Chapter Three

The Tradition Parades: Scott and C.V.

At the beginning of the nineteenth century, under the influence of literary criticism, historiography and enlightenment notions of progress, many writers found the literary models from ancient Greece and Rome inappropriate to their times. Historical, regional and philosophical demands of the age made writers abandon the conventional pattern of romance. They started discovering their own literary models which would be congenial to their own respective historical, regional and philosophical stance. At this juncture, Scott, an antiquarian and a scholar with great fascination for regional poetry with its conventional narrative structure, abandoned the poetic medium to try "something of the same kind in prose" (The Waverley Novels 1: xxix). In his new model of fiction, Scott furnished the details of the bygone days.

How can a novelist gain access to the past? Can he bring anything of the distant past in its concrete form into the frame of his work? Can he communicate his insight into the past simply by describing things of the past? Scott, the first great historical novelist, used history as the best medium for getting into the past. He chose important historical events as subjects of his work, and, in the context of these events, presented in them historical as well as fictional characters.

Both prose and metrical romances relied on the same historical sources. However, prose romance, for its more sophisticated audience, added "some insight into nature, or at least into manners; some descrip-
tion of external scenery, and a great regard to probability, both in re-
spect of the characters which are introduced; and the events which are
narrated” (Miscellaneous Prose Works of Sir Walter Scott 1: 560).

The publication of Scott’s Waverley in 1814 was a great intel-
lectual event by which Scott developed a new model of historical narra-
tive that considerably revolutionised the writing of fiction and history.
Scott’s method of handling history, Dekker writes: “... inspired pro-
fessional historians to reform their research methods and extend the range
of interests and motives surveyed in their accounts of historical causa-
tion” (29). The historiographical virtue of Scott exerted tremendous in-
fluence upon writers all around the world.

Since antiquity, historiography was counted a branch of narrative,
and it was placed superior to fiction. Probably, it was for this reason
that Gibbon enjoyed a popularity far greater than what Richardson and
Smollet could win. This was because, to be a historiographer, one needed
both narrative skill and a penetrative understanding of men and women
and their lives. Many poets and philosophers found historiography an
ideal field for exercising their talents. This was why Hume and Voltaire
spent many years on researching and writing histories. Following this tra-
dition, Scott wrote a multi-volumed biography of Napoleon (1827), de-
scribing the political and military history of modern Europe. Irving, in
his biography of Washington, and Cooper, in his history of the United
States Navy, were following this pattern. There appeared many more
works of similar kind which may be found to approximate themselves to
this tradition

Narrative historiography played a significant role in bringing history and fiction closer. The close interaction between history and fiction blurred generic boundaries. Scott's special way of handling historical material made history "a special case of fiction." Thus Carlyle's version of the French Revolution brought melodrama into history. Dickens, in *A Tale of Two Cities*, assumes the role of both novelist and historian. Often, in many writers, mixing of history and fiction leads to "confusion and blurring of generic boundaries" (Dekker 31).

Scott's novels dealing with the history of the middle age made tremendous impact on historiography. However, the main themes and many of the details of the plot and character typology of Scott's novels had been formulated much earlier by other poets and philosophical historians whom Scott read in his youth. These writers, thus, had exerted influence on the growth of historical fiction much earlier to the advent of Scott's novels. They dealt mainly with the literature of the primitive people such as Hebrew Psalms and Scottish Border Ballads and the speeches of American Indians; their writings helped to promote in the people a national-historical consciousness. This happened mainly in the countries of northern Europe. The work of the Homeric scholar Robert Wood titled *Essay on the Original Genius and Writings of Homer* (1775), may be cited as a case in point. Wood's aim was to "refer himself mentally back to the state of society and manners of that early period" (32).

In the Romantic Revival, one may find an enthusiasm for things
ancient the Gothic novel, an offshoot of the movement, presented things remote from the normal experience of human beings. The novels like *Moll Flanders* and *The Expedition* of Humphery Clinker are historical in spirit. Scott was building further on these models by advancing these possibilities.

Many writers have acknowledged Scott’s influence on the French historical romance, especially on that of Victor Hugo and Balzac. Balzac’s first novel, *The Chouans* (1829), is a historical romance on the tradition of Scott’s *Waverley*. The American writer, Fenimore Cooper, employed the model in his books such as *The Spy* (1821) and *The Pioneers* (1823). Manzoni’s *The Betrothed* (1827), Pushkin’s *The Captain’s Daughter* (1831), Adam Meckiewic’s *Pan Tadeusz* (1834) and Tolstoy’s *The Cossacks* (1852), undoubtedly, fall within this tradition. These writers did a lot to extend Scott’s tradition and to win it an international recognition.

As Adolphus notes, both in the metrical and prose romances of Scott, “a material part of interest hinges on some popular insurrection, tumult or civil war;” both are concerned themselves with “historical truth or topographical reality,” and each is an “essay on the manners and political state of England or Scotland in a given period, as well as a narrative on romantic adventures.” (qtd. in Caldwell 70). In both forms one can find the passive hero of Scott: he is “not sufficiently important and fails to maintain his legitimate pre-eminence above the other characters” (71). This passive hero of Scott represents an important rewriting of the romance tradition. His *Waverley*, to a great extent, ob-
serves romance conventions. The early chapters introduce Edward Waverley as the "hero of the following pages" when Waverley himself seeks elsewhere for the hero. In chapter 42, the narrator calls Charles Edward Young Pretender, "the Prince, whose form and manners . . . answered (Waverley's) ideas as the hero of romance than a calculating politician." Charles Edward, historically does qualify as a romance hero. High ideals, strange circumstances, exciting drama and martial heroics constitute romance elements. Similarly, the love interest of the story in which the lovers are separated but ultimately reunited brings it closer to the 'romantic' frame. Scott's Waverley has also some features that make it different from the traditional romances. He transformed 'romance' into something beyond its traditional form by placing its historical and fictional characters in carefully delineated historical settings. Waverley is set in the background of the 1745 Rising. Scott, here, mixes the motifs of a journey, and cultures and ideologies that are mutually contrasting with the career of a historical figure. Here, the marvels and miracles of old romance take the form of disturbing social and political events. Scott writes in his preface to Peveril of the Peak:

A poor fellow, like myself, weary with ransacking his own barren and bounded imagination, looks out for some general subject in the huge and boundless field of history, which holds forth examples of some kind; lights on some personages, or some combination of circumstances, or some striking trait of manners, which he thinks may be advantageously
used as the basis of a fictional narrative, bedizens it with such colouring as his skill suggests, ornaments it with such romantic circumstances as may heighten the general effect.

(xxvii-xxviii)

Again he notes: “While I concocted mystery through the agency of historical personages and by connecting it with historical events, I have endeavoured to weave them pretty closely together” (Caldwell 102).

In his stories he ‘weaves’ historical personages and historical events into a fictional framework.

