
A KNIGHT'S LIFE BETWEEN LOVE AND DUTY AS SEEN IN SIR WALTER SCOTT'S IVANHOE

MELKI LISWANDI¹
RAFLIS²
HELMITA³

Volume 1 Nomor 1
JILP
ISSN: 2581-0804
E-ISSN: 2581-1819

ABSTRACT

The problem in this thesis is the life of a knight who has to choose between duty and love. Dif analysis on the main task because on one side must perform his duties as a knight, and on the other side must follow his conscience to get his love. The problem of duty and love does not fit in the story. The purpose of this study is to evaluate the duties and responsibilities of the knight in performing his duty to the country where the knight is also confronted with his feelings and love, be a confrontation between the duty and responsibility to the knight. In this writing, literature research is taken as a method of data. As for the method of data analysis, the authors perform comparative procedures with the

understanding of novels, figures, and also psychiatric theory. Technical techniques data data research results relevant to the research. In data analysis techniques, the author uses the technique of genetic structuralism by analyzing the knight in the Ivanhoe novel through psychic theory, the writer must see the confrontation that the knight must enter in choosing a task or love. The findings in this thesis are: 1) the knight prefers the task to fullness and prefers love in the end, 2) at the beginning of the story, the knight prefers to give priority to his duty to the king so that he is carried away Rowena, his beloved girl 3) At the end of the story, the knight returns to give priority to his love for Rowena.

Keywords: *knight, duty, love, psychiatric, understanding, and confrontation*

ABSTRAK

Permasalahan dalam skripsi ini adalah kehidupan seorang kesatria yang harus memilih antara tugas dan cinta. Analisis difokuskan pada tokoh utama yang pada satu sisi harus menjalankan tugasnya sebagai seorang kesatria, dan pada sisi lain harus mengikuti kata hatinya untuk mengejar cintanya. Permasalahan terjadi ketika tugas dan cinta tidak sejalan didalam cerita tersebut. Tujuan dari penelitian ini adalah analisis tugas dan tanggung jawab dari tokoh kesatria dalam menjalankan kewajibannya terhadap negara dimana kesatria tersebut juga

dihadapkan pada perasaan dan cintanya, sehingga terjadi konfrontasi antara tugas dan tanggung jawab terhadap kesatria tersebut. Dalam penulisan ini, penelitian kepustakaan diambil sebagai metode pengumpulan data. Sedangkan untuk metode analisa data, penulis melakukan prosedur sistematis dengan pemahaman novel, tokoh, dan juga teori kejiwaan. Teknik pengumpulan data mempergunakan teknik dokumentasi dalam mencari data yang relevan dengan penelitian. Pada teknik analisa data, penulis

mempergunakan teknik strukturalisme genetik dengan cara menganalisa tokoh kesatria dalam novel *Ivanhoe* melalui teori kejiwaan, penulis hendak melihat konfrontasi yang harus dihadapi kesatria dalam memilih tugas atau cinta. Temuan dalam skripsi ini adalah: 1) kesatria tersebut lebih memilih tugas pada awalnya dan lebih

memilih cinta pada akhirnya, 2) pada awal cerita, kesatria lebih memilih untuk memberikan prioritas kepada tugasnya kepada sang raja sehingga dia meninggalkan Rowena, gadis yang dicintainya, 3) pada akhir cerita, kesatria kembali untuk memberikan prioritas kepada cintanya Rowena.

Kata kunci: kesatria, tugas, cinta, psikiatri, pengertian dan berlawanan

I INTRODUCTION

Literature is considered as an education, entertainment and its forms were created for the reader to enjoy because it is human expression about the life experience in language form. The example of literature as entertainment is mostly from prose and drama. literature is considered as the expression of beautiful thought, ideas in beautiful language (Hartiningsih, 2001:4), literature will be interesting for some readers if they have high sensitivity and imagination because they can really enjoy the beauty of literature. The example of literature as beautiful language is mostly from poem. the study of Literature can provide students with a fresh and creative angle with which to approach their studies in particular and their lives in general. novel is defined by Burgess (1997:58) that a novel is a long narrative in literary prose. In comparison to the other literary works, poem is composed of narration about particular event in order to show the aesthetic sense from that event. Therefore, novel that is composed of narration and dialogue has both of poem and drama advantages, the description about surroundings through narration and the description about characters through dialogues. The writer choose this title because love can make that person to sacrifice strength, time, and everything to make his/her beloved to be happy, such as a father is willing to do everything that he can for his children and wife.

