Conclusion

The foregoing perspectives on the historical romance bring before us the genre in its original colours and macrostructuralist proportions. It is not merely a literature of escape; it is rather a potent literary medium, which, by providing a meeting ground for realism and romance, offered writers all around the world a highly composite world of fictional possibilities, from which, several of them gleaned items for their own fictional compositions, which, they thought, would suit their own respective national and cultural milieus.

At a stage when prose fiction looked down on the romance as a pernicious influence, Scott retrieved and revived it, understood its fictional possibilities, and by incorporating it into his new form of fiction, made it an effective medium of literary expression. Many successors of Scott's tradition used this medium for the portrayal of their contemporary society.

This new literary model that took shape in the hands of Sir Walter Scott, was a product of diverse factors: a new historical sense that expressed itself in the nineteenth-century, literary criticism which advanced in the Elizabethan period and reaffirmed in the nineteenth century, and the new application of the scientific method of thought. Under these influences the social novel of Richardson and Fielding which was in its turn a progeny of the ancient epic and romance developed into the classical form of the historical novel. This new form, in turn, later got transformed into a realistic picture of the contemporary society.
The genre is not to be understood only in terms of historical-fictional distinction. The historicism of the genre must be understood as a successful attempt at countering the problems of 'habitualization' in fiction, by 'defamiliarizing' the dry bones of antiquity.

Scott's historical romance, like Cervantes', includes several features of romance. When Cervantes condemns romance, Scott prefers to offer a corrective to the tradition by mixing it with realism. In this new form of Scott, diverse forms--history, society, religion, magic, superstition--co-exist, making it a mixed genre.

A study of the historical romance from the perspective of historical poetics brings out the mixed and "oxymoronic" nature of the genre. Scott's novels are neither tragedies nor comedies; they are not mere histories or sentiments or picaresque ones. They hold diverse fictional modes in a curious mixture in such a way that they elude the conventional classification of theoretical genres.

The "oxymoronic" nature of Scott's fiction is made further pronounced by its method of polarizing ideas and attitudes into opposing camps. This feature of presenting ideas in binary oppositions is found in literature of all periods. It is found to be an important, recurrent feature in historical romances. For this extraordinarily mixed nature, Scott's work does not fit into Scholes's theory of fictional modes.

The works of Scott and C.V. exhibit inter-textual correspondences as well as differences at various levels. These similarities and differences are obviously manifest in their choice and organization of fictional and narrative modes. C.V.'s work shares the oxymoronic feature of
Scott's work, but only in a lesser degree.

Historical romances, in general, give importance to time, place and person; they present the advance of certain historical processes, and give much importance to the mode of description. The historical romances of Scott use all the three classical modes of description—chronographia, topographia and prosopographia. However, C.V. who does not concentrate on the description of time, makes no significant use of chronographia. In the chapters of the two novels under study, description, report, speech and comment—the staple modes of narrative fiction—appear in more or less similar progressions. And both writers make use of metanarrative. However, in C.V., this forms an important narrative strategy: his narrative is strewn with metanarrative and comment.

In C.V., history appears as descriptive material; this descriptive material is intimated to the reader mainly by the authoritative omniscient narrator. Into the authoritative omniscient narration is embedded the biographies of individual characters. To tell these biographies he uses other modes, mainly report and speech. In Scott, these individual biographies are presented from the vantage points of the reader and the narrator, not of the author. This "implicitly transcendental, extra-historical vantage point" of Scott's work, brings it closer to a figural narrative situation. In Ivanhoe the point of view that is initially located in the author, gradually leaves him, and in due course, finds itself located in the consciousness of certain important characters. In C.V., on the other hand, it is the author's view that prevails throughout. C.V.'s omniscient narration brings in zero focalization. In him, the authorial point of view is expressed...
in value judgements. In Scott it is done indirectly. Hence, MV is monophonic and its discourse single-voiced. Ivanhoe, on the contrary, is polyphonic and its textual geography has triple orientation. In Ivanhoe the world of the text lies between the words of Ivanhoe and Rebecca. Both novels have emic openings and closed endings.

Ivanhoe and MV, like all hisorical romances in general, are committed to time. These novels that present events which contribute to the development of certain historical processes, are sprinkled with time references and they follow a linear chronology. In them, the readers always apprehend the passage of time. The events observe their chronology and the plots are oriented on the principle of process time. But linear chronology alone does not explain the function of time in them: while following a linear chronology, their plots operate rather on the principle of barrier time than merely observing a process time shape. However, barrier time plays a much more predominant role in MV, than it does in Ivanhoe.

In addition to these time shapes, these novels also exhibit a polytemporal dimension by incorporating into them the literary traditions of bygone ages, by taking from them themes and epigraphs and making allusions and references to them. This polytemporal dimension is much more pronounced in Ivanhoe than it is in MV.

To conclude, the immense diversity of fictional as well as narrative modes that the historical romance of Scott's tradition exhibits, makes it a rich and highly mixed genre and a great store of fictional possibilities. It is this virtue of Scott that has attracted writers from all round
the world, irrespective of the differences in their nationalities and cultural milieus. The historical romance of Scott's tradition, therefore, must be looked upon as the progenitor of the modern novel.