Scott’s second novel, Guy Mannering (1815), concentrates more on the romance elements of the hero’s plight. Here, the historical incident is Jacobite revolution. The young hero, captured by pirates, after many unpleasant turns of fate, finally, returns home. His tutor recognizes him, he assumes his real name, and inherits his estate. In the third novel, The Antiquary, the hero has to overcome a false accusation of his bastardy to be acknowledged as the son of his father, Lord Glenallan, and the proper suitor for Isabel Bardour. The Black (1815), published with Old Mortality, includes more of romantic elements including the rescue of Isabel Vere from a tower by her suitor Earnscliffe. Old Mortality has many romance elements. It selects a particular historical event—the murder of Archbishop Sharpe—and the historical upheaval that followed in the form of the rebellion of 1679. Henry Morton gets involved in this historical upheaval, by his decision to protect his father’s friend, Burley.
In his tenth novel, *Ivanhoe*, Scott bids farewell to Scottish history and turns to the Middle Ages. This may be because he feared that the reading public was growing weary of the Scottish theme which he repeatedly used in his earlier novels. He was much fascinated by antiquity, and hence, there was nothing illogical about this change. Of course there is anachronism in his treatment of the Middle Ages: Robin Hood, if at all he ever lived, belongs to a later period. Still, his thrilling stories, with their drama and action, were good enough for gripping the reading public. For hundred and fifty years, Scott's *Ivanhoe* had no rivals in the literary arena.

In his "Dedictory Epistle" to *Ivanhoe* Scott puts forward some theoretical canons for the historical novelist. He writes: "... to those deeply read in antiquity, hints concerning the private life of our ancestors lie scattered through the pages of our various historians..." (*Ivanhoe* 525). However, Scott hasn't said much on the aims and intentions of his novels. He has seldom said anything about what a historical novel should do. As he writes in the "Dedictory Epistle," his aim was not total and detailed historical accuracy. This, perhaps, accounts for the historical inaccuracy of his novels. He writes:

It is true that I neither can nor do pretend to the observation of complete accuracy, even in matters of outward costume, much less in the more important points of language and manners. But the same motive which prevents my writing the dialogue of the piece in Anglo-Saxon or in Norman French,
and which prohibits my sending forth to the public this essay printed forth with the types of Caxton or Wynken de Worde, prevents my attempting to confine myself with the limits of the period in which my story is laid. It is necessary, for exciting interest of any kind, that the subject assumed should be, as it were, translated into the manners, as well as the language, of the age we live in. (526)

It is an undeniable fact that Scott's *Ivanhoe* is not accurate in its handling of history. E.A. Freeman, the Victorian historian, says:

> When we believe that the keep of Conningsburgh castle is older than the Norman conquest--when we believe that English women, whether of the fifth, or of the twelfth century, bore the names of Rowena and Ulrica--when we believe that the Christian English folk of the twelfth century prayed to the Slavonic idol Czernibog, or swore by the soul of the heathen Hengest... then we may believe in the state of things set forth in this History, and of which Cedric (Cerdic?) of the romance is the popular embodiment. (*Ivanhoe* viii-ix)

Scott defends his stance in the following passage:

> ... but neither will I allow that the author of a modern antique romance is obliged to confine himself to the introduction of those manners only which can be proved to have absolutely existed in the times he is depicting, so that he restrain himself to such as are plausible and natural, and
It is with this conviction he writes that “all history is an imaginative exercise, dependent on very much more than the elimination of chronological inaccuracies” (x).

About the object of historical fiction, Feuchtwanger writes:

[The historical novelist is] . . . not re-creating history for its own sake but uses the costume or disguise of history as the simplest stylistic means for achieving the illusion of reality. . . . its sole purpose is to enable the reader or the viewer to re-experience the author’s immediate experience of history. (140-42)

Thus, in the historical novels, historical events provide only superficial motifs and the historical characters remain lifeless in comparison with the fictional ones. Referring to Balzac’s view of Scott’s handling of the historical subject, Lukacs writes:

Scott’s novels . . . marched towards the great heroes in the same way as history itself had done when it required their appearance. The reader, therefore, experiences the historical genesis of the important historical figures, and it is the writer’s task from then on to let their actions make them appear the real representatives of these historical crises. (The Historical Novel 39-40)

What is the principal object of a historical romancer? Is it the re-creation of the reality of the past or the illusions of the past? James
Kerr, in his book, *Fiction Against History: Scott As Storyteller*, calls Scott "the romancer who forged illusions of the past from an admixture of literary form and historical record, and the historian who used the logics of literary form as instruments for understanding the past" (1). Scott's historical romances are the products of a fusion between literary form and historical record, or fiction and history. The interaction of these two mutually opposed modes generates the fictionality of Scott's narrative. This 'binary' function is the basic narrative strategy of Scott.

Scott's "mixed" or "oxymoronic" genre is a "zone of freedom" where the reader finds neither history nor fiction. It is "a verbal realm apart from history" the nature of which is determined by the creative imagination of the writer. By using the facts of the past, Scott successfully attempted a fictionalized elaboration of those worlds. Hence, in the historical romances, presenting realistic details is not a basic requisite, but only the "pretext" for writing historical romance. Of Scott's historical romances, James Kerr writes: "His novels are fictions written to defer the effects of history, deceptively casual efforts to contain the forces of history by means of story, to alter the past he has evoked" (3).

Scott's principal strategy for creating his mixed genre was by assimilating certain historical events into a formal pattern which he borrowed from the romantic tradition. He effected the transgression of fictional modes by shifting materials from one generic realm to another. Thus, he made his historical romance cross generic boundaries. This "re-emplotment" of historical events "refamiliarized" his audience with those
events which have been long forgotten by them. When Scott's fictional heroes take up these events with the progress of the romance plot, they are fictionalized. Simultaneous with this process, the fictional heroes push their historical counterparts off the central stage, and occupy their position. Thus, Scott's fictional method is not a challenge to romance and Gothic conventions; on the contrary, it is a 'defamiliarized' and 'historicized' version of them.

Coleridge found the merit of Scott in the nature of his subject. For him, Scott's merit consists in

the contest between the loyalists and their opponents ... between the two great moving Principles of social Humanity—religious adherence to the Past an the Ancient, the Desire and the admiration of Permanence, on the one hand; and the Passion for the increase of Knowledge, for Truth, as the offspring of Reason, in short, the mighty Instincts of Progression and Free-agency, on the other” (qtd. in Dekker 35).

This unique feature of 'subject' may be found in all members of the historical romance tradition.

The historical romancer, in general, has a tendency to bring the muse into his country and he writes mostly with a strong sense of patriotic mission. Maria Edgeworth's Irish novel, *Castle Rackrent* (1800), is generally considered as the "gateway" to the regionalist world of the historical novel. Scott's *Waverley* (1814), the first historical novel, was inspired mainly by Edgeworth. Scott, Cooper, Hawthorne, Faulkner, Mark
Twain—all these writers are in varying degrees regional and historical novelists. As Scott observes in the postscript to his Waverley, Maria Edgeworth excelled in presenting different types of Irish character by means of the description of “their habits, manners and feelings” (Dekker 341). Scott, the talented historical romancer, successfully attempted something similar, on a larger national scale.

