates Rowena for marrying him at last. She then leaves England with her father Isaac, following the Christian myth of the Wandering Jew.

Ivanhoe's failure to have his convincing triumph in the end underscores the fact that it is not important what he does but rather what he is and what he stands for. The novel is titled after him because he truly is the main hero, despite the fact he was injured or recovering for more than three hundred pages. As a "new man" he represents the future of unified England, for he lives in both the Norman and the Saxon world. He earns respect from the Norman King and also the Norman society. He is not degraded by them but wins privilege and favour from them. He does not serve them, but neither is he their enemy.

5 Rob Roy

5.1 The background to Rob Roy

The story of Scott's Rob Roy takes place during the Jacobite rising of 1715 also referred to as Lord Mar's Revolt or the Fifteen. James Francis Edward Stuart from the exiled House of Stuart was trying to reclaim the thrones of England, Scotland and Ireland. The Jacobites with the help of France were under the command of John Erskine, the 6th Earl of Mar and Brigadier General William Mackintosh, Laird of Bordum. Their enemy was the Presbyterian England and its leader John Campbell, 2nd Duke of Argyll. After the Queen Anne's death, the Act of Settlement 1701 prohibited any Catholic from claiming the throne, so King George I became the king and the Whig supremacy started, depriving all Tories from political power.

The Jacobite rising in the northern counties of England, as is well known, was an essentially catholic affair, a phenomenon which the history of the previous half-century clearly explains. It is true that a protestant squire of Lancashire, a Mr. Forster, was appointed to the leadership of the ill-managed enterprise, but this was designed simply to prevent the protestant Jacobites from assuming that the venture was a catholic crusade. After the defeat at Preston, the English rising ceased to have an existence, and it remained for the government to take proper measures against the insurgents now at its mercy. The facts of the subsequent trials, executions, escapes, pardons, and indemnities are to be found in most books dealing with the rising, but what is not generally understood is that the English authorities conducted a campaign against the existence of the catholic religion in the north of England where its adherents were most numerous.⁶

James Stuart, sometimes called the Old Pretender, was calling for help everywhere he could, even corresponding urgently with the recent head of the Catholics Pope Clement IX writing: *"It is not so much a devoted son, oppressed by the injustices of his enemies, as a persecuted Church threatened with destruction, which appeals for the protection and help of its worthy pontiff."*⁷

The main part of the Jacobite's army manpower comes from Scotland. The lowland Catholics were financially supporting the court in exile, as being the most committed supporters of the cause. The highland of Scotland was full of powerful clans who were mostly farmers but

⁶ Patric Purcell, *The English Historical Review* Vol. 44, Oxford, 1929, p. 418

⁷ Wolfgang Michael, *England under George I. the Beginnings of the Hanoverian Dynasty*, Westpoint, Connecticut: Greenwood, 1981, p. 134

also fierce warriors. They provided almost half of the Jacobite forces in Britain but for them it was not about politics as much as about the clans and their territory. The Catholic clans like the MacDonalds of Clanranald, the Ogilvys, or the clan Chisolm were fighting against the Campbells - a clan supported by Whigs and the Covenanter Presbyterian movement.

The rising ended with a decisive English-Hanoverian victory because the Jacobite army forces were weak, scarce and moreover the Duke of Argyll acquired heavy artillery to effectively wipe them out. The imprisoned Jacobites were supposed to be executed, but in July 1717, the Indemnity Act 1717 pardoned all those participating in the Rising. The Clan Gregor was the only exception, supposedly because Rob Roy MacGregor, one of the leaders did so much damage and the Whigs were scared to free him from prison or even keep him alive.

5.2 Characters

The hero and protagonist is Francis (Frank) Osbaldistone, a young man in his twenties, described as generous and gentle, but also impatient and spontaneous. He hates his job as an accountant and would much rather write poems and experience adventures. He hopes that the task from his merchant father, for whom he works, will fulfil his dreams.

Frank's father William Osbaldistone founded a successful merchant house in London. He comes from the northern border of England, but unfortunately has been disinherited in favour of his younger brother Sir Hildebrand Osbaldistone. He is strict and stern but is aware that his son is not fond of the job he chose for him.