REVIEW ON RELATED LITERATURE

Based on the journal of *Philosophic Exchange*, Julia (2014:3) says that love is an emotion or attitude experienced by persons in a relationship that involves a central commitment, this central commitment is necessary for love, but at the same time it can be in confrontation to the commitment of duty. Love is a variety of different feelings, states, and attitudes that ranges from interpersonal affection ("I love my mother")

to pleasure ("I loved that meal"). It can refer to an emotion of a strong attraction and personal attachment. It can also be a virtue representing human kindness, compassion, and affection, "the unselfish loyal and benevolent concern for the good of another".

Love as a general expression of positive sentiment (a stronger form of like) is different with hate (or neutral apathy); as a less sexual and more emotionally intimate form of romantic attachment, love is commonly contrasted with lust; and as an interpersonal relationship with romantic overtones, love is sometimes contrasted with friendship, although the word love is often applied to close friendships.

duty (from "due" meaning "that which is owing"; Old French: *deu*, *did*, past participle of *devoir*; Latin: *debere*, *debitum*, whence "debt") is a term that conveys a sense of moral commitment or obligation to someone or something. The moral commitment should result in action; it is not a matter of passive feeling or mere recognition. Then, Oakeshott (1998:4) says that knighthood training was a long and often arduous process. Knighthood training began in early childhood when a basic education and good manners and rules of etiquette were taught at home. At the age of 7 young boys were sent away to the castles and homes of wealthy lords or relatives to embark on their knighthood training. From the age of seven to fourteen these young boys were given the role of a Medieval Page. From fourteen to twenty-one these 'apprentice knights' were referred to as Squires. The different types and styles of Knighthood training depended on the age and strength of the apprentice knights. Knighthood training was focused on weapon practice which included enhancing skills in horsemanship, the two-handed sword, battle axe, mace, dagger and lance.

When the young boy turned 14, he became a squire. In a religious ceremony the new squire swore on a sword consecrated by a bishop or priest, and attended to assigned duties in his lord's household. During this time the squires continued training in combat and were allowed to own armor (rather than borrowing it).

Squires were required to master the "seven points of agilities", riding, swimming and diving, shooting different types of weapons, climbing, participation in tournaments, wrestling, fencing, long jumping, and dancing, the prerequisite skills for knighthood. All of which

were done even while wearing armor. Upon turning 21, the squire was eligible to be knighted.

The difference between this analysis and the other researches is the point of view. While the other researches only focus on the love and sacrifice of the main character in the story, and the duty and responsibility of a knight to his kingdom. The writer wants to see the knight's life from both point of view, from the knight's love and duty. The writing analyzes whether the knight chooses love over duty, duty over love, or whether he can balance between his love and duty.

II METHOD OF THE RESEARCH

The writer divides the method of research into the method of collecting data, method of the data analyzing procedure, technique of data collecting data, and technique of the data analyzing procedure. This method provides the steps of writer in collecting and analyzing the data.

The procedure starts by reading the main source of analysis, which is the novel *Ivanhoe* by Sir Walter Scott. Then in order to have the audio visual understanding, the writer finds the movie. After understanding the story, the procedure moves to find the intrinsic elements in the novel, which are plot, theme, characters, setting of place, setting of time, and point of view. Next, the information received from data collection procedure is studied by limiting on the analysis of the intrinsic element, there is no extrinsic element such as psychology or sociology in the analysis. After the data are organized, the writing is composed based on standard of thesis writing.

There two source of data in this writing, they are primary data and secondary data. The primary data in this research is the novel of *Ivanhoe* by Sir Walter Scotts and the theory book of psychology, both of these primary data are taken by using library research. Meanwhile, the secondary data in this research is the book of knight history in medieval era and also the movie of *Ivanhoe* (1982) in order to gain more understanding about the story.

The writer uses documentary technique in collecting the data. This technique is attempted to trace the source of information in the form of document which are relevant to the object of the research. The writer uses reading the books and searching on internet for collecting

the data.

The data analyzing procedures concern with the way of the writer to conduct the analysis of the data. This analysis uses genetic structuralism, it looks the external factor of the literature that conveys the internal element of literary work such the actions of the main character, such as characters and author. Pradopo in *Metodologi Penelitian Sastra* (2001: 54) state that "Peneliti bertugas menjelaskan karya sastra sebagai sebuah struktur berdasarkan unsur-unsur yang membentuknya, seperti masyarakat dan kehidupan sosial." "The researcher has a role to explain literary work as structure base on the elements that formed them, which are society and social life (translated by writer)." From the explanation, structural method has two functions which explain the internal factor of literature and show the relation of this internal factor with the external factor such as sociology. In the procedure of analyzing the data, the primary data is taken from novel itself, the writer tries to analyze it by using the information based on the novel itself.