C.V. Raman Pillai belongs to the roll of Scott’s followers. On considering the bulk of his work, as a writer, he ranks far behind Scott, his predecessor. However, in the limited bulk of his work, his readers found a profound world of fictional narrative, which is, for them, also a great historical document. For the modern critic of world literature, the historical romance may be a thing of the past. But for the twentieth century readers of Malayalam literature, C.V. Raman Pillai still remains a great historical novelist who is in no way inferior to his twentieth century counterparts.

C.V.’s Marthanda Varma was published in 1891, about three quarters of a century since the publication of Scott’s Ivanhoe. In this and the other two novels—Dharma Raja (1913) and Rama Raja Bahadur (1918)—C.V. presents certain important social and political events which occurred in Travancore, between seventeenth and eighteenth centuries.

CV’s fascination for the new form of fiction was not simply a matter of taste; it cannot be easily traced into any social or political or intellectual conflict, the kind of which persuaded Scott into his new form of writing. However, there was in Kerala, a new awakening which was
mainly a product of the British system of education. Also, in this period, the maternal line of inheritance called marumakkathayam and the joint-family system of Kerala were widely questioned by the educated sections of the society. A more important influence was the British rule and the sense of despair and disillusionment that ruled the Indian society in those days. Frequent conflicts between the Indian states and the forces of the East India Company, awakened in the minds of people a sense of patriotism and a growing sense of national identity. C.V.'s attempt to portray an ideal ruler can be considered as a literary expression of all these dreams and anxieties of the Indian society.

Like Scott, C.V. was an antiquarian scholar, and he had great fascination for folk literature. Like his predecessor, in his book, he furnished details of a past bygone age, and presented in them historical as well as fictional characters. His work, like Scott's, gives insight into nature, and manners, and relies mainly on probability for character delineation and description of events. Like Scott's Ivanhoe, the novels of C.V. are not accurate in their details. From the portrait of the ideal hero king, he excludes several things, which, probably, he thought, would tarnish the king's image. The principal strategy of C.V., as in Scott, was to blend history with fiction; the fictionality of his work is a product of this binary function.

MV is modelled mainly on Scott's Ivanhoe. However, C.V.'s historical perspective differs remarkably from that of Scott: His aim was not to use "the costume or disguise of history as the simplest stylistic
means for achieving the illusion of reality" (*The House of Desdemona* 140-42).

About C.V.'s intention and method S.Guptan Nair writes:

Here we get a new and different historical perspective . . .

For his theme, he [C.V. Raman Pillai] chose only the adventure stories perfectly suited to the historical romance of Sir Walter Scott's model. C.V.'s primary aim was to inspire the people of his state by showing them that they have a king who is as brave and adventurous as Richard the Lion-hearted. In place of Prince John, the covetous brother of Richard who wanted to usurp his brother's throne, in *MV* the prince has a covetous cousin who is a base libertine. When C.V. created out of his imagination a fictional equivalent for Ivanhoe all was perfect. (*Mathrubhumi, July 1994* 31)

Here, we find the major difference between Scott's and C.V.'s outlooks on history and their 'historicisms.' For Scott, the aim of the historical novel is not to re-enact history as it is, but only to give the reader a fictionlized version of it. Thus, in Scott, the historical subject provides only superficial motives, and the historical heroes, in their importance, are inferior to the fictional ones. Hence, history has only a subservient role to play in Scott's 'modern antique romance.' C.V.'s novels, on the other hand, centre around history; his aim was to portray the great national figures of his state. His novels that attempt to discover and popularize the heroic moods in the history of his state, are
also reflections of a newly emerging political awareness. However, patriotic ambition is common to both Scott and C.V. in both, one can find the desire to depict national community in epic forms, in the medium of prose fiction. In C.V.'s novels, as in Scott's, when the historical as well as non-historical personages are interwoven into the novelistic frame, in a curious way, the non-historical figures become more historically imposing than the well-known historical figures. George Irumbayam, in his book *Malayalanovel Pathonpatham Nootandil*, comments on this feature of C.V.'s book. He rightly observes that in *MV*, the fictional characters, Anantha Pathmanabhan and Subhadra, are more important than the titular hero, Marthanda Varma. He writes:

> The very beginning of the novel is with the description of the wounded Anantha Pathmanabhan in Kalliyankadu. . . .
> With the introduction of Subhadra, the novel which began as the glorification of the adventures of the Nair race became an historical novel that arouses an immense awareness of human fate, without simply being the glorification of a race. This was what redeemed *MV* from simply being an imitation of *Ivanhoe*. (102)

For Scott, fictionalization of history is a means to mimesis. Both writers let their heroes (historical as well as fictional) grow out of the confines of history. But when C.V. makes his historical figure Marthanda Varma represent his age, Scott does not make Richard a representative of his age. Hence Richard is not made the central figure of action in
Ivanhoe. Here Scott's manner reveals a very interesting parallel to Hegel's philosophy of history. Scott's hero is the 'world-historical individual' of Hegel's philosophy. For Hegel, "the world-historical individual takes shape from the world-maintaining individuals" who stand for men in "civil society" (The Historical Novel 40). According to Hegelian philosophy, the world-historical individual is "the hidden spirit knocking at the door of the present, still subterranean, still without contemporary existence and wishing to break out, for whom the contemporary world is but a husk containing a different kernel from the old" (41). Scott's individuals take shape through an interaction of the "... historical representatives of a popular movement and the movement itself..." (41). Here, the effect is further heightened by Scott's "intensification and dramatic compression of events" (41).

When Scott decided to abandon the medium of verse, and take to the medium of prose, the field of prose fiction was dominated by women writers like Ann Radcliffe and Maria Edgeworth, and then, by Jane Austen. Hence, in that period, prose fiction was identified as a female genre. May be, for this reason, many male writers of that age devoted themselves to historiography and heroic poetry. Scott, at this juncture, created something "serious," by assimilating into the novel the ancient 'masculine' genres, epic and romance. This genre, he might have hoped, would speak directly to the aspirations of men and women alike. Scott had male as well as female imitators. However, the nineteenth century historical romance must be regarded as a masculine genre mainly because it cele-
brated masculine adventures in the tradition of Achilles, David, Roland et al. Some followers of Scott like Melville and Stevenson even dispensed with the love story, and others like Cooper and Simms made the female roles peripheral or silly. C.V., however, gives a far greater importance to female roles and the theme of love. In MV, Parukkutty occupies an important role, and the adventures of Subhadra (including even nocturnal adventures) remind us of the adventures of legendary heroes.

The historical romances of Scott’s tradition present, by means of binary pattern, two traditional stereotypes that have been recognizable since the period of classical antiquity--the “light” and “dark” stereotypical heroines. Magie Tulliver of George Eliot’s *The Mill on the Floss*, Hetty of *Adam Bede*, George Sand’s Corinne in *Corinne*, all are fictional recreations of Scott’s dark stereotype Rebecca. George Eliot’s dark heroine Maggie Tulliver expresses her impatience over the domination of the “light blond haired lady” over her dark lady rival Corinne, in George Sand’s novel *Corinne*:

As soon as I came up to the blond-haired young lady reading in the park, I shut it up, and determined to read no further. I foresaw that the light-complexioned girl would win away all the love from Corinne and make her miserable. . .

