Chapter 5

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5.1 Significance of Characterization

Characterization is the key constituent through which the novelist voices the spirit of the age, depicts human ideals, invokes human desires and presents a true picture of the society. Through a galaxy of characters portrayed by the him, the reader gets a glimpse of the imaginative skill, deep insight and intellectual ability of the novelist. He allows the reader to empathize with the characters and evokes a feeling as to what is happening to the characters in the novel is vicariously happening to the reader too. He also produces a sense of verisimilitude and the semblance of living reality through a multitude of characters portrayed by him. He presents the infinitesimal, deep-rooted, comprehensive and sundry form of life in his novel. The skillful characterization is the backbone of the novel which plays a key role in the success of a novel.

As regards the historical novelist, his obligation towards the society is much higher compared to other novelists. A historical novelist needs to gather information about the variegated aspects of the age he represents in his novel. He is bound to be aware of the manners, customs, language, conduct, clothing and native tongue of the people which he embodies in the novel. But while depicting a vast variety of characters, the novelist is required to employ his imaginative faculties so that the novel becomes a fruitful fusion of reality and imagination.
Walter Scott and Kanaiyalal Munshi, both have carved their niche in the writing of historical novels. They have proved their genius in their respective areas of literature; Scott in English literature whereas Munshi in Gujarati literature. They have portrayed an immense variety of characters through an artistic blend of historical and imaginary characters. In the present chapter, an analysis has been made regarding the diversity of characters portrayed by Scott and Munshi in their select historical novels.

5.2 Scott’s Art of Characterization

Scott is endowed with an inventive skill of portraying characters which is experienced from a spectrum of historical as well as imaginary characters drawn by him. His range as a character-creator is both wide and varied. His characters range from “kings and queens, outlaws and cut-throats, men of law and of war, girls and crones, witches and even ghosts” ¹. His characters are the residents of Scotland, England, France and many other countries. His novels display a comprehensive acquaintance of all sorts of men and women of his age. While portraying his characters, he exhibits his inventive genius, resourcefulness and fecundity by mingling historical and romantic elements to his novels. Scott was so much enchanted by the glory of the historic past that he had incorporated many of the historical characters in his novels along with the imaginative characters in his novels. S.D. Neill rightly says,

“... What made his novels unique was the combination of realism and historical insight, the power to recreate the background and people with a vast concourse of men and women - some of them real historical personages and some the children of his fecund imagination.” ²

Scott's novels comprised of characters from all walks of life. Cazamian rightly observes:
“His [Scott's] most unforgettable creations are those of episodic or simple personage... Despite the attraction of some impressive figures of rebels, ruined noblemen, and chieftains, it is the ordinary people, such as peasants, shopkeepers, housewives, and servants, who constitute, by virtue of the artistic relief and intensity of touch with which they are painted, his richest and most attractive gallery of portraits.

Richard Church also affirms,

“Scott was an inspired and exalted pageant master, of enormous energy, who organised a procession through the ages from the medieval to the nineteenth-century moment, in which every degree of humanity played an part, and wore the appropriate costume.

Scott's novels are curious presentation of charming incidents and enthralling men and women. In a large variety of characters, he could be compared with Shakespeare who displayed an immense array of characters in his plays. Scott not only drew common men and women but also uncommon imbalanced, eccentric beings. What one values in Scott is the gallery of characters through which the past of the country comes to life and the characters are moulded by the forces of religion and religious strife. The usual method of the historical romancers before Scott was to select a group of historical characters and to invent for them a series of adventures. “Scott brought together historical characters and events, and characters and events wholly fictitious.” He lifted the genre of historical novel to new heights and imparted to it dignity that it deserves.

As regards divulging deep into the inner recesses of mind, Walter Scott proves to be an alien as he does not show any interest in the psychological complexities of human mind or human soul. His characters have nothing to do with the subtleties or complexities of thinking, since they are prompted merely by conviction. As against Shakespeare who is concerned with the inner mechanism of conflict between soul and physical being, Scott's characters are superficial. His characters are the individual products of life and human nature who seem to exist for themselves. His men and women speak with timeless account; they belong to a particular age and follow the manners of that age. They wear costumes of that particular era, but they are essentially men and women from real life.
5.3 Scott’s Women Characters

Scott is inclined to present his men superior to his women, yet some of his women, such as Lucy Ashton, Jeanie Deans and Madge Wildfire emerge as very interesting women figures. Hutton observes:

“His conception of women of his own or a higher class was always too romantic. He hardly ventured… to look deeply into their little weaknesses and intricacies of character. With women of an inferior class, he had not this feeling… But once make a woman beautiful, or in any way an object of homage to him, and Scott bowed so low before the image of her, that he could not go deep into her heart.”

The common fault of his heroines is their flawlessness. They say nothing that could provoke criticism. “They are apt to be uninteresting, either pink and white toys, or hardish women of the world.” Scott’s women resemble beautiful roses of different colours but they are devoid of thorns. Scott was dazzled by his heroines, and so their pictures remain bright without any special character. Scott could paint women in their professions; he could also paint them in mannish moods such as Mary Stuart in The Abbot, and Queen Elizabeth in Kenilworth, but he failed to render them in love. Scott could be compared with Shakespeare in his views regarding man-woman relationship. Buchan observes,

“Shakespeare and Scott are alike in one point, their attitude towards sex. They are not obsessed with it; no more than the other great writers of the world do they pretend that the relations of man and woman are the only things of first-class importance, and that the only real tragedy is a disastrous love affair.”

Scott has painted his women characters as embodiments of beauty, dominated by men folk and struggling throughout their lives for the fulfilment of their rights.

5.3.1 Scott’s Women Characters in The Heart of Midlothian

Jeanie Deans

Jeanie Deans is one of the most remarkable heroines in English fiction. She is not a woman of any exceptional beauty as most heroines of romance are
expected to be. The mode of rearing gave to her mind, even when a child, a grave, serious and reflective bent. She possessed, even as a young girl, a certain firmness of bodily constitution, a certain fortitude, and a decision of character, and these qualities assumed strength as she grew up. Scott describes her appearance in the following words,

"She was short, and rather too stoutly made for her size, had grey eyes, light-coloured hair, a round good-humoured face, much tanned with the sun, and her only peculiar charm was an air of inexpressible serenity which a good conscience, kind feelings, contented temper, and the regular discharge of all her duties, spread over her features." (The Heart of Midlothian*, p. 89)

The elder Staunton also finds something in her face and appearance that marks her simplicity and innocence (THM, p. 351). The Duke of Argyle was also "struck with the quiet simplicity and modesty expressed in the dress, manners, and countenance of his humble countrywoman [Jeanie]" (THM, p. 363). As a daughter, Jeanie is responsible and devoted to her father. Constantly worried about his well being, she makes sure, at the time of leaving home to go to London, that he will be properly looked after during her absence. She gives the necessary instructions to the woman-servant for this purpose and also requests her lover Reuben Butler to take care of her father.

Scott has portrayed Jeanie Deans as an inherently strong woman. Even as a little girl, she showed her bravery,

"... in crossing the little brooks which intersected their path, and encountering cattle, dogs, and other perils, upon their journey, which the male sex in such cases usually consider it as their prerogative to extend to the weaker." (THM, p. 86)

She does not have the beauty or vivacity of her younger sister, but she has a charm and serenity in her personality. In her relationship with Reuben, she is decidedly unromantic. She is not the passionate woman yearning for the embraces of her lover. Scott has made only a few casual references to her love for Reuben. She is sincere and steadfast in her love for Reuben but her love is not marked by any intensity. Love does not seem to be an obsession with her.

*subsequently mentioned as THM.
She proves both a good wife and a good mother, but her heroic qualities are manifested in altogether a different way.

Jeanie is a woman of strict principles. Her veneration for truth is commendable. Her refusal to tell a lie even to save her sister's life shows her to be a woman of integrity. At the time of her sister Effie's trial, all that she is required to do is to declare on oath that Effie did take her into confidence as regards her pregnancy, but Jeanieassertively declares, “I canna change right into wrang, or make that true which is false.” (THM, p. 160). She further says,

“ It is not man I fear; the God, whose name I must call on to witness the truth of what I say, He will know the falsehood. (THM, p. 160)

When Robertson implores her that God would forgive when “he will know the motive”, Jeanie replies that

“ He has given us a law for the lamp of our path, if we stray from it, we err against knowledge - I may not do evil, even that good may come out of it. (THM, p. 160)

Jeanie speaking to her father in this connection, says “O father, we are cruelly sted between God's laws and man's laws - What will we do? - What can we do?” (THM, p. 204). She also reminds him “Mind, father the ninth command! thou shall not bear false witness against thy neighbour.” (THM, p. 205)

Since Jeanie does not tell a lie for her sister's sake, she has to accomplish an even more difficult task. Jeanie's intense love for her sister is evident in her readiness to put her own life in jeopardy to save her sister's life. When Effie is condemned to death, Jeanie makes up her mind to go to London and request the king for a pardon. Talking to Ratcliffe in Tolbooth prison where she had gone to meet Effie, Jeanie confidently says,

“ My sister shall come out in the face of the sun. I will go to London and beg her (Effie's) pardon from the king and queen. It they pardoned Porteous, they may pardon her - they shall pardon her; if a sister asks a sister's life on her bended knees, they will pardon her - they shall pardon her- and they will win a thousand hearts by it. (THM, p. 256)

Armed only with a document that would gain her access to the Duke of Argyle, and with some money borrowed from an admirer, she sets out for London on foot.
on a journey, the hazardous nature of which would have deterred the stoutest-hearted person and to accomplish a mission which seems impossible. She does not lose her nerve either when she is interviewed by the Duke of Argyle or later when she is presented to the Queen. Her presence of mind and her composure are simply admirable; “she pleaded her sister’s cause with a pathos which was at once simple and solemn” (THM, p. 387) Her pleading her sister's case to the Queen draws from the latter a unique compliment. “This is eloquence” (THM, p. 387) when she finishes speaking. Jeanie experiences a feeling of triumph as she is able to win pardon for her sister. Her heart overflows with joy when a pardon for Effie is promised by the Queen. The conflict in Jeanie between the strongest motives of affection, and the duty of honesty, backed up by religious conviction has been handled by Scott in a subtle manner. She cannot bring herself to lie, but she saves her sister by a heroic journey to London to seek a royal pardon.

As a beloved of Reuben Butler, she is constant in her love for him. Therefore, as promised, she gets married to him after her purpose of saving her sister Effie from gallows is accomplished. Jeanie always shows gratitude towards those from whom she has received a favour. In this connection, she expresses her heartfelt thanks towards the Laird of Dumbiedikes who had given her money when she badly needed it, Jeanie says

“‘And God bless you, Laird, wi’ mony a gude morning, and comfort, and the Lord's peace, and the peace of the world, be with you, if weould never meet again!”

(THM, p. 270)

She acquits herself with conspicuous success in dealing with Laird of Dumb-eiedikes; Reuben Butler, a clergyman and her lover; Robertson, an outlaw and Effie's seducer; Ratcliffe, a knave; Meg Murdockson, an evil incarnate; Madge Wildfire, a crazy woman; the Duke of Argyle, a nobleman and Queen Caroline herself. For a peasant woman to have undertaken such a hazardous journey and win the Queen's heart by her eloquence is no small a matter. One of the supreme touches in the book is Jeanie's advice to the Duke of Argyle, which only a Scottish, and not an English peasant girl would have dared to give. The manner in which she affirms the rights of the individual, reveals the unique characteristic of Scotland.
Jeanie is careful, practical, quick-witted and sternly logical. At the same time, she is replete with pride but pride that is devoid of vanity. Like a true Christian, she is opposed to the very idea of revenge. She reminds Staunton of the exportation contained in the Scripture: “Vengeance is mine, and I will repay it.” (THM, p. 343)

Though a simple peasant girl, she attains heroic proportions in the minds of the readers and lingers in their memories for long. Her greatness lies in her strength, her moral strength, the strength of her convictions, the strength of her determination and the strength of her family ties. Strength is therefore the keynote of her character, which is rooted in sound principles and integrity. Baker rightly suggests,

“Her (Jeanie's) unquestioning faith in the Cameronian doctrines of her progenitors has given her a heart proof against the subtlest temptations, and a serenity that nothing can ruffle and intimidate.”

John Buchan also admires Jeanie,

“... She is no milk-and-water heroine, no type of passive, suffering virtue, for her courage is that of a man-at-arms, and is blown by the storms to a stronger flame.”

Jeanie has been painted as a woman of firm principles, as a woman having a combination of good sense and strong affections; with powerful family ties, and one who fights all the misfortunes, dangers and difficulties with bravery.

In the later part of her life, after getting married to Reuben for many years, Jeanie's elder son David joined the army and soon rose to a high position, through Effie's contacts and by his own abilities. The younger boy, Reuben, became a lawyer. Euphemia Butler, the daughter, married a Highland laird. Jeanie and Butler lived the remaining years of their lives in peace, happiness and prosperity.

Effie Deans - Jeanie's Sister

Effie Deans is ten years younger than her sister Jeanie but by far prettier compared to her. She grows up into a beautiful and blooming girl “under the tender and affectionate care of her sister” (THM, p. 98).
“Her Grecian shaped head was profusely rich in waving ringlets of brown hair, which confined by a blue snood of silk, and shading a laughing Hebe countenance, seemed the picture of health, pleasure and contentment.” (THM, p. 98)

Effie is so beautiful that a traveller would stop his “weary horse to gaze at the sylph-like form that tripped by him” (THM, p. 99). Because of her purity of thought, speech and action, and her uncommon loveliness of face and person, Effie Deans comes to be known as “the Lily of Saint Leonard’s Crags” (THM, p. 99).

On account of certain propensity in her nature and certain unfavourable circumstances, Effie goes astray and fails to retain her innocence and purity for a long time. Her father was lenient towards her, her mother had already died and her elder sister did not have the authority over her. As a result, Effie Deans becomes somewhat pleasure-loving girl. She becomes the victim of indiscretion and has to pay a heavy price for her wrongdoing. It causes indescribable agony to her father and sorrow to her sister.

Effie becomes arrogant, obstinate and hot-tempered. She starts going to village dances without permission of her family members, and develops intimacy with a stranger. This intimacy leads to her becoming pregnant when she was working as an assistant at Mrs. Saddletree's shop in Edinburgh. When she returns to her father's house after a year and a half, she had already given birth to an illegitimate child a few days back. She is put behind bars as there was an allegation on her of killing her infant child. The shrewd man of law Mr. Sharpitlaw was unable to extract any information from her in spite of using all his tact in his cross-examination of her in the prison.

