

## **Critical Analysis of Writings of Ken Follett and Sir Walter Scott**

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### **Abstract**

*Historical concerns serve as both synchronically and diachronically seeing the phenomena for the world. They have specific procedures that combine history with imagination, utilizing the latter as a tool to uncover the truth and dispel myths around it. The base-superstructure linkages and the major elements of the Marxist theory can be considered as the two examples of processes that disprove the truth while it stands out in the pages of history. The present research paper evaluates these two historical concerns that are very similar yet were produced by the authors who lived centuries apart. Surprisingly, neither of these authors employed the feudal or mediaeval eras as their settings. Instead, they focused on our own; in these writings, the mediaeval setting is used to frame the modern world. In Sir Walter Scott's *Kenilworth* and Ken Follett's *The Pillars of the Earth*, the characters transcend time and serve as analogies for the contemporary men.*

**Keywords:** Sir Walter Scott, Ken Follett, Medieval and Modern Period, Feudalism, Post-modernism.

The historical literature has undergone significant change over time, though not at all like its earlier frameworks. In the heydays of ancient warfare when the Scandinavian culture is assimilated into the Anglo-Saxon, for example, history was confined to stories. However, based on the historical concerns many of the seminal writings depict the Crusades gone

horribly wrong, and the romanticism and the Gothic brought the terror of the unknown. History is shaped by the stories of the kings throughout the world and their deeds played an instrumental role in historicization of the existing period.

The present research paper explores some of the literary devices employed in the works, mentioned in the title, that blur the lines between reality and fiction and contrasts the writing styles of ancient and contemporary authors. While the stated centuries apart by very different authors, *The Pillars of the Earth* (1989) and *Kenilworth* (1820) are comparable works when it comes to their central historical themes. Welsh author Ken Follett (1949–) dared to reveal the truth after doing thorough criticism of the existing social order; his writings cover a wide range of subjects. Sir Walter Scott (1771–1832) was a mediaeval historian who specialised in revealing the flaws in chivalry and the corrupted rule of powerful kings. His writings include a wide range of topics, including ruthless nobility against the oppressed section.

It is known throughout the world, that the history has left behind some very terrible ruins, and some certain element beyond history digs deeper than history to uncover the untold truth that lies beyond castle walls and ruins. The Inquisition was actually an effort to rid Western culture of reasoning and reason instead of representing the glory of the kingdom. The battle outcomes have been shown to be the bare truth by such element, which includes instances of enemy troops becoming buddies, soldiers being bought off with a piece of bread, and weaponry being sold to the enemy's artillery (Billingsley 95). All historical records, according to Hayden White, are written using the chronicle, tale, debate, argument, and ideological implication genres. All of history is antagonistic that balances virtue and evil in a precarious way. A critic argued that the general population has a tendency toward oppression and that democracy may be just as despotic as the authority of a dictator.

Mentioning of the Queen Elizabeth, the virginal queen who dallies about exchanging niceties and is not the Elizabeth people anticipate, is the subject of *Kenilworth*. In addition to the so-called established researchers and scholars, the Elizabethan era and the merry old England (Scott 19) had adversaries. Civil conflicts and social instability cause man to become less

spiritual, veer from the way of humble obedience, and prepare for riot and revolution; it would be possible to develop a new cultural vision that was neither idealistic nor materialistic, but rather a synthesis of the two, if man himself could be made the subject and standard of all thinking and art (White 198). Although *Kenilworth* seems to be a celebration of Elizabeth's monarchy, it really knocks her off the throne. The question of Mary, Queen of Scots, who is incarcerated in luxury at her court, cannot be decided by Elizabeth as Queen. She cannot decide between suitors, and she kills everybody who dared to stand in her way.

Scotland's condition continues to deteriorate as the Queen attends castle fetes. A wonderful illustration of how little the queen cared about her subjects was the celebrations at Kenilworth castle. The pots and pans that were stolen from villages for the feasts are not at all merry (Scott 15). When the people of Scotland were starving, entire roads were closed and taxes were collected to redesign Kenilworth. Scott points out the castle's towers and dungeons, including Mervyn's Tower, which is haunted by the spirit of Arthur Mervyn, who was starved to death by Edward II. Like King Arthur, Elizabeth tries to create Camelot out of a prison, but she utterly fails. Historical accounts portray people as fundamentally defective in their nature and consciousness: when an aristocratic era historian looks over the world's theatre, he immediately notices a relatively tiny group of well-known performers who control the entire piece.

The historian is determined to delve into the hidden motivations that drive these great personages to speak and act, but the others slip his mind as he focuses on these prominent figures at the front of the stage..... Highwaymen roamed gleefully to steal revelers attending the Queen's festivities since they need a lot of money to enter Kenilworth. In fact, two instances of the tragic effects of nobility are Follett's construction of the insane Jacques Cherbourg and Scott's design of the neurotic Amy Robsart (Follett 76). Cherbourg is accused of robbing a monastery where he had never set foot of a golden goblet. In actuality, he was the lone eyewitness to a sabotage that involved the Henry I heir. Because Cherbourg was French, everyone acknowledges his culpability. He was French during a period when Anglo-

Saxons, who were oppressed and despised the French-Normans, and the dominant French, were at odds in England. Cherbourg represents a guy attempting to survive in an unfamiliar environment. He is the diligent, everyday fish in the dish being looked over by the noble cat who is about to pounce. Amy Robsart, the tragic figure who causes her own demise, serves as an apt metaphor for the unaware modern slave. The Cherbourg types are aware of their suppression, but the Amy types, who are submissive, know very little about their dominants and much less about themselves.