Sir Hildebrand Osbaldistone is the younger brother of William and the uncle to Frank. He resides in Osbaldistone Manor in Northumberland and supports the Catholics. He enjoys hunting and drinking, and does not pay much attention to the residency of the Osbaldistones, so the manor slowly decays and rots under his rule. He has five sons, the most important to the story being Rashleigh.

Rashleigh Osbaldistone – the nemesis of Frank and the youngest of Sir Hildebrand is highly educated and clever. Under the shroud of his gentle manners a cunning personality is hiding ready to pursue his own agenda and glory. Not caring about how many lives he destroys, his cold calculations bring misfortune to his surroundings. Working as a Jacobite agent, he

convinces everybody that he wants to be a priest, and so he can secretly rob his uncle, William, of his possessions to further his own political ambitions.

Diana “Die” Vernon – a ward and a niece of Sir Hildebrand, this teen-aged, intelligent and beautiful woman lives with the Osbaldistone family and is supposed to marry one of Sir Hildebrand’s sons. She talks with Rashleigh the most, because she feels that he possesses the same level of knowledge as she. At the same time, she is aware of his cunning personality and ambiguous goals. She lives with Sir Hildebrand, because her father, Sir Frederick Vernon, is in hiding as a public supporter of the Jacobites. Later, she falls in love with Frank.

Sir Frederick Vernon hides at Osbaldistone Hall all the time, with only his daughter and Rashleigh knowing. He allies himself with the Old Pretender and fights for the Jacobite cause.

Robert “Rob Roy” McGregor Campbell – the hero of countless Scottish men and women is a brave, strong and clever highlander who leads the opposition against the Presbyterians. He appears only a few times, usually helping and guiding Frank. He is loved or hated by the other clans and lives his life mainly in hiding. His wife is called Helen and he also has two sons, who are about 20 years old. Helen – the wife of Rob Roy - is a tough independent woman who can lead people as skilfully as her husband. She comes up with a plan to capture Captain Thornton’s platoon with only women and old men at her disposal proving her capability.

Owen is William’s associate who works with him at Osbaldistone and Tresham merchant house. He mentors Frank and feels desperate to convince him about the importance of his job. Later, he joins Frank to save Osbaldistone & Tresham from Rashleigh. Andrew Fairservice and Baillie Nicol Jarvie provide the much needed comic relief in the grim and dark setting of the revolution. Fairservice works as a gardener at Osbaldistone Hall representing the lowland working class, and on the other hand Jarvie is a business partner to Osbaldistone & Tresham, a lowland noble man and relative to Rob Roy. They both travel with Frank helping him find his way throughout Scottish highlands and finding Rob Roy.

5.3 General analysis of the novel

The novel is narrated by Francis Osbaldistone who does not like working for his father. He would much rather be writing poetry and live a life as a knight. On his journey to collect debts for his father William, he meets Rob Roy, the Scottish hero of the people, who helps him in many ways. The character of Rob Roy appears only after the first half of the novel, but he is such an important historical figure that the novel is named after him. It might have been a move by Sir Walter Scott to make it sell better because he knew that a novel entitled *Rob Roy* would be more popular than Francis Osbaldistone. Everyone in England and Scotland in the 19th century knew about Rob Roy's achievements.

William Osbaldistone and his associate Owen built a merchant house in Crane Alley, London, called Osbaldistone & Tresham. For unknown reasons he has been disinherited in favour of his younger brother Sir Hildebrand, but that did not stop him from being a successful merchant in London. His only son Francis returns from his apprenticeship in France and William hopes that Francis learned a lot about being a good merchant and accountant. Unfortunately, Francis disappoints his father, because all he did in France was enjoy life to the fullest, not caring for business. Owen tries to appease William and Francis because he admires his associate's will and pride as well as his son's youth and resolve. He does everything to persuade Francis to follow his father's footsteps but Francis wants to live a different life. Francis still expects support from his father but is shocked by his decision.

"That is to say, you wish to lean on my arm, and yet to walk your own way? That can hardly be, Frank;—however, I suppose you mean to obey my directions, so far as they do not cross your own humour?"