At the time of her interview with Jeanie in the prison before her trial, Effie does not reveal any information except asserting her innocence regarding the charge of child-murder. While talking to Jeanie, she refers to her lover’s attempt to prevail upon her to flee with him when the prison was stormed by the mob. When Jeanie asks Effie how she could still love that man after the misery he had brought upon her, Effie categorically replies that she loves him intensely and cannot forget him at any cost. She says that “ye may hew down the tree, but ye canna change its bend” (THM, p. 212).
During the trial, Effie pleads not guilty of her child's murder, and, when the defense counsel mentions the possibility of the child having been murdered, Effie utters a piercing shriek which shows the tenderness and intensity of her maternal feelings. When Jeanie is called in the witness box, Effie implores her sister with outstretched hands and tearful eyes, exclaims “O Jeanie, Jeanie, save me, save me!” (THM, p. 237). Effie hopes that Jeanie would tell the lie that can save her life, though Jeanie has her own reason for not telling the required lie. On being inquired in the court, whether Effie spoke about her pregnancy to her sister Jeanie she to the amazement of all replies, “Alack! Alack! She never breathed a word to me about it.” (THM, p. 241). A deep groan passes through the court. It was extremely agonising to everyone present there, especially for her father David Deans who falls unconscious on the floor of the court house. Effie feels very much grieved; she rushes towards her father saying,

“Let me gang to my father - I will gang to him - I will gang to him -
he is dead - he is killed - I hae killed him! (THM, p. 241)

After few moments, she regains her consciousness and asks the judges to continue her trial. And when the sentence of death is passed against Effie, she makes a brief and dignified speech which shows that she too has in her an element of heroism. When Jeanie comes to the prison to see Effie after the sentence has been passed, Effie is in no mood to speak to her sister who refused to tell a lie even to save her life. She asks Jeanie

“What signifies coming to greet ower me, when you have killed me,
when a word of your mouth would have saved me - killed me...

(THM, p. 255)

Effie is justified in her own way, in thus rebuking her sister, but when Jeanie tells her with enthusiastic firmness, “You shall not die.” (THM, p. 255), and further says that she will go to London and procure a pardon for Effie, Effie's hope revives even though Jeanie’s plan seems fanciful to her.

Jeanie goes to London and tries her best to get pardon for her sister. With the help of the Duke of Argyle, she approaches the Queen and pleads for her sister's release. She becomes successful in her venture. Effie is released but immediately after that, she promptly runs away with Robertson (George Staunton), to the great disappointment of her father and her sister Jeanie. Subsequently, after getting married to Robertson, she begins to lead life with him. But she has
to wear a mask, a mask of high family background and high family connections. Being mentally agile and receptive, she is able to adapt herself to the new situation. She becomes cultured enough to be able to move with people of rank, including the Duke of Argyle, on a footing almost of equality. She takes the social circles of London by storm: her wit and beauty become the talk of the town. Jeanie is simply astonished when the Duke of Argyle says, with reference to Lady Staunton of Willingham (Effie),

“... She has been the ruling belle - the blazing star - the universal toast of the winter, and is really the most beautiful creature that was seen at court upon the birthday (of the monarch).” (THM, p. 481)

Effie does not forget Jeanie after going to London; she writes to her after a lapse of many years, and tells her about the kind of life she has been leading. Expressing her disappointment, Effie tells Jeanie,

“... If wealth, and distinction, and an honourable rank, could make a woman happy, I have them all; but you, Jeanie... are far beneath me in all these respects, are far happier than I am. (THM, p. 475)

She has true affection for her sister and feels genuinely indebted to her having procured a pardon for her by meeting the Queen Caroline in London. She writes to Jeanie,

“... When I look backwards myself, I have always a ray of comfort; it is in the generous conduct of a sister, who forsook me not when I was forsaken by everyone.” (THM, p. 476)

Effie is not happy with the life of deception she has been leading for so many years. She compares her own life with that of Jeanie and expresses her anguish, “...You live happy in the esteem and love of all who know you, and I drag on the life of a miserable impostor, indebted for the marks of regard I receive to a tissue of deceit and lies, which the slightest accident may unravel.” (THM, p. 476). After a lapse of many years, Effie revives her relationship with her sister Jeanie and starts sending fifty pounds to her twice a year on a regular basis. The money thus accumulated helps Jeanie to buy a small estate of Craigsture close to Manse.

A few days after, Effie arrives at Roseneath under the name of Lady Staunton and in such a disguise that even Jeanie is unable to first recognize her sister.
The meeting between the two sisters is very affectionate, each expressing her feeling in a way appropriate to her character. Jeanie's husband Reuben Butler, at this time was away to Edinburgh to attend the General Assembly of Convocation of the Scottish Church. Effie was now staying at Manse. She was able to take goat milk which she had been advised by physicians to drink for her health. As she was a great lover of Nature, she spent much time wandering among the surrounding hills in the company of Jeanie's sons, David and Reuben. In the course of excursion, when David alone accompanied Lady Staunton, both she and David had a narrow escape from falling down a precipice and getting killed. They were in fact rescued by a young lad and an old man, both looking like savages. Before parting, however, David and the savage lad spoke some threatening words to each other. Lady Staunton was much shaken by this misadventure. This old man was no other but Donacha Dhu, or Black Duncan, the Mischievous who had been committing robberies in this area for some time.

While Lady Staunton was staying with her sister at the Manse in Dumbartonshire, Sir George Staunton (Robertson) was in Edinburgh in connection with his efforts to trace his missing son. In consequence of Jeanie's letter to Effie, Sir George Staunton had already visited the town of Carlisle and met the archdeacon (a clergyman below a bishop in status) mentioned by Meg Murdockson in her confession. The archdeacon, now a very aged man, had told Sir George that the woman to whom Meg Murdockson had handed over the child was a certain Annaple Bailzou, a beggar and fortune-hunter. Sir George had already directed certain persons to try to trace the woman called Annaple Bailzou.

Donacha had planned a robbery at Manse where he hoped to acquire a rich booty from Lady Staunton and the rich gentleman (George Staunton) who was said to be accompanying Butler on the latter's journey back to Manse. Donancha had among his band of followers a young lad called "the Whistler", this lad being Effie's son whom Donacha had bought from Annaple Bailzou with the purpose of selling it to the American traders. But no opportunity occurred for some time and "... the boy, who was known by the name of The Whistler, made some impression on the heart and affections even of this rude savage, perhaps because he saw in him flashes of a spirit as fierce and vindictive as his own." (THM, p. 526). He therefore brought him up to help him in his nefarious activities. As Donacha Dhu said, "the Whistler was a born imp of Satan and therefore he should never leave him." (THM, p. 526)
When Sir George and Butler were proceeding on foot from the Caird's Cove towards the Manse, Donacha and his accomplices were on their way to commit the contemplated robbery. On seeing Butler and Sir George, Donacha at once attacked them. Shots were fired and swords drawn on both sides. Sir George Staunton bravely defended himself but was killed by a shot fired by the Whistler (who was Sir George's own son). At this time, Captain Knockdunder and his men arrived on the scene. In the fight that followed, Donacha was killed and his three companions including the Whistler were taken into custody.

The death of Sir George came as a great blow to Effie who screamed and shrieked and had fainting fits in her frantic grief. Jeanie did all to soothe her sister's grief. Jeanie also told her husband, Reuben Butler who Lady Staunton and George Staunton really were. Reuben Butler was astonished to learn the facts which were, however, kept a secret from Captain Knockdunder and others. Captain Knockdunder had on his own authority decided to execute the Whistler, reserving the other two evil-doers to stand a trial by the Circuit at Glassgow. The Captain issued an order that the Whistler be executed the very next morning. However, Jeanie took pity on the young lad, knowing him to be her sister's son, and released him during the night, allowing him to escape, although the savage rascal tried to set fire to the Manse before fleeing. The young fellow was subsequently known to have taken ship for America where he lived and died among the wild Indians.

For more than a year, Effie stays on at the Manse as her sister's guest, but she was excessively grief-stricken. In the latter months, “it assumed the appearance of listlessness and low spirits, which the monotony of her sister’s quiet establishment afforded no means of dissipating.” (THM, p. 530) Effie wished that her exposure to society would turn away her sorrow and soothe her inner wound. Therefore she resumes her life of fashion and pleasure, though she never again marries in spite of several offers. Ten years later, she retires to a convent on the Continent where she had taken her education, and embraces the Roman Catholic religion, much to the grief of Jeanie and Butler who do not approve of her change of religion. “She never took the veil, but lived and died in severe seclusion, and in the practice of the Roman Catholic religion, in all its formal observances, vigils, and austerities.” (THM, p. 531) Effie suffers immeasurably during her life. She remains continuously entangled with disgrace, infamy, imprisonment, conviction and exile from her native country throughout
her life. She had no child after the first who grew up only to murder his own father, though without knowing his victim’s identity, and who afterwards fled to America to live among the Indian savages there.

In spite of all her sufferings during her life, Effie cannot be called a tragic character in the literary sense of the term. A tragic character is not only one whose suffering is much greater than it is warranted due to the error on his part but it is necessary that he also gives evidence of a certain nobility or a moral elevation that arouses the admiration of a reader. Effie has her good qualities - her loyalty to her lover, her genuine affection for her father and her sister, and a capacity to endure all the misfortunes that befell upon her. But there is nothing morally elevating in her character. This is because of her becoming an unmarried mother and leading her subsequent life as Lady Staunton which is a white lie. In a moral sense, she is vastly inferior to her sister Jeanie. It is certain that Jeanie could not have become a dazzling society figure even under the most favourable circumstances, but then, a hundred Effies could not have achieved what Jeanie achieves - a royal pardon for her condemned sister. Thus, even though Effie wins our sympathy, she is more of a pathetic character than a sublime tragic figure.

5.3.2 Scott’s Women Characters in *The Bride of Lammermoor*

Lucy Ashton

Lucy Ashton, the daughter of an unscrupulous and selfish Lord Keeper of Scotland has been portrayed by Scott as an extremely charming and fascinating woman. “Lucy Ashton’s... girlish features were formed to express peace of mind, serenity, and indifference to the tinsel of worldly pleasure.” (The Bride of Lammermoor*, p. 25) She is a woman of delicate and weak constitution; one who is innocent, soft spoken and a person of few words. As against her own passive nature, the disposition of the inmates of the house is fiercer and aggressive. She yields to everybody and to everything. Yet she is not unfeeling or indifferent. “Her secret delight was in the old legendary tales of ardent devotion and unalterable affection... with strange adventures and supernatural

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*subsequently mentioned as *TBL.*
horrors.” (TBL, p. 25) In her family relations, she wins the admiration of all.

Lucy’s “politic, wary, and worldly” (TBL, p. 26) father had a great affection for her. He admires her and loves her for her soft nature and delicate sensibilities. Her elder brother is also very caring who prefers his sister Lucy even to “pleasure and to military preferment and distinction.” (TBL, p. 26) Her younger brother makes her confidant of all his pleasures and anxieties, his success in field sports, and his quarrels with his teachers and instructors. Lucy is an apple of her father’s eye but she is not liked by her mother Lady Ashton. Once while passing through the forest, Lucy and her father William Ashton are attacked by a fierce animal. But they are saved by Edgar, the Master of Ravenswood who attacks the bull and kills it on the spot. The effect of the incident is so terrific in the mind of Lucy that the recollections connected with the scene are “more permanent than the injury which her nerves had sustained.” (TBL, p. 46) Moreover,

“Visions of terror, both in sleep and in waking reveries, recalled to her the form of the furious animal, and the dreadful bellow with which he accompanied his career; and it was always the image of the Master of Ravenswood, with his native nobleness of countenance and form, that seemed to interpose betwixt her and assured death. (TBL, p. 46)

She knows little of Ravenswood, or the disputes which had existed between her father and the Master, but she knows that he comes of noble origin; is poor, though descended from the noble and the wealthy. Her mind remains occupied with the memories of the Master.

The Master also develops attachment for Lucy. Her memories keep haunting his imagination. He finds himself in a conflicting situation. On one hand, his conscience demands him to take revenge upon Lucy’s father, Sir William Ashton for the injustice done to him, but on the other hand, he feels a great fascination for Lucy. Coincidentally, he meets Lucy after a lapse of few days when she had gone out in the forest with her father. Due to heavy storm, Lucy and her father get stuck up in the forest. The Master, on William Ashton’s request, takes both father and daughter to his own house. The next morning, the Master of Ravenswood accompanies Lucy and William Ashton to their house in spite of Caleb’s warning not to do so.
The party arrives at the residence of the Lord Keeper, where he introduces his son Henry to the Master of Ravenswood. A grand feast is arranged after this. The Master of Ravenswood is bowled over to see the beautiful Lucy.

"The exquisite feminine beauty of her countenance, now shaded only by a profusion of sunny tresses; the sylph-like form, disencumbered of her heavy riding-skirt and mantled in azure silk; the grace of her manner and of her smile, cleared, with a celerity which surprised the Master himself, all the gloomy and unfavourable thoughts which had for some time overclouded his fancy." (TBL, p. 162)

The Master gazes on Lucy Ashton as she seems to him an angel descended on Earth. He is enchanted to see the charming Lucy in the party.

The Master of Ravenswood stays at Lord Keeper's residence, for he wants to meet Blind Alice. When he meets Blind Alice, she strictly advises him not to develop any relationship with Lucy, as it could be disastrous. On his way back from the cottage of Alice, the Master resolves not to meet Lucy any more. He says to himself, "I wish her well and for her sake I forgive the injuries her father has done to my house; but I will never—no, never see her more!" (TBL, p. 170). With this resolution, just as he reaches the place where two paths parted; the one to the Mermaidens' fountain, where he knows Lucy is waiting for him, the other leading to the castle by another and more circuitous road, Henry comes running to him saying, "Master, Master you must give Lucy your arm back to the castle, for I cannot give her mine." (TBL, p. 170) The Master now feels his responsibility to assist Lucy as he cannot leave her in the forest alone. He therefore takes the path leading to the fatal fountain. As he reaches the fountain, he finds Lucy sitting on one of the disjointed stones of the ancient fountain.

"As he gazed on her, he felt his fixed resolution melting like wax in the sun, and hastened, therefore, from his concealment in the neighbouring thicket. She saluted him, but did not arise from the stone on which she was seated." (TBL, p. 171)

Lucy tells the Master,
“I like this spot, the bubbling murmur of the clear fountain, the waving of the trees, the profusion of grass and wild-flowers that rise among the ruins, make it like a scene in romance. I think, too, I have heard it is a spot connected with the legendary lore which I love so well. (TBL, p. 171)

The Master reiterates,

“It has been thought, a fatal spot to my family; and I have some reason to term it so, for it was here I first saw Miss Ashton; and it is here I must take my leave of her for ever.” (TBL, p. 171)

Hearing this, Lucy weeps bitterly, requesting the Master not to leave her. The more he makes an attempt to explain the purpose of his departure, the more powerful turns out to be his desire to stay. Ultimately, instead of bidding her farewell, he gives his faith to her for ever and receives a vow from her in return. Lucy feels that she would be able to convince her father, but her mother, says Lucy, “is jealous of her rights, and may claim a mother’s title to be consulted in the first instance.” (TBL, p. 173)

The Master fixes his keen eyes upon Lucy and says,

“I have sacrificed to you projects of vengeance long nursed,... sacrificed them to your image,... I swore that my rage and revenge should pursue his enemies, until they shrivelled before me like that scorched-up symbol of annihilation. (TBL, p. 173)

“It was a deadly sin” says Lucy, turning pale, “to make a vow so fatal.” (TBL, p. 173) The Master expects a constancy in love from Lucy because he has paid a very heavy price for his love. As a pledge of their love for each other, they cut one gold coin into two pieces and each takes away half of it with an assurance that they would keep it as long as they are not united in marriage.

