

## CHAPTER THREE

### CONCLUSION

Having analyzed Sir Walter Scott's Ivanhoe, I would like to draw some conclusions about the portrayal of the medieval knights in this novel.

The five major characters in Ivanhoe, Wilfred of Ivanhoe, Cedric the Saxon, Brian de Bois-Guilbert, Reginald Front de Boeuf, and Maurice de Bracy, belong to the knight class. They become the foundation of the political structure during the Medieval Age. As knights, they must follow a strict code of knighthood or moral standard known as Code of Chivalry. However in practice, their acts are not as good as is idealized by that rule. They may have aspired to the unbending Code of Chivalry, but in reality only some of them uphold it, while the other ones fail to live up to it. This failure can be seen through the point of view of the non-knight classes such as Rebecca, the Jewess, who protests against the consequences of this code.

Wilfred of Ivanhoe is the most ideal character who contains all the truly desirable characteristic of the chivalrous knighthood by fulfilling his responsibility as a knight who must serve his lord in valor and faith. Cedric the Saxon, for his resentment against the suppressor of his race and his generosity to

his own people, is also the ideal portrayal of a knight who should serve his nation and defend the weak and defenseless; so is Maurice de Bracy for his sense of honor.

Meanwhile, Brian de Bois-Guilbert, represents the portrayal of the rottenness at the heart of the medieval chivalric ideal. He may on surface be a respected knight, but he behaves differently in reality. The darkest side of knighthood is also revealed through the portrayal of Baron Reginald Front de Boeuf. As a knight, who is supposed to follow the Code of Chivalry, his acts are contrary to this code.

It can be concluded that the main characters of Ivanhoe are divided into chivalrous and anti-chivalrous factions. Ivanhoe, Cedric, and Maurice de Bracy are included in the first faction. For all their honorable deeds, such as serving the liege lord and the Church, defending the weak and the women, refusing to act cowardly, and living by honor and for glory, they have attained the ideal image of knighthood. De Bracy, although an antagonist in this novel, can be considered a respectable enemy. He has done his duty well until the end in his capacity as a mercenary, and he has done the best for his lord; moreover, he still has the sense of chivalry by refusing to take part in dirty schemes. In their religious vow, the knights have vowed that they would use their weapons chiefly for the protection of the weak and defenseless, especially women and orphans, and of churches. Chivalry, in this sense, rests on a vow; it is this vow which dignifies the knights and elevates them in their own esteem.

Front de Boeuf and Brian de Bois Guilbert, who are included in the other faction, represent everything that is going wrong with the chivalry. They use the

social conditions of that time, when the knighthood is the important status of society, as an instrument to accomplish their evil ambitions. Scott successfully brings to the light the negative aspects of chivalry by highlighting the wrong motives of de Bois Guilbert in joining the Templar and the cruelty of Front de Boeuf, which is cleverly masqueraded as a respectable knight. They act in such a way that the very moral structure of chivalry begins to crumble; in addition, they abuse the power of knighthood and corrupt the great name of chivalry. In the feudal society, in which the king and the church hold the absolute power and the knights dominate the society, the Code of Chivalry is an ideal tool for them to control the people.