I was about to speak—"Silence, if you please," he continued. "Supposing this to be the case, you will instantly set out for the north of England, to pay your uncle a visit, and see the state of his family. I have chosen from among his sons (he has six, I believe) one who, I understand, is most worthy to fill the place I intended for you in the counting-house. But some farther arrangements may be necessary, and for these your presence may be requisite. You shall have farther instructions at Osbaldistone Hall, where you will please to remain until you hear from me. Everything will be ready for your departure to-morrow morning."⁸

From the start, Francis does not represent a romantic hero. He is an ordinary young man whose biggest concern is to appear proper in front of his father. He did not fight numerous battles, nor

⁸ Sir Walter Scott, *Rob Roy*, London, 1995, p. 77

did he save princesses like Scott's hero Ivanhoe. Nevertheless readers can sympathize with him on a human level.

The next day, Francis sets out north with only fifty guineas in his pocket and a good horse. He meets various travellers, joining them for company as well as protection. Another traveller, Morris, seems very nervous and vigilant. Francis notices that he carries a small but heavy purse and makes fun of him, implying that it would be shame if something happened to it.

"Very well; but I am content to carry weight. Pray, what may that portmanteau of yours weigh?"

"My p-p-portmanteau?" replied he, hesitating—"O very little—a feather— just a few shirts and stockings."

"I should think it heavier, from its appearance. I'll hold you the quart of claret it makes the odds betwixt our weight."

"You're mistaken, sir, I assure you—quite mistaken," replied my friend, edging off to the side of the road, as was his wont on these alarming occasions.

"Well, I am willing to venture the wine; or, I will bet you ten pieces to five, that I carry your portmanteau on my croupe, and out-trot you into the bargain."

This proposal raised my friend's alarm to the uttermost. His nose changed from the natural copper hue which it had acquired from many a comfortable cup of claret or sack, into a palish brassy tint, and his teeth chattered with apprehension at the unveiled audacity of my proposal, which seemed to place the barefaced plunderer before him in full atrocity.⁹

They also encounter a successful cattle herder named Campbell who is camping with them. Morris tries to persuade him to travel with the party for better security. Sir Walter Scott often introduces an ordinary character who is actually one of the main heroes in disguise.

When Francis arrived and approached his destination, he witnesses a fox hunt taking place near the woods. He rides closer and sees a beautiful young lady, very skilled in riding a horse and hunting at the same time. She introduces herself as Diana "Die" Vernon, a ward of his uncle. She guides Francis into the residency of Sir Hildebrand. The Osbaldistone Hall looks very old and run-down with an overgrown fence, proof that its owners do not take a good care of it. There he meets his uncle and his six cousins who are drinking and enjoying the hunt except Rashleigh, Hildebrand's youngest son who is sober and calm. Francis notices Rashleigh's affectionate connection to Die and how they whisper to each other, sharing concerned looks.

⁹ Sir Walter Scott, *Rob Roy*, London, 1995, p. 82

Die tells Francis not to interfere and that Rashleigh is her tutor. While exploring the surroundings of the manor, Francis meets Andrew Fairservice, a simple but loyal gardener who tends to the manor, but not doing an excellent work by the look of it. He speaks with a thick Scottish accent and this way Scott introduces the hardest part of his novel – understanding, what Scottish people are saying.

”Well, Andrew, and I suppose you heard some news at the alehouse?”

”Na, sir; I never gang to the yillhouse—that is unless ony neighbour was to gie me a pint, or the like o’ that; but to gang there on ane’s ain coat-tail, is a waste o’ precious time and hard-won siller.—But I was doun at the Trinlay-knowe, as I was saying, about a wee bit business o’ my ain wi’ Mattie Simpson, that wants a forpit or twa o’ peers that will never be missed in the Ha’-house—and when we were at the thrangest o’ our bargain, wha suld come in but Pate Macready the travelling merchant?”

”Pedlar, I suppose you mean?”

”E’en as your honour likes to ca’ him; but it’s a creditable calling and a gainfu’, and has been lang in use wi’ our folk. Pate’s a far-awa cousin o’ mine, and we were blythe to meet wi’ ane anither.”¹⁰

It may be one of the signs that *Rob Roy* was written for more mature readers who are willing to decipher what the Scottish people say. Francis had already met people speaking with Scottish accent while travelling. Andrew Fairservice is the type of character who is proud of his heritage and is not trying to be understandable. He just does not care: he provides much needed comic relief in the plot if you can understand him. Later, Die warns Francis that he had been accused of robbery and that local Justice of the Peace, Squire Inglewood wants to arrest him, suggesting that he leaves the country. However, Francis confronts Inglewood to find out that he had been accused by Morris, the traveller he met on his journey north. Morris is actually a government worker who carries money for soldiers and was robbed, and subsequently accused Francis of stealing the money. Rashleigh is also meeting Squire Inglewood and he tells Francis that everything has been taken care of. After a while, a cattle herder Campbell appears and proves that he was travelling with them and did not see anything that would suggest that Francis had stolen the money. *Rob Roy* in fact saves Francis and helps him throughout his adventure.