"And never shall this leave my bosom," says Lucy, as she hangs the piece of gold round her neck, and conceals it with her handkerchief, "until you, Edgar Ravenswood, ask me to resign it to you; and, while I wear it, never shall that heart acknowledge another love than yours.” (TBL, p. 174)

As they were about to part, an ominous thing happens. An arrow suddenly strikes a raven and it drops dead from the branch of a tree. It stains Lucy's dress with its blood. It was shot dead by Lucy's brother, Henry.
The Master of Ravenswood writes to Lord William Ashton, the ex-Lord Keeper, to allow him to marry his daughter Lucy. The Master gets two replies—one from Sir William and the other from Lady Ashton. Sir William’s reply was polite. He only replies that his wife and son are opposed to the marriage. But Lady Ashton gives a very curt and impolite reply. She writes back that she wants to give her daughter in marriage to a better person. Ravenswood is greatly pained at these replies.

In the meantime, the Master has to go to Germany on an important political mission. He stays there for a year. A rumour spreads at this time by Captain Westenho that the Master of Ravenswood is going to marry a rich lady in Germany. Captain Westenho is an unreliable person. So not much weight is attached to his rumour.

Lucy is surrounded by spies on all sides. They are all set on her by her mother Lady Ashton.

“\nThe verge of her parents’ domains became, in respect to her, like
the viewless and enchanted line drawn around a fairy castle, where
nothing unpermitted can either enter from without or escape from
within.\n\n(TBL, p. 259)

Thus every letter in which the Master conveys to Lucy Ashton the inevitable reasons that restrained him to return back falls into the hands of Lady Ashton. She burns all the letters regularly so that she can end the relationship of Lucy and Ravenswood. Lucy’s health gradually deteriorates because of excessive pressure from all sides. Lady Ashton engages Ailsie Gourlay, an old woman practicing black magic, to attend on Lucy. Lucy develops a great dislike for this woman and she finds it impossible to bear with her any further.

It is shortly after the departure of Dame Gourlay, that Lucy Ashton announces with a great vivacity to her parents,

“\nThat she was conscious heaven and earth and hell had set
themselves against her union with Ravenswood; still her contract
was a binding contract, and she neither would nor could resign it
without the consent of Ravenswood.\n
(TBL, p. 266)

However, Lady Ashton is not the woman to keep silent over it. She then engages Mr. Bide - the- bent, a Presbyterian clergyman to attend to Lucy. But Lady
Ashton is mistaken in the selection of the agent. In a private interview with Miss Ashton, he is deeply moved by her distress, and admits the justice of her request to be permitted a direct communication with Ravenswood upon the subject of their solemn contract. She only desires to write to her lover once more. She also expresses her fear that her letters are not being dispatched to the Master. The clergyman then assures Lucy that her letter which she writes afresh would be sent to the Master. Lucy writes a letter, but she is not free to write. Lady Ashton dictates it which is just an apology from Lucy for not being able to keep up her promise.

“Week crept away after week, and day after day. St. Jude’s day arrived, the last and protracted term to which Lucy had limited herself, and there was neither letter nor news of Ravenswood.

(TBL, p. 268)

St. Jude’s day comes, the term assigned by Lucy herself as the furthest day of expectation, and there are no news of Ravenswood. On not receiving a reply, Lucy is faced with no choice left but to sign the marriage contract with Bucklaw, which was prepared by William Ashton himself. Since Lucy is not in good health, it is decided that her marriage would be celebrated most unceremoniously after four days of signing the contract. Lady Ashton tells her daughter that “that the deeds must be signed before the hour of noon in order that the marriage might be happy.” (TBL, p. 269) Lucy unwillingly dresses herself for the occasion as per the taste of her attendants

“Her dress was composed of white satin and Brussels lace, and her hair arranged with a profusion of jewels, whose lustre made a strange contrast to the deadly paleness of her complexion, and to the trouble which dwelt in her unsettled eye. (TBL, p. 269)

At this time, Lucy’s younger brother Henry arrives and expresses his joy at his sister’s wedding with Bucklaw and not the Master of Ravenswood. Lucy simply says, “Ask me no questions, dear Henry there is little more can happen to make me either glad or sorry in this world.” (TBL, p. 269) At the time of signing the contract, only five persons are present - Sir William Ashton, Colonel Douglas Ashton and Lady Ashton on Lucy’s side and Bucklaw and Captain Craigengelt on the side of the bridegroom. Mr. Bide-the-bent, the clergyman is also present whose presence, in strict Presbyterian families is indispensable upon all such
occasions of unusual solemnity. Sir William Ashton and his son also sign the contract. Then comes the turn of Bucklaw to sign. The last is now the turn of Miss Ashton who,

““At her first attempt, began to write with a dry pen, and when the circumstance was pointed out, seemed unable, after several attempts, to dip it in the massive silver ink-standish, which stood full before her.” (TBL, p. 271)

When Lucy signs all but the last one of the contract sheets, a trump of horse is heard at the gate. The pen drops from Lucy's fingers, as she exclaims with a faint shriek: “He is come – he is come!” (TBL, p. 271)

The door is flung open suddenly and the Master of Ravenswood enters. He plants himself full in the middle of the apartment, opposite to the table at which Lucy is seated on whom, he bends his eyes with a mingled expression of grief and deliberate indignation. He then announces that “I must and will hear the truth from her own mouth; without this satisfaction I will not leave this spot.” (TBL, p. 273) He further says, “I WILL hear her determination from her own mouth; from her own mouth, alone, and without witnesses, will I hear it.” (TBL, p. 273) But Lady Ashton objects to it saying, “never shall this man speak in private with my daughter, the affianced bride of another!” (TBL, p. 274) The meeting is now arranged between the Master and Lucy in the presence of Lady Ashton. The Master asks Lucy,

““Do you know me, Miss Ashton? I am still Edgar Ravenswood. I am still that Edgar Ravenswood who, for your affection, renounced the dear ties by which injured honour bound him to seek vengeance. I am that Ravenswood who, for your sake, forgave, nay, clasped hands in friendship with, the oppressor and pillager of his house, the traducer and murderer of his father.” (TBL, p. 275)

The Master again says, “Miss Lucy Ashton, I am that Ravenswood to whom you granted the solemn engagement which you now desire to retract and cancel.” (TBL, p. 275) Lucy's bloodless lips could only falter out the words, “It was my mother.” (TBL, p. 275) Immediately then, she falls unconscious. Lady Ashton cunningly says that she advised her daughter to set aside an unhappy engagement by the authority of Scripture itself. The clergyman explains,
“... if her father disallow her in the day that he heareth, not any of her vows, or of her bonds wherewith she hath bound her soul, shall stand; and the Lord shall forgive her, because her father disallowed her.” (TBL, p. 276)

Lady Ashton shows the Master, the contract of engagement with Mr. Hayston of Bucklaw which Lucy had signed in the morning. The Master gazes upon the deed and asks whether it was made without fraud or compulsion. The clergyman vouches that it was done without force. The Master loses the balance of mind, takes out the gold coin from his pocket, throws it on the table and says, “I will trouble you to return the corresponding tokens of my ill-placed confidence; I ought rather to say, of my egregious folly.” (TBL, p. 277) Lucy returns the scornful gaze of her lover with a gaze; she is not able to understand fully what happened to her. Lady Ashton cuts the ribbon and detaches the broken piece of gold which Lucy had till worn concealed in her bosom. With a haughtiness, Lady Ashton returns both to the Master of Ravenswood. A tear rushes into the eyes of the Master. He strides to the chimney, and throws into the fire the paper and piece of gold, stamping upon the coals with the heel of his boot, declaring that, “I will be no longer an intruder here. Your evil wishes, and your worse offices, Lady Ashton, I will only return by hoping these will be your last machinations against your daughter’s honour and happiness.” (TBL, p. 278) He addressed Lucy thus, “I have nothing farther to say, except to pray to God that you may not become a world’s wonder for this act of wilful and deliberate perjury.” (TBL, p. 278) Having uttered these words, he hurriedly leaves the apartment. After the Master leaves, Lucy is taken to her own chamber. She is in a state of absolute shock. Looking at her condition, Lady Ashton gets upset and she consults the family physicians. It seems doubtful even if Lucy is conscious of what passed on in the state-room, as she is often observed raising her hands to her neck, as if in search of the ribbon that had been taken from it and when she could not find it, she mutters in discontent, “It was the link that bound me to life.” (TBL, p. 279) Even in the present state of health, Lady Ashton does not want to delay the marriage of her daughter as she knows that if Bucklaw sees any reluctance on her daughter’s part, he would break off the engagement, to her personal shame and dishonour. Bucklaw neither sees nor suspects the real state of the the health and feelings of his bride Lucy. The marriage ceremony is performed according to the rites of the Presbyterian system. It is followed by
feasts and dances at the Ashton's.

“"The splendour of the bridal retinue, the gay dresses, the spirited horses, the blythesome appearance of the handsome women and gallant gentlemen assembled upon the occasion, had the usual effect upon the minds of the populace." (TBL, p. 285)

The gentlemen, according to the fashion of the times, indulge for the most part in deep draughts of the richest wines, while the ladies prepare for the ball which always closed a bridal entertainment. According to the etiquette, the bride opens the ball, but Lady Ashton, making an apology on account of her daughter's health, offers her own hand to Bucklaw as substitute for her daughter's. Immediately, the ball is opened by Lady Ashton with a grace and dignity whose performance is well appreciated by all. When Lady Ashton relaxes after her performance, she finds that her daughter has left the apartment. But after about an hour, Lucy returns and whispers in the ear of the bridegroom who extricates himself from the dancers and vanishes from the apartment. At this time,

“"The instruments now played their loudest strains; the dancers pursued their exercise with all the enthusiasm inspired by youth, mirth, and high spirits, when a cry was heard so shrill and piercing as at once to arrest the dance and the music." (TBL, p. 285)

All stand motionless. But when the yell is again repeated, Colonel Ashton snatches a torch and demands the key of the bridal-chamber from Henry to whom it had been given. Sir William and Lady Ashton and two other near relations of the family rush after the Colonel. The bridal guests wait their return in bewilderment.

The room is broken open to the horror and surprise of all present there. They find Bucklaw lying awfully wounded on the floor under the stab wounds. Colonel Ashton whispers to his mother, "Search for her; she has murdered him!" (TBL, p. 286) Consequently she is found

“"seated, or rather crouched like a hare upon its form--her head-gear dishevelled, her night-clothes torn and dabbled with blood, her eyes glazed,and her features convulsed into a wild paroxysm of insanity. When she saw herself discovered, she gibbered, made mouths, and pointed at them with her bloody fingers, with the frantic gestures of an exulting demoniac." (TBL, p. 286)
Female assistance is quickly summoned and Lucy is carried over the threshold. As she looks down, she speaks with a grinning exultation, -“So, you have ta’en up your bonny bridegroom?” (TBL, p. 287) The surgeon examines Bucklaw. He declares that the wound of Bucklaw, though severe and dangerous, is by no means fatal. He is out of danger. The care of the surgeon is next employed to Miss Ashton, whom the surgeon pronounces to be in a critical state. The whole night, she remains delirious. In the morning, she falls into a state of absolute insensibility. The next evening, the doctors calls the situation more alarming. Lucy dies when

“Convulsion followed convulsion, till they closed in death, without her being able to utter a word explanatory of the fatal scene. (TBL, p. 287)

The friends of Bucklaw expects that on his recovery he would throw some light upon this dark story, but he does not answer any question of anybody. He goes abroad and never returns to Scotland.

The funeral ceremony of Lucy is performed. At this time, Dame Gourlay, says, “Did not I say that the braw bridal would be followed by as braw a funeral?” (TBL, p. 289) The Master of Ravenswood silently attends the funeral. He is challenged by Lucy’s brother Colonel Ashton for a duel. “You shall die by my hand, or you shall complete the ruin of my family by taking my life.” (TBL, p. 291) The Master accepts the challenge; the date and time of meeting is fixed. The Master wilfully takes a shorter sword while fighting with Henry. The prophecy of Thomas the Rhymer turns out to be true. The name of the Master of Ravenswood is lost for ever.

The novel *The Bride of Lammermoor* is centred around the character of Lucy Ashton, who though apparently docile, turns violent when her desires are suppressed beyond a certain measure of tolerance. In her insanity, she brutally attacks the bridegroom with whom she married a few moments earlier. Lucy among a wide arena of characters painted by Scott, is a powerfully drawn character that exhibits the inner temperament of a woman; the unrestrained passion of woman that takes a wild turn if not controlled judiciously.
Lady Ashton - Lucy's Mother

Lady Ashton, Lucy's mother is a strict and a dominating lady. Her husband William Ashton is also afraid of her governing personality. Lady Ashton feels that there is a want of spirit in her daughter and that “the more plebian blood of her father predominated in Lucy's veins.” (TBL, p. 26) She calls her in contempt, “Lammermoor Shepherdess” (TBL, p. 26). Lady Ashton is of view that

“Poor Lucy is unfit for courts, or crowded halls. Some country laird must be her husband, rich enough to supply her with every comfort, without an effort on her part.” (TBL, p. 27)

Lady Ashton does not like Lucy. She wants Lucy to imitate her and behave according to her instructions. She is proud, arrogant, obstinate, rude and of assertive nature. In stead of being grateful to Master of Ravenswood for saving the life of her husband and that of her daughter Lucy, she detests him. She also knows that her husband has usurped the property of Master of Ravenswood by fraud and illegal means, and the Master can recover his property from her husband's possession. She has a constant fear of this sort subjecting her mind all the time. She however behaves in a strange manner and misbehaves with Lucy. Lady Ashton very curtly rejects Lucy's proposal of getting married to Master of Ravenswood. When the Master is out, Lady Ashton and her elder son Douglas resolves to marry Lucy to the Laird of Bucklaw. When Bucklaw talks to Lucy, she shows no interest in him. Even in the presence of her mother, Lucy sits silent as a marble statue. On being pressed hard to know the reason of her grief, Lucy only says that she is not ready to marry Bucklaw. She also seeks permission to write to the Master but no reply is received by her. The reason is that these letters were never dispatched and were suppressed by Lady Ashton. Under such circumstances, Lucy only says to herself,

“Alone and uncounselled, I involved myself in these perils; alone and uncounselled, I must extricate myself or die.” (TBL, p. 256)

Every letter in which the Master conveys to Lucy Ashton the indispensable reasons which detained him abroad, falls into the hands of Lady Ashton. She burns all the letters regularly and there appears “an exultation in her steady eye” (TBL, p. 259) which shows her confidence that she would be successful in extinguishing the relationship between the lovers - Lucy and the Master.
There is something mean in the character of Lady Ashton which makes her behave so strangely and so unbecomingly towards the Master of Ravenswood. She miscalculates the psychology of her daughter and she treats the Master of Ravenswood as her enemy. The result of it is the death of the lives of both - Lucy and Edgar Ravenswood. Lucy has been portrayed by Scott as a heartless woman unable to understand the feelings of her daughter. She is a woman who considers her daughter to be a puppet in her hands. It is only due to her peaky political ambitions, cunningness and revengeful attitude that Lucy's ambitions are grounded and she dies an agonized death.