The historical process that gave rise to historical knowledge is preoccupied with persons who appear destined to establish their dynasties on Earth. Since prehistoric times, people have been motivated by a desire for riches, territory, and resources. Both Stephen of Blois and Henry II are destined for hell and must conquer all of Aquitaine, France's salt and wine region. When Henry II really wants Aquitaine to be the market for products manufactured in England, he holds fleece fairs there instead. All of Henry II's forefathers were fixated on governing France from an island tower in England. Their house was in France, but their hearth was in England. There was no end to Queen Elizabeth's love for the American colonies. Virginia was founded as a result of the mission Walter Raleigh was given by her to return with at least one colony bearing her name. She was unconcerned with the Scottish kingless state or the Irish uprising in the vicinity of England. The Virgin Queen only cared about the luxuries of the court and the kingdoms claimed in her name abroad.

A historical narrative is plotted according to the tenets of agitation, dictatorship, treachery, betrayals, and religious dominance. The first thing a historical plot observes is agitation in the field. The timeline is constructed to correspond to these agitations as independent, interconnected events that weave together the story. When Stephen and Maud argue over the throne in *The Pillars*, the unrest starts. England experiences nationwide riots, which spark a civil war that the nobility mock. When the aristocratic Waleran is named Bishop, agitation flares up. Kenilworth has allusions to uprisings and coups in Ireland. Taxes and feasts are two of a tyrant's tools; the royal feast displays his rank, while the taxes drain the populace empty.

By inviting the clergy to royal feasts, Stephen examines this type of exhibitionism. In the egotistical feudal system, the wealthy pay a peasant tax, the merchants a trade tax, and the remainder pays bridge tolls, road tolls, and church tolls.

Follett presents William Hamleigh as Henry I's knight and lord: Because they were William's property, the serfs were unable to act without his consent. They owed him a set number of days of labour and a portion of their own harvests at particular periods of the year. He received his rent from the freemen in cash or in kind (Follett 495). If they join the fight against Maud, King Stephen will free and forgive the captives. Because she likes Robert Dudley, Queen Elizabeth pardons him. History has frequently been shaped by religion. As typical examples of religious extremists, Stephen, Waleran, and Alonso should be mentioned. The clerics are free with Stephen. The clergy are in charge of everyone when Waleran is serving as Bishop. Despite being an alchemist, Alonso holds Robert Dudley under his control. Wayland Smith, a misfit, and Alonso, a religious man, are drawn by Scott's historical awareness as opposed to each other. In a sense, through the perspectives of the atheist Smith and the alchemist Alonso, Scott persuades the reader to view religion for what it is. Tocqueville's idea of the Liberal Mask imagines the governing class—whether they are aristocrats or Democrats—blindfolding the populace. History removes the blinders and gets society ready for a genuine future.

The harsh mask of liberty, the one thing that never exists because it is an illusion, is hidden under the gory face of anarchy. The liberal mask is on Tom Builder and his family, and they are unable to remove it. Jack's hopes of becoming a master builder are dashed. Only Ellen is able to remove the mask, but because to her knowledge and sensitivity to recognize the rulers' strategies, she is mocked as a witch. There is a tone of skepticism as the story comes to a close; everything is not as it seems. As a half-breed living in a vulture-populated country, Jack is unsure about his future. Tressilian, on the other hand, passes away overseas in Virginia. He falls for the illusion but does not wish to destroy it when he travels overseas. Amy Robsart actively wears the Liberal Mask to enjoy a luxurious existence. Varney himself

is deluded because he so earnestly wants the earl's throne. The only person to withstand the delusion is Wayland Smith. However, Queen Elizabeth creates her own illusion by playing with the emotions of both nobles and commoners: she will respond to love tokens and accept them, pushing gallantry to the point where it becomes an exchange of affection (Scott 182).

It can be stated that from the tyranny of the elite to the tyranny of the multitude is a constant theme in the history of social mediation (White 202). Elite aristocracy like Stephen and Elizabeth capitulate to Varney's and Waleran's separate private mobs. This change hurts the Base, which generates labour and revenue for the government. The Base is duped into falling into the delusion of equality by it. In terms of regulation, the Superstructure is impatient. William Hamleigh despises his miserable existence and aspires to the earldom. To do this, he may wed Aliena, the Earl of Shiring's daughter. Once he is made Earl, he can alter feudal laws and levy as much tax as he pleases. Varney aspires to follow Earl's path. He intends to kill Amy and wed the Earl to the Queen. Permanence wears on the items. When the demands of the clergy are not satisfied, Henry of Blois intends to depose his own brother.

Another immoral and self-centered aim of Robert Dudley is to wed the Queen in order to gain power. In a historical narrative, all the objects—the Base and the Superstructure—desire power. Aliena wants power via the wool industry, Jack wants it through the building industry, Amy wants it through being a countess, Tressilian wants it through being a knight, and Smith wants it through becoming God. Either too little or too much electricity causes the items to perish. Nobody is morally or morally flawless. The things despise those who have strength and managed to evade the strong. Ellen and Jack don't live like animals because they were abandoned; rather, they do so to avoid the wealthy ruling elite; because, if it were granted, equality would produce chaos.

Eventually, it can be argued that the writings of Ken Follett and Sir Walter Scott have been guiding the human beings to live the better life and move towards the best one. They also paved the way to enhance the life but the most of the humans are not following them so that the later are facing a lot of difficulties in their lives.

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