Data Description

A KNIGHT'S LIFE BETWEEN LOVE AND DUTY

1. Knight's Priority to his Feeling and Love. *Ivanhoe's* second offense is that he has fallen in love with his father's ward, a beautiful young woman named Rowena. His father already has political plans to marry Rowena to a Saxon knight as part of his insistent scheming. Cedric's main ambition is to see a Saxon back on the throne of England and puts all his energy into this goal. When his son *Ivanhoe* displeases him by falling in love with his ward Rowena and by

supporting the Norman King Richard, Cedric disinherits him. Cedric is so involved in executing his own desires and wishes that he is often oblivious to others. He chooses Athelstane as the logical successor to the crown, even though he is ineffectual and lazy. He also plans to marry his ward Rowena to Athelstane, for he sees it as politically advantageous; he is not at all concerned that Rowena might love Ivanhoe, as he loves her.

“The sudden and romantic appearance of his son in the lists at Ashby he had justly regarded as almost a death's blow to his hopes. His paternal affection, it is true, had for an instant gained the victory over pride and patriotism; but both had returned in full force, and under their joint operation he was now bent upon making a determined effort for the union of Athelstane and Rowena, together with expediting those other measures which seemed necessary to forward the restoration of Saxon independence” (162).

From the statement above, Ivanhoe's antagonist is the group of people that oppose him, including his own father, Cedric and the wicked Norman lords, especially Brian de Bois-Guilbert. Ivanhoe must nobly fight against the Norman Knights in order to help King Richard regain his power and to prove his own bravery and nobility. Ivanhoe must convince his father that he is worthy of respect and winning the hand of Rowena in marriage.

2. Knight's Priority to his Order and Duty. All the characters in *Ivanhoe* are in some way affected by the themes of conquest and dispossession. The smoldering hatred between the conquered Saxons and the conquering Normans is the major theme that runs throughout the novel. King Richard is the protagonist of the sub-plot. Like Ivanhoe, he has been displaced, for he has been kidnapped and is held captive in a foreign land. He has been a popular Norman king, even among many Saxons, for he is known for being fair and considerably more respectful of the Saxons than other Norman leaders. He must fight to regain his power from his unscrupulous brother, Prince John. Wilfred of Ivanhoe is the protagonist of the novel. He is the strong-willed son of Cedric, who is disinherited for two reasons. First, he feels some acceptance for the Norman king, Richard, despite his father's obvious hatred for all Normans. Ivanhoe

believes that Norman rule is in England to stay and decides to accept it, in sharp contrast to his father, who stubbornly clings to his hope for a new Saxon line to the throne.

“Having once seen him put forth his strength in battle, methinks I could know him again among a thousand warriors. He rushes into the fray as if he were summoned to a banquet. There is more than mere strength--there seems as if the whole soul and spirit of the champion were given to every blow which he deals upon his enemies. God assoilzie him of the sin of bloodshed! It is fearful, yet magnificent, to behold how the arm and heart of one man can triumph over hundreds.” (67)

From the statement above, Ivanhoe himself is for instance a character that very much lives up to ideals of chivalry and he lives by the ideas of being humble, modest and to act with temperance. A great example of temperance and generosity is his conduct when he has won the joust on the first day of the tournament in Ashby, and receives the reward, the horses and armaments of his adversaries,

3. The Struggle to Balance Love and Duty. Scott's enormous knowledge of history and chivalry go into the characterization of Ivanhoe, who becomes the symbol of an ideal, gentle, and perfect knight. His constancy, honor, bravery, kindness, and nobility make him a worthy protagonist.

Ivanhoe himself talks about how a knight lives for fighting, and that his life would be worth nothing without the thrill of battle,

“Rebecca,” he replied, “thou knowest not how impossible it is for one trained to actions of chivalry to remain passive as a priest, or a woman, when they are acting deeds of honour around him. 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, and to which we offer all that we hold dear.” (247)

From the statement above, It seems like Ivanhoe is equating deeds of honour with fighting, it is what gives a knight his renown and his honour, and without this he would rather be

dead. He thinks it impossible not to act when he is surrounded by what he calls "deeds of honour", he almost scorns Rebecca for not understanding the importance of it. This idea could be another argument for why Richard chooses not to kill Fitzurse, if he follows the ideals of Ivanhoe, then he has put Fitzurse in a position where he is no longer renowned, and

thus has nothing to live for. As mentioned he has lost his honour, and that is worse than dying. Ivanhoe seems to really want to participate in the battle, he wants to help protect the weak. He has the abilities, but is in a situation where he cannot use them, he does not have the choice to use them for good.