5.3.3 Scott's Women Characters in *Ivanhoe*

Rowena

Lady Rowena is a figure of enchanting beauty and love. Cedric, the Saxon is not his real father but a guardian and a distant relation of her. But he loves Rowena like a daughter. Describing the appearance of Rowena, Scott remarks,

“… she is tall and walks with a queenly grace. Her complexion is exquisitely fair and her clear blue eyes... Her profuse hair, of a colour betwixt brown and flaxen, was arranged in a fanciful and graceful manner in numerous ringlets,... These locks were braided with gems, and, being worn at full length, intimated the noble birth and free-born condition of the maiden. (Ivanhoe*, pp. 43-44)

When the Templar Bois Guilbert and Prior Aymer reach Cedric's place, Cedric greets them and offers them a huge feast consisting of various kinds of dishes and wine. As the Templar's eye fall on Rowena, his eyes brighten at the sight of her beauty. He “kept his eyes riveted on the Saxon beauty.” (IVH, p. 42)

When the Knight Templar passionately looks at Rowena clad in a dress of sea-green silk, she draws with dignity the veil around her face, as an intimation that the freedom of his glance is disagreeable. Cedric minutely observes the situation and angrily warns the Templar “the cheeks of our Saxon maidens have seen too little of the sun to enable them to bear the fixed glance of a

*subsequently mentioned as IVH.*
crusader.” (IVH, p. 44) The Templar asks forgiveness from Rowena. The Prior then offers Cedric to join them for the tournament but Cedric expresses his wish of going with Athelstane of Coningsburgh with whom he wants Rowena should marry. But Rowena’s heart craves for Cedric’s only son, Wilfred of Ivanhoe whom Cedric had driven away from home since he loved Rowena. Ivanhoe being in Palestine, Rowena is eager to know the latest news from Palestine. She is eager to know when Ivanhoe would return to his native country.

When on the occasion of the Ashby tournament, the Homeless Knight is declared the victor, Prince John orders the knight to name the lady who will reign the next day as the Queen of beauty and of love. The Knight stops in front of the Lady Rowena whom the heralds proclaim the Queen of Beauty and of Love. Many of the Norman ladies get angry at the choice of a Saxon maiden. The crowd is wild with joy, “Long live the Lady Rowena, the chosen and lawful Queen of Love and of Beauty… Long live the Saxon Princess! Long live the race of the immortal Alfred!” (IVH, p. 90)

The next morning, every seat at the tournament gets filled. Lady Rowena comes with her father but Athelstane is not seen. Even though Athelstane was Saxon prince, he decides to fight on the side of the Norman Knight Bois-Gilbert. He wanted to take revenge on the Homeless Knight who had dared to choose Rowena as the Queen of Beauty and of Love with whom Cedric had promised his own marriage.

When Prince John sees Lady Rowena, he alights from his horse and commands “—Ladies, attend your Queen, as you wish in your turn to be distinguished by like honours.” (IVH, p. 110) Soon Rowena is surrounded by the fairest and most distinguished ladies. All strive to obtain places as near as possible to their temporary sovereign. Rowena’s beauty outshines the beauty of all those present there. The crowd cheers and claps. The heralds calls for silence and read the rules of that day’s tournament. The trumpets sounds again and the tournament begins.

Prince John then inquires about Lady Rowena. To this Prior Aymer replies,

“A Saxon heiress of large possessions… a rose of loveliness, and a jewel of wealth; the fairest among a thousand, a bundle of myrrh, and a cluster of camphire. (IVH, p. 119)

To this Prince John says,
“We shall cheer her sorrows, and amend her blood, by wedding her
to a Norman.” (IVH, p. 119)

Prince John asks De Bracy about his wish of getting married to Rowena. Bracy happily agrees to marry Rowena.

De Bracy dresses as an outlaw. He decides to follow Cedric and his party and capture Rowena in the forest as an outlaw along with Bois - Guilbert, the Templar. Thereafter he would pretend to rescue Rowena from the outlaws and keep her in his custody either at Front de Boeuf's castle or in France “until she be the bride and dame of Maurice de Bracy.” (IVH, p. 136)

As the travellers journeyed on their way, they were alarmed by the repeated cries for assistance and when they rode up to the place, they were surprised to find a horse-litter placed upon the ground, beside which sat a young woman, richly dressed in the Jewish fashion, while an old man walked up and down with deep despair as if affected by some strange disaster. They were Issac of York and his daughter Rebecca. Issac begged Cedric to travel with him till he and his party were out of forest. Then Rebecca knelt before Rowena and begged for pity to travel with her. She asked not for herself or for her father but for the sick friend Ivanhoe. Rowena was touched by Rebecca's plea. She went up to her father and prayed

“"The man is old and feeble," the maiden young and beautiful, their friend sick and in peril of his life—Jews though they be, we cannot as Christians leave them in this extremity.” (IVH, p. 161)

Cedric agreed to this. The party set off again. The path became narrower and the travellers had to ride one behind another. They came to marshy ground and “began to descend into a dingle, traversed by a brook whose banks were broken, swampy, and overgrown with dwarf willows.” (IVH, p. 161)

Half of the party had crossed the brook when they were attacked by the assailants. Cedric and his party were easily captured. Wamba was the only one who succeeded in escaping. Wamba informed Gurth that Cedric and Rowena had been taken prisoners by the outlaws who had carried them off. They decided to chase the outlaws.

All that night De Bracy and Bois-Guilbert, with their prisoners ride towards Torquillstone Castle. At dawn, Bois-Guilbert asks De Bracy to leave them “in
order to prepare the second part of thy mystery.” (IVH, p. 171) But De Bracy tells him that he has changed his mind. He says,

“... There will I appear before the Lady Rowena in mine own shape, and trust that she will set down to the vehemence of my passion the violence of which I have been guilty. (IVH, p. 172)

They soon reach the castle. Rowena and Rebecca are taken and locked in separate rooms whereas Issac of York is thrown into the deepest dungeon.

It was about at noon, when De Bracy for whose advantage the expedition had been first planned, appears before Lady Rowena to put his views before her.

De Bracy bows deeply to Rowena and asks her to take a seat. But Rowena declines saying,

“It is in the presence of my own, Sir Knight—it best becomes his prisoner to remain standing till she learns her doom. (IVH, p. 187)

To this De Bracy replies, “You are in presence of your captive, not your jailor; and it is from your fair eyes that De Bracy must receive that doom which you fondly expect from him.” (IVH, p. 188)

Rowena coldly answers that she does not know him and asks him the reason why she has been brought here. De Bracy replies, “That I am unknown to you is indeed my misfortune; yet let me hope that De Bracy’s name has not been always unspoken, when minstrels or heralds have praised deeds of chivalry, whether in the lists or in the battle-field.” (IVH, p. 188) To this Rowena annoyingly answers

“... more suitting for their mouths than for thine own... and tell me which of them shall record in song,... the memorable conquest of this night, a conquest obtained over an old man, followed by a few timid hinds; and its booty, an unfortunate maiden, transported against her will to the castle of a robber? (IVH, p. 188)

De Bracy gets angry at the failure of his flowery speech. He tells her in plain words,
“... thou shalt never leave this castle, or thou shalt leave it as
Maurice de Bracy's wife... dream not, that Richard Coeur de Lion
will ever resume his throne, far less that Wilfred of Ivanhoe, his
minion, will ever lead thee to his footstool... Know, lady, that this
rival is in my power.” (IVH, p. 189)

Rowena is astonished to know that the wounded Ivanhoe is also in the castle
and his life is too in danger. She looks at De Bracy but finds no mercy on his
face. She wildly looks around her and “raised her hands to heaven, and burst
into a passion of uncontrolled vexation and sorrow.” (IVH, p. 189)

Suddenly the sound of a trumpet is heard and De Bracy hurries away from
there. On the other hand, the Black Knight, Gurth, Wamba and Locksley join
hands and decide to rescue Cedric, Ivanhoe, Rowena and Rebecca, The fierce
battle begin. The western tower starts burning fiercely, but the fire had not
spread to the other parts of the castle. The air was filled with shouts, cries
and groans. The ground becomes slippery with blood. Cedric and Gurth rush
through the castle in search of Rowena. They find her just when she had given
up all hope. The fire soon spreads through the castle. Soon flames start burst-
ing from all the towers. The outlaws stand at a safe distance, watching the fire.
The castle of the Normans had fallen.

Rowena is saved and Ivanhoe is also rescued. The novel ends with Lady
Rowena getting married to Ivanhoe who distinguishes himself in the service of
Richard and is graced with further royal marks. Rowena has been portrayed
by Scott as a beautiful, brave and fearless woman who does not surrender to
the wild passions of Maurice de Bracy. Though she was alone and helpless in
the castle of Front de Beouf, yet she manages to defeat Bracy by her womanly
sentiments and comes out blemishless.

**Rebecca**

Rebecca is the only daughter of the rich Jew Issac of York. She is noble, beau-
tiful and graceful. Scott describes her beauty in the following words,
“Her form was exquisitely symmetrical... Her turban of yellow silk suited well with the darkness of her complexion. The brilliancy of her eyes, the superb arch of her eyebrows, her well-formed aquiline nose, her teeth as white as pearl, and the profusion of her sable tresses...all these constituted a combination of loveliness...”

(IVH, pp. 71-72)

Even Prince John is enchanted by the beauty of Rebecca. At the Ashby tournament, when John sees Rebecca, he exclaims, “...yonder Jewess must be the very model of that perfection, whose charms drove frantic the wisest king that ever lived!” (IVH, p. 72) Prince Aymer reminds John that he “must remember she is still but a Jewess.” (IVH, p. 72) The Knight Templar, Bois-Guilbert is so much fascinated by the beauty of Rebecca; he develops an ardent desire to marry her. He and De Bracy capture Rebecca and Rowena and imprison them in the castle of Torquilstone. She is separated from her father and imprisoned in a separate room in the castle. Her father who loves her beyond measure, goes on crying like Shylock in Shakespeare’s The Merchant of Venice -

“...My daughter---O my ducats---O my daughter!

----------O my Christian ducats!

Justice---the Law---my ducats, and my daughter! (IVH, p. 179)

Rebecca is the beloved daughter of the Jew, yet unspoilt and chaste. She is deeply loved by her father. Her father Issac of York, clasping the knees of Front-de-Beouf, tells him,

“Take all that you have asked... take ten times more---reduce me to ruin and to beggary, if thou wilt, ---nay, pierce me with thy poniard, broil me on that furnace, but spare my daughter, deliver her in safety and honour! (IVH, p. 185)

When Rebecca finds her in the room imprisoned, she gets herself prepared for the adverse circumstances. She gathers up all the firmness necessary to deal with the situation. She inspects the apartment but finds no hope of escape or protection. All around her shows that her present state is that of punishment and probation; thus considering herself as the victim of misfortune, Rebecca prepares her mind to meet the dangers which she would probably have to encounter. Rebecca descends from the verge of Rebecca trembles when the door
of the turret-chamber opens and a tall man slowly enters, and shuts the door behind her. Rebecca had already unclasped two costly bracelets and a collar, which she quickly gives to the supposed outlaw so that she could gratify his avarice. But the outlaw had different intentions. He appreciates the beauty of Rebecca,

“Fair flower of Palestine… these pearls are orient, but they yield in whiteness to your teeth; the diamonds are brilliant, but they cannot match your eyes; and ever since I have taken up this wild trade, I have made a vow to prefer beauty to wealth.” (IVH, pp. 196-97)

He further says,

“I am not an outlaw,… I am one who will be more prompt to hang thy neck and arms with pearls and diamonds, which so well become them, than to deprive thee of these ornaments.” (IVH, p. 197)

Brian de Bois-Guilbert wishes to marry Rebecca but she refutes any possibility of union between them saying,

“What wouldst thou have of me… if not my wealth?---We can have nought in common between us---you are a Christian ---I am a Jewess.---Our union were contrary to the laws, alike of the church and the synagogue.” (IVH, p. 197)

Rebecca rebukes Bois-Guilbert saying, “If thou readeast the Scripture and the lives of the saints, only to justify thine own license and profligacy, thy crime is like that of him who extracts poison from the most healthful and necessary herbs.” (IVH, p. 198) The Templar gets angry and makes Rebecca realize that she is the captive and he is the conquerer. When Bois-Guilbert comes forward to seduce Rebecca, she cautions him,

“Stand back, stand back, and hear me ere thou offerest to commit a sin so deadly!… I will proclaim thy villainy, Templar, from one end of Europe to the other.” (IVH, p. 198)

Bois Guilbert threatens Rebecca that her voice of complaint will not be heard beyond the iron walls of the castle and all the laments, appeals to justice and screams of help would die away silently. Bois-Guilbert asks her to submit and embrace his religion i.e. Christianity. But Rebecca answers,
“I spit at thee, and I defy thee.---The God of Abraham's promise
hath opened an escape to his daughter---even from this abyss of
infamy!” (IVH, p. 199)

As she speaks, she throws open the window and instantly stands on the verge
of the parapet, with the tremendous depth below. As Bois Guilbert offers to
advance, she exclaims,

“Remain where thou art, proud Templar, or at thy choice advance!-
--one foot nearer, and I plunge myself from the precipice; my body
shall be crushed out of the very thy villainy, Templar. (IVH, p. 199)

The Templar promises Rebecca not to harm her. He says,

“Come down, rash girl!---I swear by earth, and sea, and sky, I will
offer thee no offence… I swear to you… by the cross on my bosom-
--by the sword on my side---by the ancient crest of my fathers do I
swear, I will do thee no injury whatsoever!… Many a law, many a
commandment have I broken, but my word never. (IVH, p. 199)

She warns the Templar once again that if he tries to dishonour her, she
would prefer to die than to submit to him. While Rebecca declares her steely
resolve, “the expressive beauty of her countenance, gave to her looks, air,
and manner, a dignity that seemed more than mortal.” (IVH, p. 200)

Bois-Guilbert is highly impressed by the countenance of Rebecca as he had
never seen beauty so commanding. He swears that he would never harm her.
He tells her not to fear him and comes on peaceful terms. Thus tact and pres-
ence of mind mingled with her deep devotion to God save her honour. An urgent
 trumpet call is heard and he has to leave the place

After a short time, the outlaws begin their attack on Torquilstone Castle. In a
small room overlooking the castle walls, Ivanhoe lay sick and weak. Ulrica had
been ordered to look after him. But she hands over this responsibility to Rebecca
who gladly accepts it because she loves Ivanhoe. With loving care, she nurses
the wounded knight. The noise of the approaching battle reach the room where
Ivanhoe was lying. Ivanhoe starts becoming more and more restless. He was
extremely eager to fight but he was so weak that he could not stand. He asks
Rebecca to go on informing him about the developments by viewing the battle
through the window. The Black Knight and his associates attack the castle.
The room in which Ivanhoe was there was full of smoke. Rebecca persuades Ivanhoe to leave the room. But Ivanhoe asks her to leave him and save her own life. Meanwhile the door is thrown open. Bois Guilbert enters. His armour was broken and stained with blood and smoke. He had fought through the fire to save Rebecca. He asks her to go with him. Rebecca says that she would rather die. The Templar seizes her and carry her out of the room. Ivanhoe shouts helplessly. His shout brings the Black Knight to his room. Ivanhoe asks him to follow the Templar and save Rebecca, Rowena and her father.