Francis learns that Die was supposed to marry Rashleigh before he had decided to become a priest, so he becomes really jealous of him. One night when everybody drinks, Francis punches Rashleigh out of jealousy. Rashleigh’s quick forgiveness warns him that Rashleigh is

¹⁰ Sir Walter Scott, *Rob Roy*, London, 1995, p. 168

hiding something and does not want to reveal his feelings about him. After this confrontation Rashleigh sets off to London to take Francis' place at Osbaldistone & Tresham. When Rashleigh leaves, Francis becomes Die's tutor and falls ever more deeply in love with her. Yet he knows that Die is hiding something from him.

A letter from Owen is delivered to Francis informing him about how Rashleigh had robbed his father's business and was now in hiding somewhere in Scotland. Francis leaves immediately in order to find Rashleigh and Owen who was following him. He says goodbye to his love and hires Andrew Fairservice as his guide through Scotland. When they arrive to Glasgow, a stranger tells them that his friend Owen is in jail, and that Mr. Jarvie can help them get him out. Bailie Nicol Jarvie is a Scottish business partner to Osbaldistone & Tresham and a relative to the stranger. In jail, they save Owen with a help from one of the wardens, Dougal, who is Rob Roy's man. The stranger revealing himself as Rob Roy tells Francis he should meet him in his highland home and that Jarvie should travel with them to collect a debt he owes him. The next day, just before they go to meet Rob Roy, Francis walks through the streets and sees Rashleigh who is talking to Morris and MacVittie, a man, who had imprisoned Owen. Francis fails to stay cool and attacks Rashleigh. Both of them can fight but when the duel becomes dangerous, Rob Roy once again interferes and lets Rashleigh run away.

Our death-grapple was interrupted by a man who forcibly threw himself between us, and pushing us separate from each other, exclaimed, in a loud and commanding voice, "What! the sons of those fathers who sucked the same breast shedding each others bluid as it were strangers'!—By the hand of my father, I will cleave to the brisket the first man that mints another stroke!"

I looked up in astonishment. The speaker was no other than Campbell. He had a basket-hilted broadsword drawn in his hand, which he made to whistle around his head as he spoke, as if for the purpose of enforcing his mediation. Rashleigh and I stared in silence at this unexpected intruder, who proceeded to exhort us alternately:—"Do you, Maister Francis, opine that ye will re-establish your father's credit by cutting your kinsman's thrapple, or getting your ain sneckit instead thereof in the College-yards of Glasgow?—Or do you, Mr Rashleigh, think men will trust their lives and fortunes wi' ane, that, when in point of trust and in point of confidence wi' a great political interest, gangs about brawling like a drunken gillie?—Nay, never look gash or grim at me, man—if ye're angry, ye ken how to turn the buckle o' your belt behind you."¹¹

¹¹ Sir Walter Scott, *Rob Roy*, London, 1995, p. 248

Francis realizes that Die and Rashleigh had some business with Rob Roy and the revolution connected them to each other.

The party consisting of Francis, Andrew and Bailie travels through the Scottish Highlands, arriving at Clachan where they are supposed to meet Rob Roy. They enter an old, rustic inn despite the death stares of the landlady and three other men sitting at the table. The three men cause a fight but it is quickly broken up because four Highlanders were sleeping on the floor. The party learn that they are the chiefs of clans paid to bring Rob Roy to justice. The landlady secretly passes Francis a letter which is from Rob Roy telling Francis to avoid Clachan and to meet him at his home. Suddenly, a group of soldiers, led by Captain Thornton, rush in and capture Francis, Andrew and Bailie since they fit the description of people they are looking for. The soldiers also captured Dougal, one of Rob's man, and are threatening him that if he will not show them where Rob Roy is, they will execute him on the spot. Dougal, a strong but mentally-challenged man, promises that he will lead them to Rob Roy. Captain Thornton, confident he can capture Rob Roy sets off while dragging his four hostages with him.