If you could give me some story, now, where the dark woman triumphs, it could restore the balance. (*The Mill on the Floss* 282)

In these historical romances the ‘light’ heroine is a virgin heiress
whose marriage to the hero reconciles the warring sections of the historical theme. Traditionally, the ‘dark’ lady would be a wife or a mistress whose sexual infidelity or allure ‘unmans’ the hero, and takes the kingdom to its fall. Examples of this stereotype range from Homer to Shakespeare, Dickens, Thackeray, Eliot, Hardy and many others. Scott, in his fiction, created such stereotypical pairs that provided fresh models for later writers. The three important stereotypical ‘light’-‘dark’ pairs that he introduced are Rose Bradwardine and Flora Macivor of Waverley, Jeanie and Effie Deans of the Heart of Mid-Lothian, and Rowena and Rebecca of Ivanhoe. Of these three pairs, the last one was the pair that best enthralled the nineteenth century.

What impression does the analysis of Scott’s heroines bring on his treatment of the gender? Many critics have expressed contempt for Scott’s heroines; Balzac, Scott’s follower, belongs to this group. Harriet Martineau, the feminist critic, criticizes Scott for picturing women as a set of “passionless, frivolous, uninteresting beings” (qtd. in Dekker 223). Nineteenth century, speaking in general, preferred to consider women as a class whose task was mainly child bearing. The following words of Martineau express her strong indignation over Scott’s placing his dark Jewess in Ivanhoe in a very unjust position on the social scale. Martineau writes.

As a woman, no less than as a Jewess, she is the representative of the wrongs of a degraded and despised class . . . first despised, then wondered at, and involuntarily admired;
tempted, made use of, then persecuted, and finally banished—not by a formal decree, but by being refused honorable occupation, and a safe abiding place. (qtd. in Dekker 224)

However, while levelling criticism against Scott, Martineau was aware that Scott was trying to keep fidelity to history and probability. Scott responded to his readers' contention that he should have married Ivanhoe to brilliant Rebecca rather than to dull Rowena, arguing that "the prejudices of the age made such an alliance impossible" (224). Scott's remark here is critical of the prejudices of the age; he criticizes these prejudices with patience and humility. Acknowledging this virtue of Scott, Martineau writes: "He has softened national prejudices... he has exposed priestcraft and fanaticism... and finally, he has advocated the rights of women with a force all the greater for his being unaware of the import and tendency of what he was saying" (224). Thus Scott's unpronounced intention was to promote a revolution in the popular understanding of the role of women in society. It was the beginning of a great revolution in favour of "female emancipation." It was also an aspect of a fight for the emancipation of the human being that found its best and fullest expression in the French Revolution. Hence Scott's portrayal of women is, in a sense, an intelligent disguise of the spirit of the French Revolution.

C.V.'s treatment of the female gender is much different from that of Scott. When Scott's heroines are meek and shy, C.V.'s heroines are brave and self-confident. Parukkutty and Subhadra of MV are much dif-
ferent from ordinary women. The marriage between Parukkutty and Anantha Pathmanabhan is a proper reward for Parukkutty's fidelity and unwavering consistency of her love for her lover. Subhadra is an exaggerated picture of Indian womanhood. In spite of the ordeals that put her honour and chastity to severe tests, finally she comes out victorious but dies a martyr. Thus, \( MV \) is not a masculine work of fiction that is intended to celebrate only male adventures. \( C.V. \) does not make female roles "peripheral" or "silly"; rather, his female adventures remind the reader of the adventures of legendary heroes.

\( MV \) presents also the binary pattern of the traditional female stereotypes. Parukkutty represents the traditional virgin woman, who, towards the end of the story, gets married to the hero. But the marriage in \( C.V. \) does not serve the reconciliation of the warring sections of the society. Subhadra is not "dark" but a certain mystery envelops her; her life is a "problematic" journey. Initially, this woman who is a wife gives out the impression of a mistress who "allures" men like the dark woman stereotype. But, later, towards the end of the book, she wins the approval and admiration of the readers by proving herself a chaste woman who helps the king heroically in his struggle against his opponents. Thus \( C.V. \)'s heroines are not "passionless, frivolous, uninteresting beings," they are heroic women. Both writers present the theme of female emancipation. But when in Scott the theme is implicit, in \( C.V. \), it is much more explicit. In the theme of female emancipation of the historical romances Martineau finds also an evocation of the theme of Negro emancipation.
Dekker, in his attempt to arrive at a theory of Scott’s gender system, relies on a list of binary oppositions which he found in Schiller and eventually ‘reembodied’ in his Waverley model. Dekker draws from Schiller some binary oppositions each of which reflects a conflict between the past and the present. These binary oppositions, he finds, the product of ‘progress’ which is signalled by the triumph of the middle class, factory system, enlightenment, urbanization, social organization, social consciousness, and the desire for the better. Scott, like many other members of the generation, was conscious about the tragedy of progress which offered no possibility of a “counter revolution.”

Schiller finds in many modern writers a fascination for non-human nature and primitive people. They are the writers who are conscious about the tragedy of progress. This fascination we find in Wordsworth and many other romantics; it develops as a regret for the present and a wistful longing for the distant past. Schiller writes: “We regret this place of safety, we earnestly long to come back to it as soon as we have begun to feel the bitter side of civilization, and in the total artificial life in which we are exiled we hear in deep emotion the voice of our mother” (qtd. in Dekker 226). The distinction that Schiller finds between “sentimental” and “naive” evokes this sense. When naive individuals are identified by their “truly good and human nature” and their harmonious relationship with nature, sentimental character is generally caught up in a predicament in the modern society. Whereas a naive person lives there with his/her native innocence. The naive people may appear ridiculous and wanting
in wit to the observers, but these characters have “moral magnitude.” Schiller points out that such naive innocence, purity and simplicity is commonly found in women. This view implies that ideal women are “neither very earthy nor very intellectual” still endowed with the “magnificent gift of nature” (Dekker 228). This is the principal gender distinction that Schiller finds in historical romances.

The Jewess Rebecca of Scott’s *Ivanhoe* is typically “naive” with her simplicity, innocence and humility; she is one of the best naive figures in the whole range of historical romances. Rowena is of a less naive constitution and she stands closer to the “sentimental” side. C.V.’s heroines like Parukkutty and Subhadra are not naive figures. Their inclination to the sentimental side may be explained by the explicit nature of C.V.’s treatment of the theme of “female emancipation.” Flaubert’s heroine of *Madame Bovary*, Emma provides a very good example of an extreme case of “sentimental” heroine. In her all the naive qualities are missing, and she does not fit into natural circumstances.

Dekker suggests another list of binary oppositions showing the polarization of gender traits in fiction.