The Black Knight promised to do so. He seizes Ivanhoe and carries him out of the castle safely. Then he rushes back to save the other prisoners. Athelstane and Wamba had fought their way to the courtyard. Athelstane sees Rebecca who was lying senseless on Bois-Guilbert's horse. He thinks that she was Rowena. He snatches an axe and rushes to the Templar. Athelstane and Guilbert fight fiercely. The Norman raises his sword and strikes Athelstane a fearful blow on the head. Athelstane falls lifeless on the ground. The Templar commands his men to follow him. He rides across the bridge and gallops away with Rebecca.

Issac of York, in order to save her daughter Rebecca rides fast to the House of the Templars. He gives a letter to the Grand Master which was written by Prior Aymer of Prior Aymer of the Abbey of Jorvaulx.

The Grand Master opens the letter and reads its contents. The letter says that the lady with whom Bois Guilbert had escaped was a witch and that she should be allowed to go back with her father and he would pay him any price he asked. The Grand Master is filled with horror about the witch. He is astonished that Rebecca, the witch had captured the Knight (Guilbert) by her magical charms. The Grand Master tells Issac that his daughter was a witch. Since she had dared to bewitch a Knight of the Temple, she should be tried at once. She would be burned as a witch. The Grand Master says,

“--I shame to speak---I shame to think---of the corruptions which have rushed in upon us even like a flood---The soldiers of the Cross, who should shun the glance of a woman… live in open sin, not with the females of their own race only, but with the daughters of the accursed heathen, and more accursed Jew. (IVH, p. 306)
The Grand Master is extremely furious and he “WILL purify the fabric of the Temple! and the unclean stones in which the plague is...” (IVH, p. 306)

Rebecca is brought to her trial. At this period of trial, the Grand Master commands Rebecca to unveil herself. Opening her lips for the first time, she replies with dignity that the daughters of her people do not uncover their faces in an assembly of strangers. But still she is forced to unveil her face. Rebecca withdraws her veil and looks at them with a great dignity. Her fascinating beauty excites a murmur of surprise, and the young knights tell each other with their eyes that Brian's apology was in the power of her real charms, rather than of her imaginary witchcraft. The judge was the Grand Master who had decided to show her no mercy. His judgment was that she was guilty. She must be burned to death. On hearing this, Rebecca turns deadly pale. But she does not lose her courage.

Rebecca retorts,

“I deny this charge—I maintain my innocence, and I declare the falsehood of this accusation—I challenge the privilege of trial by combat, and will appear by my champion.” (IVH, p. 329)

Three days later, a large crowd assembles outside the House of the Templars at Templestowe. The crowd had come to see the trial by combat and perhaps, the burning of the witch. Everything was arranged for the burning of Rebecca. Logs of wood had been heaped round a post to which Rebecca would be chained. At the indication from the Grand Master, the fire would be lighted.

The bell of the church of St. Michael starts ringing in a mournful tone. The Grand Master enters through the gate. He is followed by Bois-Guilbert and many other Knights of the Temple. Rebecca was dressed in white. Her face showed such courage and calm that everyone was surprised. Rebecca was led to a black chair near the pile of wood. When she sees the pile, she trembles and turns away her eyes. Then she sits down, and starts praying with her eyes closed.

The trumpets sound loudly, but no knight appears to fight for the innocence of Rebecca. The crowd waited, but no knight came forward till two hours. Suddenly a knight rides fast towards the House of the Templars. The crowd starts cheering. A hope for Rebecca had awakened. The knight was extremely weak and he was finding it difficult to get down from his horse. His horse also had
tired out. The Knight goes near the Grand Master and declares that he would prove the innocence of Rebecca by participating in the combat. He introduces himself as Wilfred of Ivanhoe and Bois-Guilbert screams that he would fight with him. Ivanhoe rides up to Rebecca and requests her to accept him as her Knight. Rebecca agrees in spite of the fact that Ivanhoe was wounded and his wounds were not healed yet. But Ivanhoe rides to his end of the field. Bois Guiltelbert was waiting at the other end. The two knights rush towards each other. Everyone was surprised to see Bois-Guilbert rocking in his saddle and falling from the horse.

Ivanhoe rises to his feet and rushes towards the Templar with sword in hand. “Wilfred, placing his foot on his breast, and the sword’s point to his throat, commanded him to yield him, or die on the spot.” (IVH, p. 391) Bois Guiltelbert does not answer. He remains unmoved. The Grand Master stops the combat and asks Ivanhoe not to kill Bois-Guilbert. He proclaims Ivanhoe the victor. Bois-Guilbert's helmet is removed. “His eyes were closed—the dark red flush was still on his brow... the eyes opened—but they were fixed and glazed. The flush passed from his brow, and gave way to the pallid hue of death.” (IVH, p. 392)

Rebecca is declared innocent. The horse and the arms of the defeated knight are given to Ivanhoe. But he declines to accept them. He says that the victory was not his but God's. Then comes the sound of a group of horses fast approaching. The Black Knight rides into the field and declares that he was King Richard of England. Meanwhile, Issac rushes towards Rebecca. she falls almost senseless. When she comes back to her senses, she begs her father to take her away at once. She was afraid that Ivanhoe would notice that she loved him. The marriage of Ivanhoe and Rowena is celebrated. Besides this domestic retinue, these distinguished nuptials are celebrated by the attendance of the high-born Normans, as well as Saxons, that marks the marriage of two individuals as a pledge of the future peace and harmony between two races. It was upon the second morning after this happy union of Lady Rowena and Ivanhoe, that Rebecca goes to see Lady Rowena.

She kneels on one knee, presses Rowena's hands to her forehead and kisses the embroidered hem of her gown. She tells her that she is Jewess Rebecca and has come to thank Ivanhoe for saving her life. Rebecca then gives
a gift of precious jewels to Rowena. But Rowena hesitates to accept the gift. Rebecca implores her, “Accept them, lady—to me they are valueless. I will never wear jewels more.” (IVH, p. 400) Rowena is overwhelmed with gratitude. Rowena insists Rebecca to stay with her and said, “I will be a sister to you.” (IVH, p. 400) But Rebecca seeks her permission and departs. The character of Rebecca has been drawn by Scott in a magnificent way. He has let the marriage between Norman and Saxon happen, but the marriage between Saxon and a Jew seems impossible. Rebecca’s struggle for existence; her steely determination; her flawless beauty; her self pride her courage and her deep faith in God proves her triumphant in every way but she keeps her deep love for Ivanhoe to her own self. She knows that Rowena loves Ivanhoe and at the same time she is aware of the fact that the marriage between a Jew and a Saxon is not possible. Thus Scott has revealed the truth of the society that every society has to follow its norms and nobody can escape it.

5.3.4 Scott’s Women Characters in Kenilworth

Amy Robsart

The character of Amy Robsart, the heroine of Kenilworth has basic traits of a conventional heroine. She is a nice glass framed character of Scott without sharing a tendency to express the essential feminine characteristics. Her femininity remains behind a curtain. She is just a beautiful woman, a fair prisoner of the Cumnor Place and nothing else. Evidently she is a flat character and does not surprise the reader in a romantic manner. Scott has sketched only her visible facade and the profile.

Amy Robsart is a pathetic heroine leading life of a prisoner at the Cumnor Place. Though she is married to the Earl of Leicester, she is not publicly declared as his wife. She has been taken away from her parent's home and kept in isolation. She is not allowed to meet her father Hugh Robsart, a broken hearted knight who loves his daughter dearly. She is penitent for having wronged her lover Tressilian whom her father had chosen for her marriage. She tells Varney, “Tressilian-I must do him justice, for I have done him wrong, as none knows better than thou... my father loved him; for this I would have loved him-if
I could.” (Kenilworth*, p. 53) Amy feels that she should do him justice before her husband's friend, before her husband himself and before the whole world. (KEN, p. 54)

Amy is truthful in her relationship with her husband. Therefore when Varney asks Amy whether she would tell her husband Leicester regarding Tressilian' arrival at Cumnor place, she says,

“... It will be the first thing I tell him, together with every word that Tressilian said and that I answered. I shall speak my own shame in this... I will speak, therefore, with pain, but I will speak, and speak all.” (KEN, p. 54)

Amy Robsart is a woman having haughty and domineering personality. An assertiveness in her nature is noticeable when she arrogantly tells Antony Foster, “I move not at your command, sir.” (KEN, p. 34) In spite of her imperious nature, she is forced to lead a life of a helpless captive. The pathos enveloping her life is a glimpse of sheer romanticism conceived by Walter Scott. Her spirits seem to have been dampened by the inevitable circumstances. Even though she is headstrong, she is helpless before her husband. Though she has been described as fair guest, by Antony Forster, she is in fact a fair prisoner. The Countess Amy appreciates all the arrangements that the Earl has made for her comfort.

“... Amy moved hastily from room to room, admiring each new proof of her lover and her bridegroom's taste, and feeling that admiration enhanced as she recollected that all she gazed upon was one continued proof of his ardent and devoted affection. (KEN, p. 48)

She feels an ocean of happiness and eagerly waits for her husband Leicester to come. She exclaims,

“... Oh, Janet! how much more delightful to think that all these fair things have been assembled by his love, for the love of me! and that this evening-this very evening, which grows darker every instant, I shall thank him more for the love that has created such an unimaginable paradise, than for all the wonders it contains.

(KEN, p. 49)

*subsequently mentioned as KEN.
Amy asks her maid to “put these rebel locks in order, and imprison within lace and cambric the bosom that beats too high.” (KEN, p. 49) When Leicester arrives, Amy once again expresses her desire to go to London with him and stay there “as the avowed wife of England’s noblest Earl.” (KEN, p. 60) Leicester assures her that this desire of hers would certainly be fulfilled. But at present, “this cannot yet be; and these dear but stolen interviews are all I can give to the loveliest and the best beloved of her sex.” (KEN, p. 60) Amy insists Leicester to give her a reasonable answer for this denial. Leicester annoyingly answers,

“Amy, you speak of what you understand not. We that toil in courts are like those who climb a mountain of loose sand—we dare make no halt until some projecting rock affords us a secure footing and resting-place... To declare my marriage were to be the artificer of my own ruin. (KEN, p. 60)

Amy is unable to understand the gravity of the situation. She feels dishonoured living in a condition that provides her all the material happiness but the honour of being acknowledged as the Earl’s wife. Away from her husband, the thoughts of her ailing father also disturbs her. She has no contact with him after her marriage with the Earl. She wants to inform him that she is happy. She therefore implores Leicester to meet her father at least once.

“Let me but share the secret with my dear father! Let me but end his misery on my unworthy account—they say he is ill, the good old kind-hearted man! (KEN, p. 65)

But Leicester does not agree with Amy. He irritatingly asks her “Who has dared put other thoughts into your head?” (KEN, p. 66) Amy feels powerless yet tells him that her father is worthy and honourable man. She also wishes to meet Tressilian and seek pardon from him for the injury she has wrought him. She is sure that “[Leicester] is incapable of returning injury for injury.” (KEN, p. 66) But Leicester would not trust Tressilian as “… I [Leicester] would rather the foul fiend intermingle in our secret than this Tressilian!” (KEN, p. 63) Leicester tries to calm down the aggrieved Amy, “Now, God be with thee, my dearest and loveliest!” (KEN, p. 65) He takes her in his embrace and kisses her while bidding her farewell. Scott describes Leicester emotions in the following words:
“... [Leicester] scarce tearing himself from her embrace, yet again returning to fold her again and again in his arms, and again bidding farewell, and again returning to kiss and bid adieu once more.

(KEN, p. 65)

Tressilian believes that Amy has been taken a prisoner by Varney. Therefore he wants to release Amy from the custody of Varney and send her home to her father. He strongly says, “I am resolved to accuse this villain, at the very foot of the throne, of falsehood, seduction, and breach of hospitable laws.” (KEN, p. 118)

Amy dresses herself beautifully when Leicester is to come to Cumnor Place. She is fond of various decorative things and likes to possess them. She finds the solitary life she has been leading, very cumbersome. When Wayland Smith arrives Cumnor Place in the guise of a merchant, she tells Janet, “We lead a heavy life here, and this may while off a weary hour... call the man hither—| I want some things.” (KEN, p. 203) Amy tells the pedlar, “if thou hast good wares, chance has sent thee hither for my convenience and thy profit.” (KEN, p. 203) As he exhibits his choicest collection of essences and perfumes, the pedlar Wayland Smith tells Amy that the cost of these articles has almost increased to double value, since the magnificent preparations made by the Earl of Leicester to entertain the Queen and court at his princely Castle of Kenilworth. The pedlar informs Amy that,

“The Queen of England feasts with the noble Earl for a week during the Summer’s Progress; and there are many who will tell you England will have a king, and England’s Elizabeth-God save her!—a husband, ere the Progress be over.” (KEN, p. 204)

Wayland Smith tells Amy that he has said “what many men say.” (KEN, p. 204) A little after Wayland Smith shows her a paste carefully put in a silver box which taken in a very small amount daily for a week, “fortifies the heart against those black vapours which arise from solitude, melancholy, unrequited affection, disappointed hope.” (KEN, p. 204) Amy takes some of the medicine as she “too have sometimes that dark melancholy which overclouds the brain.” (KEN, p. 205)

Tressilian, on the other hand, being extremely upset at the plight of Amy, complains to Queen Elizabeth through Earl of Sussex regarding seduction of
Amy by Varney. The Queen asks Varney if he has seduced Amy. Varney, being a ready-witted, cunning and unscrupulous person, fully conscious of the advantages he could obtain from Leicester, kneels down and replies “There had been some love passages betwixt him[Varney] and Mistress Amy Robsart.” (KEN, p. 159) When asked by Elizabeth whether he is married to Amy, Varney answered in affirmative. To this Queen commands, “Varney, thy wife must be at Kenilworth... My Lord of Leicester, we expect you will look to this.” (KEN, p. 165) The Queen orders Varney to remain present on Saturday, the 9th of July with Amy Robsart.