Unbeknown to the Captain, Dougal is not such a fool he makes himself to appear to be and leads the soldiers into a trap. Rob's wife Helen, is a strong independent woman who ambushes the soldiers in a deep ravine. Her army, consisting of old men and women easily defeats Captain Thornton's men and free the novel's protagonists from their involuntary imprisonment. When the battle ends, another group of fighters appears. Two of Rob's sons lead a skilful group of warriors and inform their mother that Rob has been captured by the Duke's army. Sent by Helen to negotiate on Rob's behalf Frank arrives at the Duke's camp and he creates confusion, thereby helping Rob and himself escape. This part of the novel corresponds closely with the actions in the movie. The way Rob Roy escapes using the river is the same and constitutes the only thing the novel and the film have in common.

Frank walks by foot back to Clachan and meets Diana Vernon with an older man at her side. She gives him papers proving that Rashleigh robbed his father's business and bids him farewell. Thinking the older man was Die's husband, Frank sadly continues until Rob Roy catches up with him and takes him to his home. He explains to Francis that it was not her husband but her father Sir Frederick Vernon who is fleeing from soldiers. Frank and Jarvie then return to Glasgow where they meet William who is happy, that Frank retrieved the business papers from Rashleigh.

Back in London, Frank learns about the Jacobite rebellion and how quickly it was suppressed. He also learns of the death of his uncle Hildebrand who died with his five sons by his side fighting during the rebellion. Rashleigh is disinherited for his dishonesty and changes sides in the rebellion, so Frank became the owner of the Osbaldistone Hall. He employs Andrew Fairservice and tries to make the manor fit for living. Out of nostalgia, he sleeps in the library where he and Die spent a lot of time together and surprisingly finds her and her father hiding there. They request a safe haven because they are being hunted by soldiers. Suddenly, Rashleigh with local constables appear, capturing Frank, Die and her father, and drag them out to bring them to justice. Not long after that, Rob Roy helps Frank one last time killing Rashleigh while letting Frederick Vernon escape. At the end, Frank marries Diana Vernon and returns to London where he takes up his career at Osbaldistone & Tresham.

5.4 The Rob Roy film adaptation

This chapter is deliberately separated from the general analysis, because the film “Rob Roy” is based on a screenplay which follows so very little the actual plot of Scott’s novel. The film instead tells a story about Rob Roy as the main hero and protagonist, and follows his quarrels with English usurpers, namely Lord Montrose and Cunningham. Neither Francis Osbaldistone nor any other Osbaldistone is present in the film, presumably because they had been fictional characters created by Sir Walter Scott and did not have any real influence on Rob Roy’s historical life story.

One strange similarity was the Rob Roy’s escape from the soldiers, using the current of the river to help him. Rob’s wife and sons have different names in the film. The review of the film is presented in the chapter 3.2.

6 CONCLUSION

Both novels are very similar to each other despite the fact, that one of them is a romantic story of a romantic hero while the other offers a brutally realistic plot of an ordinary man in a historically extreme moment of time. The protagonists find themselves in the middle of turmoil caused by two opposing parties fighting each other. In the end, the romantic protagonists marry their loves and live happily ever after.

The themes of mysterious disguised strangers revealed as important characters as well as disinheritance appears in both novels. In *Ivanhoe*, King Richard disguises himself as the Black Sluggard and Ivanhoe as the pilgrim and later as the Disinherited Knight. In *Rob Roy*, Robert Roy McGregor often disguises himself as poor cattle herder or a stranger in the hood. It is Scott's means of keeping readers engaged and guessing who it might be and what another surprising revelation might come their way. The disinheritance lingers in the form of Disinherited Knight in *Ivanhoe* and William Osbaldistone and Rashleigh Osbaldistone in *Rob Roy*.

The differences lie mainly in the historical accuracy of the novels. Sir Walter Scott has been praised for the depiction of Jacobite revolution in *Rob Roy* with his naturalistic descriptions of Scottish highlands and the way of life being the most memorable. On the other hand, *Ivanhoe* is full of historical errors and critics often compare how inaccurate *Ivanhoe* is to *Waverley* or *Rob Roy*. One must keep in mind, however, that Scott's goal was to also entertain and please the readers, rather than merely instruct and teach them in some dry manner about medieval England.