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<tr>
<th>Man</th>
<th>Woman</th>
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<tr>
<td>Sentimental</td>
<td>naive</td>
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<td>intellectual/learning</td>
<td>intuition/instinct</td>
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<td>history</td>
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<td>nature</td>
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<td>modern</td>
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fragmentary whole (228).

Naive characters like Rebecca are guided by traits that form the second set of the above list.

As Dekker observes, the principal object of Scott's characterization is "to disentangle and externalize the traits of individuals" (249). This strategy has great relevance in Scott because in him the main as well as the subordinate characters are representatives of large classes of people, and hence are types. The interaction of these characters does not simply provide a romantic story, but it facilitates the progress of nations' cultural history. The characters in *Ivanhoe* are such people. Ivanhoe is a type, Cedric is a typical Saxon chief; his slaves Gurth and Wamba are typical representatives of their class. Rebecca typifies all the sufferings of her class and her father is a typical usurer. Prince John is a typical usurper and his brother Richard, a typical medieval hero king. The Templers and the other representatives of the church in the book keep full justice to the real state of the church in those days.

In *MV*, the characters are rather individualistic than typical; in the book, C.V.'s principal strategy is not to externalize the traits of different sections of the society. The traits and actions of Anantha Pathmanabhan and Marthanda Varma are not confined to any types. Similarly, Parukkutty and Subhadra are pure individuals; they do not represent any social class.

As a novelist, the greatest concern of C.V. was for the effective portrayal of his characters. For this purpose he used a variety of methods.
He gave many of his characters names that would perfectly suit to their appearance. When he describes his characters he would take care that the details he furnishes would evoke the appearance of the well-known characters of the Indian epics. Thus C.V. used the epic models as the raw material for his characters. In the very first chapter of his MIV, he compares his fictional hero Anantha Pathmanabhan to Abhimanyu of Mahabharatha. In chapter three, Parukutty is compared to Damayanthi. Pathmanabhan Thampi is compared to Ravana, in the seventh chapter. Similarly, C.V. compares Pappu Thampi to Keechaka, Subhadra to Sairandri and Hakkim to a Grecian hero. C.V. follows the same method of characterization, also in Dharma Raja and Ramaraja Bahadur, his two other historical novels.

Aimanam Krishna Kaimal finds in C.V.'s method the influence of Kathakalaki. He writes in his book, Kathakaliprabhavam Sahithya Krithikalit: "It is the influence of Kathakalaki that is found throughout in character presentation. The characters act in observance of the rhythm and principles of Kathakalaki" (44-45).

It was the practice of both Scott and C.V. to look at history through character and character through history. While explaining character in terms of history and history in terms of character, both the writers followed a standpoint between the enlightenment view of history which considers human nature as a fixed point and an historical view of the past. Lukacs prices Scott's historicism precisely because Scott shows history's effects on the lives of history's bystanders and observers.
Scott deals with two kinds of historical theme—the logical and the psychological: “one, having set its zero hour, undertakes to show how and why things happened as they did, and the other, what did it feel like to be alive when they were happening.” This view is applicable to C.V. as well. However, when Scott, by virtue of his keen observation and careful preparation, gives us a very ‘objective and social-historical picture’ of his historical heroes, C.V. gives a personal and ennobled ideal ruler. Here he differs from Scott.

Scott’s narratives show two different methods of presenting the romance world. Of these methods, Garry Kelley writes:

On the one hand there is an intellectual and scholarly conception of history, rendered through authoritative narration, with footnotes and documents, and on the other dramatically and energetically presented descriptions, episodes, characters, and details, rich in symbolic and emblematic resonance.

(The English Fiction of the Romantic Period 142-43)

Scott’s “authoritative narration with footnotes and documents” is the main source of his historical realism. He believed that this kind of realistic narration was the special achievement of Richardson and Defoe. But he brought a further sophistication into this method: he used authoritative narration mainly when he dealt with pure history. To enrich his realism he made rare use of ‘metanarrative;’ in all other situations he used the figural mode of representation. Thus Scott was well aware of the narrative possibilities of various modes of narration.
David Brown also has pointed out these two different aspects of historical narratives. In his book, Walter Scott and Historical Imagination, he mentions two kinds of verisimilitude in historical fiction, which he describes as "factual verisimilitude" which is achieved by ascertaining exact facts about the period concerned, and the "deeper verisimilitude" which may be achieved by "an imaginative encapsulation of the essence of the period" (181). Scott's anachronisms come in the way of the factual verisimilitude of his narrative. However, they help to maintain a 'deeper verisimilitude' by refraining from undermining the essence of the period.

Does C.V. maintain such a 'deeper verisimilitude' in the treatment of his historical subject? Often, C.V. distorts certain facts, may be with the purpose of vindicating the actions of his hero. When Scott concludes his novel by giving the impression of Richard as "a generous, but rash and romantic monarch" (Ivanhoe 519; Ch. 44), C.V concludes his book by giving his reader an exaggeratedly ennobled image of his hero king. He writes: "Day by day, with the grace of God Sree Pathmanabhan, the king, His Highness Marthanda Varma, wins speckless fame, and watching this, his subjects live in exultation" (MV 339; Ch. 26).

C.V., like Scott, presents in his narratives things both historical and fictional, but he does not maintain the distinction between them by means of a proper choice of narrative modes. When Scott uses "authoritative narration," only to describe things historical, C.V. uses
it throughout; in him history-romance distinction does not exist at the level of the 'text.' Scott, while using separate discourses for historical and literary elements, does not forget to fuse them by a skillful choice of fictional modes. He was familiar with medieval and renaissance romance, and also with the writings of Fielding, Smollet, Jane Austen, and Fanny Brown. He had good acquaintance of Renaissance tragi-comedy and Restoration heroic drama. His fiction contains the elements of all these.

In his own day Scott was generally considered as a revolutionary novelist, not as one who simply rearranged the achievements of his predecessors. This was mainly because while presenting romance episodes and characters, he could maintain historical realism by means of description. His awareness of the tension between history and romance, he maintained, not only in his plot structure, but in his choice of narrative modes as well. Such a "symbolic resonance or emblematic significance" of Scott's stories is not found in C.V.

In both writers, the theme of romance journey is inserted into the theme of historical crisis. The romance heroes, in both, confront similar obstacles. But in Scott there is a tension between romance and history which is lacking in C.V. Scott's sense of nostalgia for values, and his willingness to criticize chivalry and history while recognizing their glamour, is not found in C.V.

Why does the historical novelist mix the events and people of the past with imaginary events and people for his artistic reflection of the past ages? To meet the challenge of awakening the bygone age.
he finds pure history with all its limitations quite inadequate. To overcome history's inadequacies he found it necessary to leave room for a free interaction between men and their social environment. As Lukacs writes:

The inclusion of the dramatic element in the novel, the concentration of events, the great significance of dialogue, i.e. the direct coming-to-grips of colliding opposites in conversation, these are intimately linked with the attempt to portray historical reality as it actually was, so that it could be both humanly authentic and yet be reliveable by the reader of a later age. (*The Historical Novel* 42)

A historical crisis which means a "split of the nation into warring parties" cannot be confined to a select group of individuals. It affects everyone:

... [It] runs through the centre of the closest human relationships. Parents and children, lover and beloved, old friends, etc. confront one another as opponents, or the inevitability of this confrontation carries the collision deep into their personal lives. ... and it is never a matter of one single catastrophe, but is a chain of catastrophes, where the solutions of each gives birth to a new conflict. (42)

Both Scott and C.V., while tracing the historical crises, simultaneously explore into such catastrophes.