Varney asks Leicester, if Amy for a brief period could act as his [Varney's] wife. Leicester shockingly asks, “How, sirrah? my Countess term herself thy wife!” (KEN, p. 213) Leicester knows Amy would never agree to such terms. He therefore waving his hand in the negation, says,

“ It is impossible I know neither authority nor entreaties would make her endure thy name for an hour... I cannot urge her to aught so repugnant to her noble nature as a share in this stratagem; it would be a base requital to the love she bears me.   (KEN, p. 213)

The Earl believes that Amy is so noble that whatever he has done for her has been overpaid a thousand times by her virtue and beauty. But Varney is still hopeful that he would be able to convince Amy. He therefore requests the Earl to write a letter to Amy making this plea. Leicester writes some distracted lines in which he pleads her to consent to bear the name of Varney for a few days during the revels at Kenilworth as it is a matter of life and honour for him. Varney then heads towards the Cumnor palace with a firm determination in his mind that even if he has to take help of Alasco, the astrologer, he would accomplish his aim. Amy is a state of utter desolation and considers herself an obscure prisoner. She shares her distress with Janet,

“ What signifies that I have rank and honour in reality, if I am to live an obscure prisoner, without either society or observance, and suffering in my character, as one of dubious or disgraced reputation?   (KEN, pp. 217-218)

She loves her husband dearly and wants to be acknowledged publicly as his wife. Sharing her grief with Janet, Amy contends, “I was born free, though I am now mewed up like some fine foreign slave, rather than the wife of
an English noble.” (KEN, p. 218) Amy confesses that she loves the Earl but she would probably have been happier had she married Tressilian instead of Leicester. She tells Janet,

“ I love my husband-I will love him till my latest breath-I cannot cease to love him... I would have been happier than I now am to have remained in Lidcote Hall, even although I must have married poor Tressilian, with his melancholy look and his head full of learning, which I cared not for. (KEN, p. 218)

As she is thinking thus, she hears the hasty clatter of horse's feet in the courtyard, she exclaims

“ It is Leicester!-it is my noble Earl!-it is my Dudley!-every stroke of his horse's hoof sounds like a note of lordly music! (KEN, p. 218)

But to her disappointment, it was not the Earl but Richard Varney who wanted to speak to Amy immediately.

When Varney tells Amy about the whole plan in which she has to temporarily act as his wife, she gets extremely furious,

“ The Countess stood in the midst of her apartment like a juvenile Pythoness under the influence of the prophetic fury... the countenance could not have united such beauty with so much hatred, scorn, defiance, and resentment. (KEN, p. 220)

Amy understands the true nature of Varney, for he “speaks to gain ends of his own, equally execrable and unattainable.” (KEN, p. 220)

Amy is well aware of her dignity and she is not ready to be called Varney's wife even for a moment. She tells Janet,

“ ... hither he came to persuade me it was my lord's pleasure... -that I should go with him to Kenilworth, and before the Queen and nobles, and in presence of my own wedded lord, that I should acknowledge him-HIM there-that very cloak-brushing, shoe-cleaning fellow-HIM there, my lord's lackey, for my liege lord and husband;... and destroy my character to be regarded as an honourable matron of the English nobility! (KEN, p. 221)

Amy is very confident that her husband would never propose such a dishonourable plan. She Amy tears her lord's letter and stamps on it so that she can
completely destroy it. She gets ferocious and abuses Varney, “Thou liest, thou treacherous slave!” (KEN, p. 221) Amy has now seen the true character of Varney. She annoyingly tells Janet, that Varney is “the cold-blooded, calculating slave!” (KEN, p. 224) She further says that she will not remain there longer as she fears Janet's father and therefore she would escape from Cumnor. Amy realizes that she is in deep trouble now. She has a deep faith in God and prays to Him to help her in distress. When asked by Janet, as to how shall she run away from Cumnor place, she replies,

“I know not where I shall fly, or by what means; but I am certain the God I have served will not abandon me in this dreadful crisis, for I am in the hands of wicked men.” (KEN, p. 224)

Amy is forced by Varney to consume a drink prepared by the alchemist Alasco which is not life threatening but is capable of inducing her temporary illness and put her to sound sleep. When Janet returns from her evening prayer, she sees her mistress with her head resting on her arms that were crossed upon a table that stood before her. Amy tells Janet “I have drunk it... disturb me not-leave me at peace-let life pass quietly. I am poisoned.” (KEN, p. 229) Janet gives moral support to Amy and helps her escape with Wayland Smith. Amy changes her own dress with that of Janet to avoid identification. When asked by Janet whether she would like to go to her father's house where she is sure of safety and protection, Amy immediately replies,

“I left Lidcote Hall while my heart was light and my name was honourable, and I will not return thither till my lord's permission and public acknowledgment of our marriage restore me to my native home with all the rank and honour which he has bestowed on me.” (KEN, p. 223)

Amy has a great regard for her husband Leicester. But she has left the place assigned to her because of the villainy of the persons surrounded by her. She understands the importance the Earl attaches to the concealment of their marriage and knows that taking any step to make it public without his permission would incur the insult of her husband. She believes that at Kenilworth, she would tell her husband the entire story of her misery. Wayland Smith and Amy reach the castle; Amy is amazed to see the magnificent view of the castle. She speaks to her own self,
“I have given him, all that woman has to give. Name and fame, heart and hand,… and England’s Queen could give him no more. He is my husband—I am his wife—whom God hath joined, man cannot sunder… Amy will weep, and Dudley will forgive her.” (KEN, p. 257)

After reaching the abode of Leicester, Amy writes a letter to Leicester and seals it with a braid of her own beautiful tresses. She requests Wayland to put the letter into Lord Leicester’s own hand and tell her the reaction of Leicester on receiving it. Wayland, before delivering the letter to Leicester, thinks of communicating to Tressilian, the arrival of Amy at Kenilworth so that he can get rid of any further responsibility.

As Tressilian enters his apartment and finds Amy sitting inside, he is utterly shocked. He greets her as Varney’s wife. Amy replies, “The wife of Varney!… With what base name, sir, does your boldness stigmatize …” (KEN, p. 270)

Amy is confused as she knows that fatal consequences might result if she tells Tressilian that she is the wife of Leicester. She feels that it would be a betrayal of the secret on which her husband had assured her that his fortunes depended. She decides not to break her promised silence. She therefore prepares herself to submit to every suspicion rather than revealing the truth. Tressilian feels hurt to see the pitiable condition of Amy. Tressilian then asks Amy why she is alone in his apartment. Amy is surprised to know that she is in fact in Tressilian’s apartment. She rises to go but pathetically says, “I know not where to go.” (KEN, p. 270) Amy is in such a pressing situation that she is unable to reveal her identity and therefore cannot seek help from Tressilian. She miserably utters, “I am not mad—I am but a creature unutterably miserable…” (KEN, p. 271)

When Amy meets the Queen, the Queen asks her whether she is married to Varney, she answers,

“No, madam, no! as there is a God above us, I am not the sordid wretch you would make me! I am not the wife of that contemptible slave—of that most deliberate villain! I am not the wife of Varney! I would rather be the bride of Destruction!” (KEN, p. 320)

The Queen asks Amy whose wife she is. Amy replies in sheer despair, “The Earl of Leicester knows it all.” (KEN, p. 320) Queen Elizabeth gets furious and commands to attach Leicester of high treason. Realizing that her husband is in the utmost danger from the wrath of the Queen, Amy, she instantly throws
herself before the Queen, embraced her knees, and exclaims,

“... He is guiltless, madam-he is guiltless; no one can lay aught to the charge of the noble Leicester!... I fouly belied him. May God so judge me, as I believe he was never privy to a thought that would harm me!”

(KEN, p. 323)

Leicester has already decided to avow his marriage and proclaim himself the protector of Amy. But Varney, his master's evil genius rushes to him with every mark of disorder on his face and dress and excitedly says,

“Pardon, my Liege, pardon! or at least let your justice avenge itself on me, where it is due; but spare my noble, my generous, my innocent patron and master!”

(KEN, p. 323)

As soon as Amy sees Varney, she immediately gets up and requests the Queen to imprison her in the lowest dungeon of the castle “... but spare... the sight of that unutterable and most shameless villain!... I shall go mad if I look longer on him.” (KEN, pp. 323-324) Amy is sent in the custody of Hunsdon with whom she would be safe as one of his own daughters. When Amy leaves, Varney hastens to tell his own story to the Queen. The Queen is convinced that Amy is insane as “her own demeanour bears it out.” (KEN, p. 325) Varney reassures the Queen,

“It is the nature of persons in her disorder,... to be ever most inveterate in their spleen against those whom, in their better moments, they hold nearest and dearest.”

(KEN, p. 325)

Varney rushes to Leicester and gives him all the particulars of the Countess's escape. But he takes a special care to be silent concerning those practices on the Amy's health which had driven her so desperate. Leicester could only suppose that she had adopted this attitude out of jealous impatience to attain the avowed state and appearance belonging to her rank. He feels offended at the levity with which his wife had flouted his strict commands and exposed him to the fury of Elizabeth. Leicester annoyingly exclaims,
“I have given to this daughter of an obscure Devonshire gentleman the proudest name in England. I have made her sharer of my bed and of my fortunes. I ask but of her a little patience,... So lovely, so delicate, so fond, so faithful, yet to lack in so grave a matter the prudence which one might hope from the veriest fool—it puts me beyond my patience. (KEN, p. 327)

Varney advises Leicester not to reveal the truth to the Queen. Leicester expresses his desire to meet Amy. Varney has no other alternative but to follow the order. Leicester follows Varney along the secret passage of the Castle attached to Hundson’s apartment. They emerge at a door where Lord Hundson had placed a sentinel, who readily allows Sir Richard Varney and Leicester. They enter and shut the door behind them.

Amy with her hair and her garments dishevelled is seated upon a sort of couch, in an attitude of the deepest affliction, out of which she is startled by the opening of the door. She turned hastily round, and fixing her eye on Varney, exclaims “Wretch! art thou come to frame some new plan of villainy?” (KEN, p. 329) Leicester cuts short her reproaches by stepping forward and says in a voice bearing authority rather than affection, “It is with me, madam, you have to commune, not with Sir Richard Varney.” (KEN, p. 329)

Amy is overwhelmed to see Leicester. “Dudley!” she exclaims, “Dudley! and art thou come at last?” (KEN, p. 329) She rushes to her husband with the speed of lightning and clings around his neck, and ignoring the presence of Varney,

“... overwhelmed him with caresses, while she bathed his face in a flood of tears, muttering, at the same time, but in broken and disjointed monosyllables, the fondest expressions which Love teaches his votaries. (KEN, p. 329)

He receives and repays her caresses with fondness mingled with melancholy. She asks him if he is ill. Leicester answers that he is not physically ill.

But Amy says,

“O Dudley! I have been ill!-very ill, since we last met!-for I call not this morning’s horrible vision a meeting. I have been in sickness, in grief, and in danger. But thou art come, and all is joy, and health, and safety!” (KEN, p. 330)
But Leicester tells her to go to one of his northern castles, under the personage as - “it will be but needful, I trust, for a very few days-of Varney’s wife.” (KEN, p. 330) Amy asks her husband Leicester, “... is it to your wife you give the dishonourable counsel to acknowledge herself the bride of another and of all men, the bride of that Varney?” (KEN, p. 330) Leicester considers Varney to be his true and faithful servant, trusted in his deepest secrets. Leicester believes, “I had better lose my right hand than his service at this moment.” (KEN, p. 330)

Amy has decided that she would not go with Varney at any cost. She warns Leicester,

“May he be true to you; and that he may be true, trust him not too much or too far. But it is enough to say that I will not go with him unless by violence, nor would I acknowledge him as my husband, were all -

(KEN, p. 331)

Leicester gets irritated by her opposition because he believes that it is a temporary deception that is necessary for the safety of both - Leicester and Amy. Moreover it is because of female caprice and a premature desire to seize on a rank on the part of Amy, that the secrecy of marriage is inevitable. Leicester now commands Amy,

“If my proposal disgust you, it is yourself has brought it on both of us. There is no other remedy - you must do what your own impatient folly hath rendered necessary - I command you.  (KEN, p. 331)

Amy bravely tells Leicester that she cannot obey such commands that are injurious to her. She says,

“I cannot put your commands, my lord, in balance with those of honour and conscience. I will NOT, in this instance, obey you. You may achieve your own dishonour, to which these crooked policies naturally tend, but I will do nought that can blemish mine.

(KEN, p. 331)

Varney tells Leicester that Amy is too much prejudiced against him. But she is interested in Edmund Tressilian and so she would consent to be his companion to Lidcote Hall where she might remain in safety till the problem gets resolved. Leicester remains silent but looks eagerly on Amy with an eye of suspicion and displeasure.
The Countess only says, “Would to God I were in my father’s house! When I left it, I little thought I was leaving peace of mind and honour behind me.” (KEN, p. 331) When Leicester looks at Amy angrily, she says,

“My lord, my lord, bend no angry brows on me; it is the truth, and it is I who speak it. I once did Tressilian wrong for your sake; I will not do him the further injustice of being silent when his honour is brought in question.” (KEN, p. 331)

Amy suggests a solution to the problem when she says,

“Take your ill-fated wife by the hand, lead her to the footstool of Elizabeth’s throne—say that in a moment of infatuation... I gave my hand to this Amy Robsart. You will then have done justice to me, my lord, and to your own honour...” (KEN, p. 332)

Leicester is moved by Amy’s arguments. He exclaims,

“I am not worthy of you, Amy... I have a bitter penance to perform, in disentangling, before sneering foes and astounded friends, all the meshes of my own deceitful policy. And the Queen—but let her take my head, as she has threatened.” (KEN, p. 322)

But Leicester is still sure that he will find out the way. He therefore tells Amy, “Fear not, Amy; thou shalt see Dudley bear himself worthy of his name.” (KEN, p. 332) Amy says to Leicester “Truth, my noble lord, is well painted unarmed.” (KEN, p. 333) Leicester tells Amy, “Farewell, Amy... You shall soon hear further from me.” (KEN, p. 333) He embraced her fervently, muffled himself as before, and accompanied Varney from the apartment.

Leicester tells Varney,

“She has brought me to the crisis... It is now decided—she or I must PERISH.” (KEN, p. 333)

Leicester further says, “Shame is behind me, ruin before me; I must on.” (KEN, p. 335) Now Varney poisons the ears of Leicester against Tressilian. He tells Leicester that he has seen that “the interview betwixt Amy and Tressilian at Cumnor Place had been longer than the few minutes to which it was in reality limited.” (KEN, p. 336) Varney further tells Leicester that Amy resorted immediately to the apartment of Tressilian, where she remained many hours in his company. Leicester is deeply hurt and he annoying exclaims,
“She has dishonoured me-she would have murdered me-all ties are burst between us. She shall die the death of a traitress and adulteress, well merited both by the laws of God and man!”