The film adaptations are not nearly as good as their printed counterparts. In case of *Rob Roy* the two cannot hardly be compared or contrasted, but *Ivanhoe* BBC TV mini-series was meant to fully reincarnate the novel, so a comparison may be accomplished with some success. People always tell that the novels are better in every way and this applies to *Ivanhoe* too. The complex descriptions of the scenery and battles cannot be transferred to film without losing a part of it. The actors did not even try to speak in the older English language which made them strangely modern and not medieval at all. For comparison, in *Rob Roy*, the actors were prepared in a way so that they could speak real Scottish vernacular (or they were real Scottish people), making the whole setting more realistic.

I personally prefer *Rob Roy* because of its realistic views and more relatable story. Doing this research of comparing and contrasting novels between each other as well as with their adaptations, I became more aware of how the process of making something more available to the people can either ruin or improve great masterpieces.

Nowadays, watching films is far more popular than reading books and it is a shame. Novels leave me with unforgettable memories I could have never gotten from watching the films, but the written Scottish accent was really challenging.

Resumé

Oba romány jsou si velmi podobné navzdory tomu, že jeden z nich je romantickým, hrdinským příběhem a druhý realistickým příběhem obyčejného muže v historicky nebezpečném období dějin. Hlavní hrdinové prožívají boj dvou znesvářených skupin, aby se nakonec mohli oženit a žít šťastně až do smrti.

V obou románech se vyskytují témata vydědění a tajemného cizince v přestrojení. V díle *Ivanhoe* se král Richard přestrojí za Černého Rytíře a *Ivanhoe* za tuláka a později za Vyděděného Rytíře. V románu *Rob Roy* se hlavní hrdina Robert Roy McGregor často převléká za prostého pasáka dobytka nebo cizince v kápi. Je to způsob, jakým Sir Walter Scott udržuje čtenáře v napětí a nutí jej přemýšlet nad tím, jaké další odhalení přijde. Téma vydědění se pak v prvním díle vyskytuje v podobě již zmíněného Vyděděného Rytíře a v druhém skrze *Rashleigha* a *Williama Osbaldistonea*.

Za hlavní rozdíly mezi danými romány lze považovat především záležitost historických nepřesností. Zatímco Sir Walter Scott bývá vyzdvihován za přesné zobrazení Jakobitské revoluce a způsobu života ve skotských výšinách v románu *Rob Roy*, jeho *Ivanhoe* obsahuje velký počet historických nepřesností a kritici jej často porovnávají s romány jako *Waverly* nebo právě *Rob Roy*. Nesmíme ovšem zapomínat, že Scott se v tomto případě nesnažil být co nejpřesnější, ale spíše o to, aby pobavil a zaujal čtenáře. Chtěl je především potěšit a ne pouze nezajímavě převyprávět dějiny středověké Anglie.

Filmové adaptace nebývají zdaleka tak dobré jako jejich tištěné protějšky. V případě románu *Rob Roy* nelze provést klasické srovnání filmu a knihy, jelikož zachycují zcela jiné příběhy, ovšem *Ivanhoe* ke komparaci přímo vybízí. Televizní mini-série od BBC se snažila věrně napodobit román. Lidé často tvrdí, že knihy jsou lepší než jejich adaptace a to platí i tentokrát. Rozsáhlé popisy prostředí a bitev nelze ve filmu kvalitně napodobit, aniž bychom část těchto popisů neztratily. Vedle dané záležitosti herci dokonce ani nemluvili středověkou angličtinou, což působilo v kontextu doby velmi zvláště. Na druhé straně v televizním zpracování *Rob Roye* byla většina herců schopna hovořit se skotským přízvukem, popřípadě šlo přímo o Skoty, což tomuto ztvárnění přidalo na uvěřitelnosti.

Osobně upřednostňuji román *Rob Roy*, zejména kvůli jeho realistickým pohledům a příběhu, do kterého se dokáží vžít. V průběhu porovnávání těchto románů a filmových

zpracování jsem si uvědomil, že tím, jak se média snaží přiblížit divákovi, mohou velmi jednoduše zkazit (nebo případně vylepšit) úžasná díla.

V dnešní době se častěji setkáváme s filmovými adaptacemi než s knihami, a to je škoda. Analyzované romány ve mně zanechaly mnoho skvělých vzpomínek, které bych nikdy nezískal sledováním filmových zpracování. Ovšem „číst“ skotský přízvuk bylo velice náročné.

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