Scott's 'weaving' of the 'historical' into the 'fictional' and vice
ersa, is an important aspect of his novelistic practice. This framing device of Scott may be found functional even outside his fictional frame. His prefaces often assume another persona--Laurence Templeton of Ivanhoe, Jedidiah Cleishbotham in the three series of Tales of My Lord, Mr. Croftsangry in The Fair Maid of Perth and Rev. J.A. Rochecliffe in Woodstock; letters exchanged between Dr. Dryasdust and Captain Chitterbuck from the prefaces of The Fortunes of Nigel and Peveril of the Peak. C.V.'s fictional practice does not have this artistic dimension.

Both Scott and C.V. often took liberties in historical details for picturesque effect. For this purpose, in Old Mortality, Scott introduces a regiment of red coats marching at night with kettle drums sounding. The fact remains that drums were not used on night marches. On this issue Sir Herbert Grierson brings Aristotle to Scott's support:

The concern of the poet is not with what actually did happen, but with what might happen now or might have happened at such or such a definite period of history, so far as we have acquired a sufficient knowledge and understanding of the period in question. (Sir Walter Scott Lectures 45)

A slavish adherence to historical details would only mean a narrow view of history. As Devlin observes, "the historical novel need have no real historical person; no incident in it need ever 'really' have happened" (Scott's Mind and Art 75). Thus Scott's manner of treat-
ing history marks a break with the old traditional conception of
history, and paves way for the modern conception that history is only
a "special case of fiction." C.V.'s historical hero, Marthanda Varma, is
not fully drawn from history; his book presents the hero as a generous
and merciful ruler, when history presents him as an inhuman, cruel
person. History offers the following impression of Marthanda Varma:

In 1733 his men [Marthanda Varma's] assassinated Pappu
when he came to meet him in his court. Almost the same
time he imprisoned Ettuveettil Pillais and other promi-
nent men of their side. Kindness was unknown to Marthanda
Varma; every Keralite was shocked by his brutal revenge.
He hanged forty two prominent men, sold their women and
children as slaves; it was the greatest stroke upon the po-
litical system of Kerala. (Mathrubhumi, July 1994, 31)

Scott's renunciation of extreme emphasis upon historical faithful-
ness led to anachronism. In defense of anachronism Goethe writes in
Manzoni's historical tragedy Adelchi:

... all poetry in fact moves in the element of anachronism.
Whatever in the past we evoke, in order to recite it af-
ter our own fashion to our contemporaries, we must grant
a higher culture to the ancient happening that it in fact had.
(qtd. in The Historical Novel 67)

In Scott we find an assimilation of historical material to the great
tradition of realism. In this connection H. Butterfield observes:
If the historical novelist regards his duty as being to avoid anachronism, history will seem to him a chain. The different conditions of things existing in the period of which he writes will be a source of labour to him, and a pitfall. But to the true historical novelist they are a glory; they are the whole point of his work, and what was a weakness becomes a strength. (Scott's Mind and Art 36)

Scott was a great historian. In the motto to chapter 36 of *Ivanhoe* he requests his readers: "Say not my art is fraud." It is his imaginative exercise on history that makes his book a work of art—something far greater than history, "a wonder of suspense and complex polyphonic narrative" (*Ivanhoe* xi).

In Scott there is a certain contradiction between his directly political views and his artistic world picture. In spite of his being a Scottish, petty aristocrat, he showed no allegiance to any of the conflicting parties. It is his objectivity and willingness to sacrifice his political views that made him a great realist of the kind of Balzac or Tolstoy. In C.V. we do not find such a willingness to sacrifice personal political views in the interest of art; he is always with his historical hero.

Like many great novels, *Ivanhoe* betrays a complexity of attitudes on the part of the author. The very opening chapter of the book shows Scott's attitude towards his historical subject. After introducing the time and place of action of his story, he introduces Gurth and Wamba. Here, Scott informs the reader that the engraved ring that is permanently
fastened around the neck of Gurth proclaims his servitude. This obviously brings out Scott's sympathetic attitude towards this oppressed race. Similarly, the conversation between the two serfs on how many of the commonest Saxon terms were replaced by the conquerors by their Norman equivalents, reveals the psychological conflict between the two races.

The book reveals the author's two opposing views of the code of chivalry. In the following passage from *Ivanhoe*, at the end of the tournament, the narrator himself speaks sharply against the chivalric code:

"Thus ended the memorable field of Ashby-de-la-Zouche, one of the most gallantly contested tournaments of the age; for although only four knights, including one who was smothered by the heat of his armour, had died upon the field, yet upwards of thirty were desperately wounded, four or five of whom never recovered. Several more were disabled for life; and those who escaped best carried the marks of the conflict to the grave with them... (142; Ch. 12)"

Similarly, the siege of the Castle of Front de Boeuf offers Scott an opportunity to present an artistic picture of the fight which goes hand in hand with a well-managed discussion on the merits and vices of chivalry. The heated debate on chivalry between Ivanhoe and Rebecca, in chapter 29, brings out the author's complexity of attitude towards the chivalric code. The report of the siege is not merely a piece of dialogue between two characters; it is a meeting ground of realism and romance, of two ideologies mutually imposing and entering into an intellectual clash.
The clash leads not only to the overthrow of one point of view; rather, it leads to a reconciliation of the two. For Scott, this is the reconciliation of the conflicting social factions. In his fictional world, Saxons and Normans are people in conflict, but, in the end, they become a single people. Scott's society leaves room even for the despised Jews. There are critics who argue that in the argument between Ivanhoe and Rebecca, on chivalry, it is Rebecca who wins. However, a more reasonable view is that Scott intended both perspectives to have a place in this discussion. It is a balanced evaluation of chivalry that the book brings out: but for chivalry, Ivanhoe could not have saved Rebecca from being burnt at stake. In the novel chivalry performs many noble actions.

Similarly, when romance would present the ancient rabbins as having acquaintance with occult science, with cabalistical and supernatural arts, Scott attributes their "wonderful cures" to their close acquaintance with the "craft of herbs." By the picture of Isaac the Jew, Scott reverses the Shakespearean conception of Shylock as an avaricious usurer by presenting him as one who is being fed upon by the lazy and gluttonous Saxons and Normans.

Ivanhoe is the representative of the chivalric code: he possesses a native humanity and love of life as well as heroic chivalric qualities, and his picture is that of the protector of others. However, the narrator as well as the characters of the book bring home the fact that chivalry is only a mixture of "heroic folly and dangerous prudence." Rebecca speaks against chivalry during the bloody siege of the Castle of Posses-
sion. She calls chivalry a "demon of vainglory" that brings "sufficient rewards for the sacrifice of every kindly affection, for a life spent miserably that yet may make others miserable" (Ivanhoe 317-18; Ch. 29).