(KEN, p. 339)

Leicester takes the permission from the Queen to absent himself for a few days upon matters of pressing importance. She grants it with the remark that he should return with a mind that is free from deep thoughts. Leicester decides to take vengeance on Tressilian with his own hand. Varney advises Leicester to control his passion. Moreover he asks him to go to Elizabeth's feet and fall at her feet and confess his marriage. He must also impeach his wife and her paramour Tressilian of adultery. Leicester's passions are aroused and he says, “Tressilian shall be my own victim.” (KEN, p. 346) Varney instigates Leicester to,

“Let her be as if she had not been-let her pass from your memory, as unworthy of ever having held a place there. Let your strong resolve of this morning, which I have both courage, zeal, and means enough to execute, be like the fiat of a superior being, a passionless act of justice. She hath deserved death-let her die!” (KEN, p. 346)

Meanwhile Amy is seen to be sullen and half insane and refuses to answer interrogatories, or be amenable to the authority of the doctor. She is possessed with a delirium, which could be termed rather HYPOCHONDRIA. The Queen feels that Varney being her husband should take care of her.

After some time, Master Edmund Tressilian and Leicester meet. Tressilian tells Leicester that “I must speak with you more privately.” (KEN, p. 352) But Leicester says that “Meet me in the Pleasance when the Queen has retired to her chamber.” (KEN, p. 353) Meanwhile Sir Richard Varney departs from the Castle with Amy. Rutland says

“he will carry his poor insane wife no farther than the lake, plunge her in to tenant the crystal palaces that the enchanted nymph told us of, and return a jolly widower, to dry his tears and to make up the loss among our train.” (KEN, p. 354)

When Leicester reached the castle, he is informed that an hour has elapsed since Sir Richard Varney had left the Castle by the postern gate with three other
persons, one of whom is transported in a horse-litter. But Leicester says, “I thought he went not till daybreak.” (KEN, p. 355) Leicester asks the guard if any of his attendants remain behind. He comes to know that Michael Lambourne hastily followed Richard Varney. Leicester asks the guard to call back Lambourne as Leicester wishes to convey a message to Richard Varney.

Leicester realizes that Richard Varney is overzealous and overpressing. Leicester thinks about Varney that

“If I rise, he rises; and he hath shown himself already but too, eager to rid me of this obstacle which seems to stand betwixt me and sovereignty. Yet I will not stoop to bear this disgrace. She shall be punished, but it shall be more advisedly. I already feel, even in anticipation, that over-haste would light the flames of hell in my bosom. No-one victim is enough at once, and that victim already waits me.” (KEN, p. 355)

Leicester seizes upon writing materials, and hastily traces these words:

“If Sir Richard Varney, we have resolved to defer the matter entrusted to your care, and strictly command you to proceed no further in relation to our Countess until our further order.” (KEN, p. 355)

Leicester commands Michael Lambourne to deliver the letter speedily and carefully into Sir Richard Varney’s hands. Leicester understands his mistake and realizes that he has been fooled by his own generosity. Tressilian and Leicester meet at Pleasance. Tressilian wants to clear the misunderstanding between him and Leicester. He says that he cannot be accused of court-intrigues. Moreover he feels that Leicester is laying weight on his earlier attachment to Amy. He says that the marriage must be confessed before the Queen. Leicester is seen striking Tressilian with a sword. At first Leicester succeeds in defeating Tressilian, but soon Tressilian has a better hold on him. A boy happens to come over there and gives a letter to Leicester “secured with a long tress of woman’s hair of a beautiful light-brown colour.” (KEN, p. 367) After reading the letter, Leicester understands the circumstances that led Amy to fly from Cumnor Place. Leicester makes up his mind to acknowledge Amy as his wife in front of the Queen, and then going to Cumnor Place to rescue her. He says,
“No voice but Dudley's shall proclaim Dudley's infamy. To Elizabeth herself will I tell it; and then for Cumnor Place with the speed of life and death!” (KEN, p. 369)

Tressilian tells the Queen that Amy is the Countess of Leicester. She gets extremely angry at this piece of information. She gets angry due to falsehood practised upon her. She extracts all the information from him regarding Amy. Leicester acknowledges his guilt fearlessly. The Queen says,

“What ho! my lords, come all and hear the news-my Lord of Leicester's stolen marriage has cost me a husband, and England a king.” (KEN, p. 375)

Leicester seeks her permission to bring his wife Amy home. But the Queen commands that Tressilian shall go to Cumnor Place instead of Leicester along with another gentleman of the court. Tressilian chooses Walter Raleigh to go with him. The Queen orders Tressilian and Raleigh to bring “the bodies of Richard Varney and the foreign Alasco, dead or alive.” (KEN, p. 377)

When Amy wakes up from the slumber, she sees at her bed-side Varney, the man she most feared and hated. Varney tells Amy,

“Madam, there is no time for ceremony. My Lord of Leicester, having fully considered the exigencies of the time, sends you his orders immediately to accompany us on our return to Cumnor Place.”

(KEN, p. 381)

Amy does not believe the words of Varney because she knows that Varney is “capable of every villainy, from the blackest to the basest!” (KEN, p. 381) Varney threatens Amy to quickly obey his orders. Varney assures her of all safety and honour if she silently agrees to go with him. He assures her that her husband Leicester would arrive at Cumnor Palace within twenty-four hours after they reach there “Weeping, trembling, and praying” (KEN, p. 382), Amy dresses herself and the journey begins. On the way they meet Michael Lambourne who gets insolent with Varney. Varney shoots Lambourne and kills him.

After reaching Cumnor Place, Amy is kept in the secret of bedchamber of Forster where he keeps his gold. The place where she is kept is cut off by a draw bridge and a trap is set up which would lead her to death. In less than two minutes, tread of a horse is heard in the courtyard, and then a whistle similar
to that which was the Earl's usual signal. Amy rushes towards the courtyard to meet her supposed husband. As soon as she runs out of her chamber, the same moment trap door opens and Amy fall inside to death. "There was a rushing sound—a heavy fall—a faint groan—and all was over." (KEN, p. 389) Varney asks "Is the bird caught?—Is the deed done?" (KEN, p. 389) Antony answers in the affirmative "she is gone!" Varney cunningly exclaims, "I dreamed not I could have mimicked the Earl's call so well." (KEN, p. 389) Forster replies, "Oh, if there be judgment in heaven, thou hast deserved it, and wilt meet it! Thou hast destroyed her by means of her best affections— it is a seething of the kid in the mother's milk!" (KEN, p. 389) The perpetrator of the crime, Varney consumes a small quantity of poison prepared by Alasco and dies in the morning. Forster too perishes miserably.

The heroine of the novel *Kenilworth* Amy Robsart is more or less like the heroines of Fielding. She is solemn, passionless woman struggling in her own way, for being recognized as the legitimate wife of the Earl of Leicester. From the very outset, she is presented as a pathetic figure, fallen on the thorns of life and incessantly bleeding. She continuously struggles through various vicissitudes of circumstances. Her relationship with the Earl shows only formal affection of a wife. Scott has not conceived her with the deeper currents of life. The hero of the novel is more interested in climbing ambitions in life and his wife Amy's aspirations are simply side tracked. There is hardly an emotional tie between Amy and Leicester. The heroine of the novel is in the triangle of three persons concerned with her. There is Tressilian for whom she had passion once, there is Earl of Leicester for whom she has great regard as a husband, and there is Richard Varney who is simply a fly in the ointment. It is significant to note that no where is found the intense upsurge of passion in the novel. The amorous approach has been tremendously enfeebled by the novelist. It has turned out to be lifeless and dull.

**Queen Elizabeth**

Walter Scott has portrayed the character of the Queen Elizabeth in radiant colours by catching her in several moods, one varying from another, but she carries her impressive bearing through all the stages of her temperamental expressions.
She has been shown as a consummate diplomat dominating and commanding all the earls of her kingdom. She at all times remember that she is the sovereign and behaves in the regal manner with her courtiers. Robert Dudley, Earl of Leicester, a very goodly personage, and singularly well featured, being a great favourite to Queen Elizabeth, it was thought that had he been a bachelor or widower, the Queen would have made him her husband. In person, she is charming, Giles Gosling remarks, “God has sent us in the rarest looks of our sovereign mistress, Queen Elizabeth, whom Heaven long bless and preserve!” (KEN, p. 9) Scott remarks, “Elizabeth herself, then in the prime of womanhood, and in the full glow of what in a Sovereign was called beauty, and who would in the lowest rank of life have been truly judged a noble figure, joined to a striking and commanding physiognomy.” (KEN, p. 142)

According to H. J. C. Grierson, “Queen Elizabeth is, after all, the most arresting figure”. She breathes authority without being insolent. She holds the reins of the kingdom in her strong hands and holds out threat to the Earls in the true sense of a sovereign. As Scott rightly puts,

“Elizabeth, like many of her sex, was fond of governing by factions, so as to balance two opposing interests, and reserve in her own hand the power of making either predominate, as the interest of the state, or perhaps as her own female caprice (for to that foible even she was not superior), might finally determine. (KEN, p. 132)

The Queen possesses a determined personality embedded with both glamour and authority. She manages the situations with utmost dexterity of an accomplished diplomat. As an authoritative figure, her bearing bespeaks of high authority which is capable of wielding with a force which would make any Earl tremble. She says that the Earl of Leicester and the Earl of Sussex must reconcile with each other or else they should be ready for dire circumstances. She commands, “Let me see you join hands, my lords, and forget your idle animosities.” (KEN, p. 156) When the two earls remained still and stubborn, she raised her voice and said, “My Lords of Sussex and Leicester, I bid you once more to join hands; and, God’s death! he that refuses shall taste of our Tower fare ere he sees our face again. I will lower your proud hearts ere we part, and that I promise, on the word of a Queen!” (KEN, p. 157) They had no other option but to shake hands in her presence.
While enquiring into the facts presented by Tressilian against Varney, she gets awfully searching and “few had the audacity to resist” (KEN, p. 159) them. Her searching looks are of feline order, and it inspired fear striking terror in the hearts of the persons involved in the case. The Queen says, “My Lord of Leicester, I trust you remember we mean to taste the good cheer of your Castle of Kenilworth on this week ensuing. We will pray you to bid our good and valued friend, the Earl of Sussex, to hold company with us there.” (KEN, p. 164) She further commands Varney, “thy wife must be at Kenilworth, and forthcoming at my order - My Lord of Leicester, we expect you will look to this.” (KEN, p. 165)

The Queen Elizabeth had a special inclination towards the Earl of Leicester. Therefore while returning to the palace, “during this short passage she (Elizabeth) leaned on him somewhat more than the slippiness of the way necessarily demanded.” (KEN, p. 177) It seemed that her actions and words combined to express a degree of favour which, even in his proudest day Leicester had not till then attained. Moreover, the Queen has a poetic core in her personality. She completes the line of Walter Raleigh which she scribble with a diamond ring,

``Fain would I climb, but that I fear to fall.'
If thy mind fail thee, do not climb at all.'''

(KEN, p. 179)

From the 9th to the 27th July 1575 Elizabeth I stayed at Kenilworth Castle in Warwickshire, home of her great friend Robert Dudley, Earl of Leicester. She had visited Kenilworth three times before but this special visit which lasted for 19 days and was the longest stay at a courtier's house in any of her royal progresses. Elizabeth's visit to Kenilworth was recorded in a letter by Robert Langham, a member of Dudley's household, and in an account by poet and actor George Gascoigne, a man hired by Robert Dudley to provide entertainment during the royal visit.

History reveals that Elizabeth I had a very special relationship with Robert Dudley, the Earl of Leicester. They had been good friends since childhood and their close relationship caused much scandal and gossip at court and throughout Europe. Elizabeth I may have styled herself as the Virgin Queen but Robert Dudley was constantly by her side and acted as an unofficial consort at times. Although their relationship was not consummated, Dudley was Elizabeth's true love which is shown by the fact that she kept the last letter he wrote to her in a
special box at her bedside. Even the Earl of Leicester remarks,

“Men say that I might marry Elizabeth, and become King of England. All things suggest this. The match is caroled in ballads, while the rabble throw their caps up. It has been touched upon in the schools-whispered in the presence-chamber-recommended from the pulpit-prayed for in the Calvinistic churches abroad-touched on by statists in the very council at home.” (KEN, p. 211)

When Elizabeth comes to know from Tressilian that Amy was the Countess of Leicester, she painfully exclaims,

“Death of my life! Countess of Leicester!-I say Dame Amy Dudley; and well if she have not cause to write herself widow of the traitor Robert Dudley.” (KEN, p. 373)

The Queen then rushed to Leicester and giving way to her wrath, addresses Leicester as, “thou doubly false-thou doubly forsworn;-of thy intercession, whose villainy hath made me ridiculous to my subjects and odious to myself? I could tear out mine eyes for their blindness!” (KEN, p. 373) Burleigh then ventured to interpose. “”Madam,” he said, ”remember that you are a Queen-Queen of England-mother of your people. Give not way to this wild storm of passion.”” (KEN, p. 373) Burleigh continued, “I am a statesman, but I am also a man—a man already grown old in your councils—who have not and cannot have a wish on earth but your glory and happiness; I pray you to be composed.” (KEN, p. 373)

Elizabeth with tears in her eyes, “thou little knowest” Burleigh trying to console the Queen says, “I do-I do know, my honoured sovereign. Oh, beware that you lead not others to guess that which they know not!” (KEN, p. 373) Elizabeth, pausing as if a new train of thought had suddenly shot across her brain says, “Burleigh, thou art right-thou art right-anything but disgrace-anything but a confession of weakness-anything rather than seem the cheated, slighted-’sdeath! to think on it is distraction!” (KEN, pp. 373-374) Burleigh pleads the Queen to soar far above a weakness which no Englishman will ever believe his Elizabeth could have entertained.She then approached Leicester, and said with calmness,
“My Lord of Leicester, rise and take up your sword; a quarter of an hour's restraint under the custody of our Marshal, my lord, is, we think, no high penance for months of falsehood practised upon us. We will now hear the progress of this affair.”  (KEN, p. 374)

The Queen perceived that she gave Leicester torture by these inquiries, and dwelt on them for no reason, not regarding the pain she herself experienced. Leicester admitted that “Madam, I have been much to blame—more than even your just resentment has expressed.” (KEN, p. 374) The Queen gets extremely disturbed as she says,

“What ho! my lords, come all and hear the news—my Lord of Leicester's stolen marriage has cost me a husband, and England a king. His lordship is patriarchal in his tastes—one wife at a time was insufficient, and he designed US the honour of his left hand… and I can pity this ambitious man, as I could a child, whose bubble of soap has burst between his hands.”  (KEN, pp. 374-75)

The Queen further says,

“The revels of Kenilworth are not yet exhausted, my lords and ladies—we are to solemnize the noble owner's marriage… he hath kept this a secret even from us, that he might surprise us with it at this very place and time. I see you are dying of curiosity to know the happy bride. It is Amy Robsart, the same who, to make up the May-game yesterday, figured in the pageant as the wife of his servant Varney.  