III CONCLUSIONS

Conclusions Ivanhoe is first and foremost an adventure novel. Its popularity and longevity have secured it a place as one of the great historical romances of all time. The writer then provides the findings from this analysis.

The first, Wilfred of Ivanhoe is the protagonist of the novel. He is the strong-willed son of Cedric, who is disinherited for two reasons. First, he feels some acceptance for the Norman king, Richard, despite his father's obvious hatred for all Normans. Ivanhoe believes that Norman rule is in England to stay and decides to accept it, in sharp contrast to his father, who stubbornly clings to his hope for a new Saxon line to the throne. Ivanhoe's second offense is that he has fallen in love with his father's ward, a beautiful young woman named Rowena. His father already has political plans to marry Rowena to a Saxon knight as part of his insistent scheming. Prior to the onset of action, Ivanhoe has been absent from England, taking part in the Crusades. When he returns, he disguises himself, first at Cedric's court as a Palmer, then as the Disinherited Knight, the brave challenger at the tournament of Ashby-de-la-Zouche. Ivanhoe proves that he is courageous, loyal, and honest, the opposite of the shallow Norman Knights against whom he often competes.

The second, Ivanhoe has known Rowena since they were kids. They grew up together, and he has loved her for a long time. She is a beautiful, sure, but a classic, almost stereotypical damsel-in-distress. Scott also specifies that she is a bit spoiled and used to getting her own way. Ivanhoe gets an urgent message from Isaac about Rebecca's imminent burning. He rides off to the rescue. Ivanhoe fights for her, defeats Bois-Gilbert, and wins Rebecca's freedom. Rebecca expresses her gratitude by calling upon Rowena; she is afraid of facing Ivanhoe and displaying her true emotions.

Third, The main goal of the novel is to entertain and excite its readers with a tale of heroism set in the high Middle Ages. Ivanhoe's adventure story makes some critical points about an important time in English history, the moment when King Richard the Lion-Hearted returned to England after four years spent fighting in the Crusades and languishing in Austrian and German prisons. The novel's main historical emphasis focuses on the tension between the Saxons and the Normans, the two peoples who inhabited England. As a matter of course, the novel proposes Ivanhoe, the hero, as a possible resolution to those tensions, but for what he is, a Saxon knight who is passionately loyal to King Richard, a Norman king.

Bibliography

- Abrams. 1993. *The Mirror and The Lamb : Romantic Theory and The Critical Tradition*. London : Oxford University Press.
- Adams, Stephen J. 1997. *Poetic Designs: An Introduction to Meters, Verse Forms and Figures of Speech*. Cambridge. University Press.
- Burgess, Anthony. 1997. *The Novel Now: A Student's Guide to Contemporary Fiction*. London: Faber.
- Daiches, David. 1990. *Critical Approaches to Literature*, Singapore: Singapore Publisher Ltd.
- Driver, Julia. 2014. *Love and Duty*. *Philosophic Exchange*: Vol. 44: No. 1, Article 1. Retrieved from the website: http://digitalcommons.brockport.edu/phil_ex/vol44/iss1/1 on February 5th, 2016 at 09:25 PM.
- Hadi, Sutrisno. 1995, *Metodologi Research*, Yogyakarta: Andi Offset.
- Hartiningsih, Sri. 2001. *Introduction to Literature*. Malang: UMM Press.
- Knight, Damon. 1997. *Creating Short Fiction*. New York: St. Martin's Griffin.
- Laing, Lloyd and Jennifer Laing. 1996. *Medieval Britain: The Age of Chivalry*. New York: St. Martin's Press.
- Linda, C. Stanley. 1985. *Ways to Writing*. Cambridge. University Press.
- Markman, Roberta H. et al. 1982. *10 Steps in Writing the Research Paper*, New York: Barron's Educational Series Inc.
- Oakeshott, Ewart. 1998. *A Knight and his Horse*. Chester Springs, PA: Dufour.
- Pradopo, Rachmat Djoko, et.al. 2001. *Metodologi Penelitian Sastra*. Yogyakarta: PT. Hanindita Graha Widia.
- Rasmuson, Elmer E. 2014. *Library Research*. Chicago: American Library Association.
- Scott, Walter. 1983. *Ivanhoe*. London : Oxford University Press.
- Semi, M. Atar. 1993. *Metode Penelitian*