The Jewess is thoroughly antichivalric, yet romantic.

Scott was aware of the absurdities of chivalrous ways of life; like Cervantes, he was repelled by them. Still, his treatment of romance, and the history of the age of romance, is not simply an attempt to mock the past. This attitude of Scott is manifest in his conception of the character of Brian de Bois Guilbert. The Templar is consumed with pride, and he is an embodiment of evil. Still, he has something admirable in him. His honour and courage, in a way, compensate for his pride and frenzy. He says to Rebecca: "Many a law, many a commandment have I broken, but my word never" (252; Ch. 24). Thus Scott places the Templar somewhere between the brutality of the Scottish Barons like Front-de-Boeuf and De Bracy, and the sterling heroism of Richard Coeur de Lion and Ivanhoe. Here Scott reverses "a whole historical tradition of fiction, the line of which begins with Cervantes and which, with his British imitators, Fielding and Smollet, may be said to have established the English Novel..." (xv). A.N. Wilson writes: "Ivanhoe stands in a great chain which has its origins in fancy and its end in the transformation of the nineteenth century England" (xviii). MV and all other Indian historical novels, lack this dimension. Balakrishnan Kalpatta writes:

Our historical romances, in spite of their large number, reveal
that our novelists have not shown interest in the serious analysis of Indian history. Buddha, Ashoka, Alexander, Chenkis Khan, Joan of Arc, Akbar, Jahangeer... many of such immortal historical figures have appeared here. This includes only novels but historical plays as well. However, the tri-dimensional personalities of these great figures remain beyond the grasp of our novelists. (241)

When, in Ivanhoe, the conflict between Saxons and Normans ends in a reconciliation of the two, in C.V.'s novel, the opponents of the king are fully subdued, suppressed and eliminated. And in place of Scott's willing sacrifice of the interest of a "petty Scottish aristocrat" in the better interest of art, in C.V., one can find a romantic hero-worshipper, who stands always in defence of his historical hero.

Scott's artistic reconstruction of antiquity is something which even eminent writers like Flaubert failed to achieve. Flaubert doubted "whether one can treat antiquity artistically, whether it can be made the theme of a really living historical novel." He believed that "one can reconstruct antiquity, but one cannot bring it back to life" (The Historical Novel 222). For this reason, Flaubert had no concern for the inner, social and historical sides of his historical subject. His only aim was to give his picture an appearance of reality by means of "application of archaeology."

When Scott describes a medieval town he is very keen on making it the part and parcel of its inhabitants, and his descriptions take into account the whole psychology of his people. Thus, in the manner of the
old epic writers, he reproduced their lives in their totality. Lukacs observes that such a totality is lacking even in Flaubert’s *Salambo*, for the book presents no “connection between the outside world and the psychology of the principal character.” It is “a world of historically exact ‘costumes and decorations.’ no more than a pictorial frame within which a purely modern story is unfolded” (224-25).

It was Lukacs who said that the use of archaic language in historical writing is absurd. He held, instead, that it should be the narrator’s own language. Scott, with his aim of using the historical novel as an artistic expression of a “growing historical understanding for the problems of contemporary society” (276) took freedom with the language. His practice led to the development of a higher sort of contemporary novel in Balzac and Tolstoy. Thus Lukacs concludes: “What is important is that Scott and Manzoni, Pushkin and Tolstoy, were able to grasp and portray popular life in a more profound, authentic, human and concretely historical fashion than even the most outstanding writers of our day” (402).

The term ‘dramatic’ qualifies the historical novel of both Scott and C.V. Balzac has stressed the ‘dramatic’ as “the distinguishing mark of the new type of the novel in contrast to previous types” (144). This observation of Balzac implies that the ‘new type of novel’ begins with Scott. Here the comparison between Scott and Shakespeare made by Friedrich Hebbel takes more relevance. The dramatic historicism of Scott and C.V., like Shakespeare's, characterizes the ‘pe-
riods' which their novels portray. In these writers, characterization in its time and place is more concrete than it is found in many other writers.

Scott's fiction owes much to Shakespeare's drama; he is often called the modern successor of Shakespeare. As Hebbel writes: "What of Shakespeare came alive again in England was manifested in Walter Scott..." (qtd. in the Historical Novel 102). The parallel he brings in between the two writers is mainly for their capacity for combining an admirable instinct for historical circumstances with a subtle psychological insight into individual characteristics. C.V., undoubtedly, shares this tradition.

Scott chose only mediocre figures as heroes of his novels. His average English gentleman hero usually possesses

- a certain, though never outstanding, degree of practical intelligence;
- a certain moral fortitude and decency which even rises to a capacity for self-sacrifice, but which never grows into a sweeping human passion, is never the enraptured devotion to a great cause. (Scott's Mind and Art 95-96)

Ivanhoe, the Waverleys, Mortons, Osbaldistons, all are such heroes. Scott's choice of such mediocre heroes was sharply criticized by Taine, for in that he found "a symptom of Scott's own mediocrity as an artist" (96). Lukacs, on the contrary, finds it an evidence of Scott's exceptional gift. He writes:

That he builds his novels round a 'middling' merely correct
and never heroic 'hero' is the clearest gift of Scott’s exceptional and revolutionary epic gifts, although from a psychological-biographical point of view, no doubt his own personal, petty aristocratic conservative prejudices did play an important part in his choice of these heroes. (96)

Scott places his fictional hero centre-stage and leisurely delineates the conflicts which his heroes observe. Of his historical and fictional characters, the former group represents an old, frequently brutal and heroic culture, and the latter represents rationality or the realism towards which the hero moves. This 'twin' hero has to contribute to the completion of two story lines. These stories are circular, not a linear sequence of repetitious adventures. The two story-lines deal with related events which affect each other with the complexity of real life. The passive hero of Scott plays only a minor and observational part in the process of history. However, his passivity is found only in the historical process: in the novel he himself is the central figure. But in the novels of Bulwer Lytton the central figures are the historical figures themselves.

In C.V.’s MV, Marthanda Varma is the titular hero of the novel. However, it is the fictional hero Anantha Pathmanabhan who holds the centre stage. Why did C.V. deny the fictional hero Anantha Pathmanabhan the privilege of holding the titular position? May be it is due to his romantic hero worship. Of Scott’s heroes Devlin writes:
Scott's heroes are those who can survive the change from past to present, who can move with the time and profit by them, and who can recognise the inevitability of such change. Scott's heroes are in the fullest sense 'historical' heroes, and most historical when they are fictional. They are different kinds. There are those 'wooden' heroes who have never been popular with readers. (88)

Prof. David Daiches has made the following comment on the peripatetic nature of Scott's heroes:

Many of Scott's novels take the form of a sort of pilgrim's progress: an Englishman or a Lowland Scot goes north into the Highlands of Scotland at a time when Scottish feeling is running high, becomes involved in the passions and activities of Scots partly by accident and partly by sympathy, and eventually extricates himself—physically altogether and emotionally not quite wholly—and returns whence he came. . . . It is not this character but what he becomes involved in that matters: his function is merely to observe, react and withdraw. (qtd. in Scott's Mind and Art 89) 11

This change that Scott brings into the concept of hero is to Lukacs "a renunciation of Romanticism, a conquest of Romanticism, a higher development of the realist literary traditions of the Enlightenment in keeping with the new times" (Scott's Mind and Art 96).

C. V., on the other hand, focuses on the historical hero, not on
the fictional ‘extras’ who wander through the sub-plots of his historical novels. This is where C.V. mainly departs from Scott. Only Scott’s *Kentish* (1821) takes its principal characters from history. Even *The Abbot* (1820), although it becomes the story of Mary, Queen of Scots, retains a double plot of historical and fictional characters. C.V., in his *MV* seems to be attempting a deliberate correction for the formula of Scott. When the story comes to its resolution all the fictional characters are cast off into the background.

On the point of Scott’s choice of mediocre heroes, Belinsky, the Russian critic, comes to Scott’s defense. He admits that in Scott’s novels many minor characters are more interesting and significant as human beings than the mediocre main hero. But he argues:

This has indeed to be the case in a work of purely epic nature, where the chief character serves merely as an external central hub round which the events unfold and where he may distinguish himself merely by general human qualities which earn our human sympathy, for the hero of the epic is life itself and not the individual. In epic, the individual is, so to speak, subject of the event; the event over-shadows the human personality by its magnitude and importance, drawing our attention away from him by the interestingness, diversity and multiplicity of its images. (qtd. in *The Historical Novel* 35)

Elaborating Belinsky’s view further, Lukacs observes that “in
the entire history of the novel there are scarcely any other works—except perhaps those of Cooper and Tolstoy—which come so near to the character of the old epos” (35). Lukacs calls Scott’s stories “genuine novels.” When in the epic the hero is “a head taller” than the other characters, serving the role of “the sun round which the planets revolve” Scott’s heroes serve a different function (36). In a story that expresses a social crisis artistically, Scott’s hero serves to bring the conflicting forces together into a clash. In this great crisis he occupies a neutral ground.

Both Scott and C.V. give detailed attention to the setting of their novels. Here they follow the typical nineteenth century manner of detailing the place and time of action of the story. In both, the description is ‘metonymic’, not ‘metaphoric’.

Of Scott’s characterization Lukacs writes: “Scott does not command the magnificent, profound psychological dialectics of character which distinguishes the novel of the last great period of bourgeois development” (34). Balzac, Scott’s admirer and successor, finds no room in Scott’s novels for the “interesting and complex tragedies and comedies of love and marriage” since “with very few exceptions all of Scott’s heroines represent the same type of philistically correct, normal English woman” (34).

Many of Scott’s successors have surpassed their master in the depth of characterization. In C.V. one would find the “magnificent, profound psychological dialectics of character” (34) which seems to be out of Scott’s command. Scott’s greatness as a writer, as Lukacs observes, lies
not in his power of characterization, but in his "capacity to give human 
embodiment to historical social types" (34). In this respect, Scott’s suc-
cessors, including C.V., are far behind their great predecessor.

Austen Warren calls Scott’s characterization ‘block characterization’, 
for Scott presents his characters following the method of “a paragraph 
describing in detail their physical appearance and another analyzing the 
moral and psychological nature” (Approaches to the Novel 13). C.V. 
follows the same method of characterization.

Scott was often criticized by his contemporaries for his poor ca-
pacity for creating women characters. Even Thackeray who was an ad-
mirer of Scott criticized Ivanhoe for its being melodramatic and overly 
dramatic. Carlyle said: “Shakespeare fashions his characters from the 
heart outward but Scott fashions them from the skin inward never get-
ting near the heart of them” (Feuchtwanger 55). Feuchtwanger attacks 
these objections against Scott in the following passage:

Walter Scott was not a profound thinker and refrained from 
formulating his own systematic philosophy of history ... 
but he did create history as art. He created sterling char-
acters of average cut in their native habitat and made their 
individual destinies depend upon the common destiny. This 
is the way he wove his histories and thereby created an his-
torical atmosphere which is easily conveyed to his readers. 
He actually created history. History is his heroine. Walter 
Scott’s books are in truth historical novels. (58-59)
Historical novelists generally follow an anti-biographical method for the portrayal of the ‘world-historical individual’ (The Historical Novel 377). “In most of the classical historical novels,” Lukacs writes, “the prehistory of the important figures occurs before the action of the novel itself and is not recounted at all... Where the personal prehistory is given at all, it is told only after we have long become familiar with the character concerned” (377-78). Both Scott and C.V. introduce their historical figures in the context of a historical crisis. They are introduced only after familiarizing the readers with the reasons for the crises and the attitude of the various sections of the society towards these crises. Hence the stories do not begin by introducing the historical heroes. This anti-biographical method continues into the later realist tradition of fiction in a variety of ways. When in a Scott novel the historical hero makes his physical appearance, in Stendhal (The Red and the Black), the historical figure, Napoleon, never appears in person; but his spirit of romantic heroism permeates the entire story. Napoleon is the major driving force behind the motives and actions of the fictional hero Julien. In Balzac, the historical hero is not an individual, it is the contemporary bourgeois society. In Flaubert’s Temptation of St. Antony there is the Scottian evocation of the bygone age, but no historical hero. Whereas in his Madame Bovary Scott’s romance world is driven into the psychology of the romantically inclined heroine, Emma: Scott’s romance here lives in Emma’a mind. Here, Flaubert, like Scott, follows an anti-biographical method. In Emile Zola’s naturalist
world, in the background, there is the contemporary society of the Second Empire, but the historical characters are all unheroic or anti-heroic figures.

Scott’s manner of historical portrayal exercised great influence on European literature; his greatest influence was found in France. Devonshire writes in *The English Novel in France*:

> It was from Scott that Balzac first learnt the use of those petty details which had hitherto been regarded as vulgar and beneath the dignity of fiction, to build up an imaginary world looking as solid as reality... Alfred de Vigny, Dumas and Hugo belong to the list of the followers of Scott’s school. *Notre Dame* could hardly have been written without Scott’s lead... Flaubert with *Salammbô* (1862) and Gautier with his *Capitaine Fracasse* (1813) derive from Scott, but belong to another era, the one applying new standards of archaeological science and realism to the reconstruction of a more distant past, the other explaining historical fiction in the interest of a new aesthetic. (222-23)

M. Achuthan, in his preface to C.V.'s historical novel *Dharmaraja* acknowledges the indebtedness of the Malayalam novel to the tradition of Scott: “Both the social and historical novels of Malayalam had their origin from the English literary tradition; the source of inspiration for C.V was the novels of Scott” (14).
Notes


10 Lukacs makes reference to Hebbel’s view in The Historical Novel, 108.

11 David Daiches, ‘Scott’s Achievement as a Novelist’ in Literary Essays (Edinburgh: Oliver & Boyd, 1956) 119. qtd. in Scott’s Mind and Art 89.