(KEN, p. 375)

Leicester gets so embarrassed that he requests the Queen “take my head, as you threatened in your anger, and spare me these taunts! Urge not a falling man—tread not on a crushed worm.” (KEN, p. 376) The Queen replies, “‘A worm, my lord?’… nay, a snake is the nobler reptile, and the more exact similitude—the frozen snake you wot of, which was warmed in a certain bosom.” (KEN, p. 376)

Unfortunately for Elizabeth and Dudley, the suspicious death of Dudley's wife, Amy Dudley (Amy Robsart), in 1560, and the scandal surrounding it, put an end to all the plans of marriage. Elizabeth was forced to distance herself from Dudley. Leicester retired from court, and for considerable time abandoned
himself to his remorse. But the Queen recalled him to court; he was once more distinguished as a statesman and the Queen's favourite.

Scott has portrayed the character of Queen Elizabeth as one possessing the sterling qualities of head and heart. She has been “truly judged a noble figure, joined to a striking and commanding physiognomy.” (KEN, p. 142) She never intends to disgrace any one, though she may humiliate one looking to the exigency of a situation. She does not do anything despicable or mean. People loved her in spite of her occasional reproaches and scoldings. She combines, as a sovereign, justice and honour.

5.4 Munshi’s Art of Characterization

Munshi, a man of grandiose dreams employs literature as a means of self expression and imparts vitality and intensity to the novel by depiction of variegated characters. He has indigenously developed the skill of presenting a romantic story in a dramatic manner. R.I. Patel observes,

“Munshi, who delights in telling an exciting story, who takes keen pleasure in ravelling and unravelling the skein of intrigue and counter-intrigue, who rejoices in creating numerous types of characters and setting them against one another in dramatic clashes of will, is freed from all trammels in the world of the romantic past and can indulge his taste to the top of his bent.

Munshi through vivid interaction of plot and action presents numerous men and women - old and young, wise and foolish, good and wicked, sombre and light-hearted characters playing their roles in the exciting story of the triumph of the unity and glory of Gujarat. Munshi himself admits that his novels portray the realistic and pragmatic kind of life, the life that is lived by all. He is not bothered about how life should be, rather he is interested in life as it is in the current times in all its shades and colours. His novels give a true picture of the variegated aspects of the society. Moreover, Munshi is essentially a story writer, not a moralist. The novels of the French novelist Alexander Dumas had a great impact on the mind of Munshi that resulted in the creation of human beings in his novels which are made up of flesh and blood who feel, enjoy and live life at its fullest.
The portrayal of idealistic saints, traditional heroes and sentimental fools did not attract Munshi; he was interested in depicting the characters - men and women who love passionately; who fight valiantly; who commit mistakes and who suffer inexorably.

Manukhlal Jhaveri observes,

“...The world which Munshi created was full of unbounded zest for life, and irrepressible pranks of romantic love. Weakness was scoffed at; and pseudo-classical seriousness of speech and behaviour offered a convenient target for Munshi's wit and satire."  

Munshi did not have any dithering in violating rigid traditions; for it was only the real life that fascinated him. He never wanted to lead a life that is dictated by strict rules and regulations. Though past attracted him and he appreciated the qualities of sacrifice, courage and grandeur of the past events, but Munshi found great satisfaction in presenting the real life. He utilised his art of supreme imagination in portraying different characters - a blend of historical and imaginary characters while writing his novels. Munshi always wanted to be successful in life by all means. Therefore in the plea of making his novels popular, he painted larger than life characters in his novels but at times inconsistent with the personality of the characters they project.

This philosophy of Munshi resulted in his portrayal of great and larger-than-life characters behaving in a way inconsistent with their personality. As regards women characters, Munshi has created many brilliant and majestic characters like Minaldevi, Manjari, Kashmiradevi and Ranakdevi, but their “brilliance and majesty are, in fact, sometimes nothing more than needless conceit, bluster and bombast.” Still, taking all the women characters of Munshi into consideration, there seems to be not a single major woman character of his, whose majesty and glory is sustained till the end of the novel.

Munshi's characters of his novels strike the note of struggle, optimism, sanguinity, achievement and victory. Munshi added Nietzsche's ideal of superman in his novels that functions beyond the standard of morality, good or evil, in pursuit of objective. His characters reveal intense passion for reaching their desired goals by any means. Since Munshi's concept of a hero was in accordance with that of a superman, his characters support the idea that "A dangerous life is far nobler than passive insipidity." In the pursuit of love and
power, his characters live dangerously; they might be vanquished, but they, do not indulge in over sentimentalism and brood over failures. They in fact incessantly strive to accomplish their objective. Munshi mentions in his autobiography Seedhan Chadaan - Steep Ascent how he conquered against haunting ideas of suicide and overcome his trait of sentimental shedding of tears at any mishapening. Munshi’s leading characters - Munjal, Kak, Jaysingh, Tribhuvan, Minaldevi, Manjari, Ranak and Prasanna, like Munshi himself, pass through their moments of failure, but emerge with self confidence to live or die heroically.

The pivotal character of Munshi’s trilogy is neither the Queen Minaldevi nor Jaysingh, but the Chief Minister Munjal Mehta. He is presented as a “mighty, intellectual giant, steeped in devotion to Gujarat, almost omniscient and omnipotent.” 15 His valour sprights from unrequited love with the Queen of Patan, Minaldevi. He is indifferent to the purity or otherwise of the means he employs to serve his ends of achieving success in life.

Munshi himself contends,

“ My principal effort has always been to restrict myself to painting human beings; not saints, not the conventional dummies so beloved of prudes and schoolmasters nor pale abstractions; but full-blooded men and women who love and fight and sin and struggle in actual life. My practical concern has always been with the real drama of life, neither theories of life nor morals…” 16

Munshi always stressed on keeping his characters of his historical romances, in close association with life. Rather than making the characters appear alien or belonging to some other world, he attempted to make them more human and close to life.

Another important feature of Munshi’s novels is his inordinate tendency to depict a clash between men and women of power and ambition with dramatic intensity. It is evident in the characters of Minaldevi and Munjal of Patan-ni-Prabhuta when both the characters “feel strongly, express boldly and act decisively.” 17 The recurrent note of most of the novels of Munshi is love, as in actual life, “bestriding the world, leaving footprints in tears, in blood, and in defiance of moral precepts, sanctimonious and cold-blooded prudes.” 18 Munshi has tried to take a great number of varying situations, mostly from life, in its true colours, at times conveying anguish, turmoil and tragedy; and at other
times, depicting joy, strength and triumph through a wide variety of characters of his historical romances. Munshi treats his characters as vibrant human beings, with their normal share of human follies and idiosyncrasies.

5.5 Munshi’s Women Characters

Munshi’s women characters expound an independent attitude; they stand on the equal footing by the side of men and confront them with equal vigour and vitality without losing their femininity. It is in fact, their love and devotion that strengthen their inherent power and win over the hearts of men. Munshi’s portrayal of women reveal a consistent dimension of his personality through which he makes his women yield to men. It is certainly not to relinquish their ego that women characters submit themselves to men, but it is the victory of mutual love that leads them to surrender to men. Jayana Sheth maintains that women characters of Munshi “are supposed to find their identities by merging them with men’s through the alchemy of love.”

Munshi’s women characters are spirited, compassionate, adventurous, authoritative and full of enthusiasm. There are certain instances which show that at times, they try to prove themselves to be on equal footing with men. Manjari, in the disguise of a man, relieves her husband Kak from prison; Kashmiradevi goes in search of her husband Tribhuvanpal in the apparel of man; also Minaldevi, after the death of her husband King Karnadev, prepares herself as Queen Mother and manages the affairs of the State with the assistance of Munjal Mehta, the Chief Minister of Gujarat. Even Somsundari sacrifices her life by taking a fatal blow by Krishnadev on her body, thereby saving the life of Munjal Mehta. Thus Munshi has imparted dignity to the women characters of his novels.

5.5.1 Munshi’s Women Characters in Patan-ni-Prabhuta

Minaldevi

Minaldevi, the former Princess of Karnavati, being impressed by the valour of King Karnadev, first came to Patan to marry Karandeva to become the Queen
of Patan. Her heart had been captivated by the charm of Munjal Mehta, the Chief Minister of Patan from the very beginning and so she had cultivated a secret love for him. She also had a strong desire to become a powerful Queen. She was mere a puppet Queen till Karnadev’s death, but after the death of King Karnadev, Minaldevi starts nourishing dreams of wielding unbridled power in Gujarat.

Minaldevi is interested in establishing Jainism in the State as she herself belong to Jain dominated state Chandravati before her marriage with Karnadev. She with the assistance of Jain monk Anandsuri devises a plan to make Patan a Jain governed state. After her husband's death, she realizes that the stage can be set for fulfilling her ambition. She argues with herself “**Munjal is the main hurdle. His appeasing policy will lead me nowhere.**” 20 Minaldevi therefore conceives a plan to remove Munjal from his supreme office of the Chief Minister.

In the course of interview when Anandsuri unfolds his plans of making Patan more powerful, the Queen asks him, “**What would you do if you were the Chief Minister of Patan?**” 21 Anandsuri replies, “**I will lead Patan from victory to victory and hoist the banner of Lord Mahavir in all parts of the country.**” 22 Anandsuri impresses the Queen by his fanatic eloquence and advises her to take all the power in her hands and confiscate Munjal from his position because it is he who renders her ineffective. Anandsuri suggests that “**Munjal can be shunted away to Chandravati to deal with Jains.**” 23 But Minaldevi admits her affection towards Munjal saying, “**He has been the sole support and strength of the State all these fifteen years.**” 24 Minaldevi though confused, finds the suggestion of Anandsuri appropriate to send Munjal to Chandravati, a city dominated by Jains or send him to Malwa to fight a war.

Minaldevi asks Munjal to go to Madhupur on some pretext. But Munjal realizing the trickery of Minaldevi feels deeply grieved. Minaldevi orders the arrest of Devprasad, Munjal's brother-in-law, the biggest hurdle in her way of accomplishment of her motives. But before her order could be executed, Devprasad escapes from Patan and reaches his headquarters Dadhisthali. He then sets about collecting his forces to march on the city and sends messengers to Munjal inviting him to join hands with him against the Queen Minaldevi. With a view to preventing Devprasad and Munjal joining their forces together, the Queen releases Hansa, Devprasad's imprisoned wife from confinement and forces her
to prevail upon her husband Devprasad to give up his intention of marching on Patan. The Queen threatens Hansa that in case Patan is attacked, she will get her son Tribhuvan killed. Hansa undertakes the mission though against her will, leaving wounded Tribhuvan under the care of Prasanna the niece of Minaldevi at Patan. Hansa arrives at Dadhisthali where Devprasad is on the point of leading his forces to join Munjal Mehta. After many years of separation, Devprasad and Hansa meet. A sudden upsurge of love overwhelm both of them, with the result that Devprasad agrees to do what the Queen wants. He says to Hansa “What do I care for the world and its prizes? Your lap is my world and I have regained it.” 25

Minaldevi, with the purpose of enlisting the support of Chandravati, a town of vital importance in the kingdom, accompanied by Jain monk Anandsuri, leaves Patan. When confronted by cold, stern and proud Munjal camping near the place of her own camp, Minaldevi reprimands him in biting words for trying to disobey her and reminds him of his personal emotions for her. Munjal, calling Minal a faithless, heartless and cruel lady, throws his weapons on the ground and submits himself to become a willing prisoner of Minaldevi and Anandsuri. Minaldevi feels as if she has scored victory over Munjal.

The people of Patan react irately at the situation in which Patan is without its master. Munjal, with whom the greatness of Patan is bound, has been turned out. Since the Queen and the heir-apparent Jaysingh accompanied by Anandsuri have left Patan, the people come to look upon the Queen as their enemy. They become indignant at Minal’s doings and organize themselves against the Queen after her return to Patan. In the eyes of the people, the prestige of Patan has been tainted by Minal and her confederate Anandsuri. Minaldevi has to pass through difficult times since her counsellor Munjal is also not by her side to guide and support her.

The residents of Patan turn to Tribhuvan to lead them at this crucial hour. Tribhuvan accepts the leadership and vows to protect Patan at any cost. On the other hand, Anandsuri hatches a plot against Devprasad and Hansa, as he is afraid that Devprasad can become the leader of a vast uprising. Anandsuri therefore secretly goes to Dadhisthali and sets fire to the palace where Devprasad, with his wife Hansa are sleeping. The palace of wood is engulfed with fire. Devprasad with Hansa in his arms, jumps into the river below but the
fanatic sadhu follows them even in water. In a hard struggle, the exhausted Devprasad goes down into the water with the lifeless body of Hansa clinging with him. Anandsuri exults in joyous relief, “The enemy of Lord Mahavir has at last gone!” 26 Tribhuvanpal, on hearing the death of his parents, takes an oath to avenge their death. Moreover the people of Patan are outraged at the Queen Mother conniving at such a heinous offence of getting Devprasad and Hansa killed and making Munjal a prisoner.

Minaldevi on her way back to Patan, camps outside the Champaner Gate of the city with her large retinue. Morarpal, a confidant of Minaldevi brings her the news of the popular uprising under the leadership of Patan. Minal devises a devious plan to surmount the catastrophe. She sends for her niece Prasanna, and tries to induce her to influence Tribhuvan to come to a settlement. But Prasanna, the beloved of Tribhuvan firmly says, “Send the prince Jayadeva with me to Patan. We will crown him the King but you must retire to the banks of the Narmada.” 27 In a frenzy of resentment, Minal snaps back, “Impertinent girl! Remember! Minaldevi will enter Patan as the Royal Mother. If not, after me the deluge. Hell to Patan then!” 28

Minaldevi in spite of this conceited harangue feels that all her hopes are shattered. Her tremendous ego receives a cataclysmic blow. Her prestige is gone. Tribhuvan and Prasanna are determined to see her evicted. The only way to maintain her dignity is to immolate herself on a pyre and follow her husband Karandev. She realizes that intoxicated by lust of power, she has gone too far in her frantic adventure. She now understands that the well being of Patan is undoubtedly in the hands of Munjal. She eagerly wishes to meet Munjal, the man who had adored her all his life and without whose prudent guidance, she cannot overcome the difficulties she is confronting in the present state of affairs. Her bleeding heart now craves for the counsel of Munjal. She goes to meet Munjal. He faces her proudly and sternly with the same demeanour of greatness. Minal's long suppressed feelings break out in a volcanic eruption. The Queen loses her self-control and passionately appeals for forgiveness for all that had happened. A complete transformation of Minal's heart leads her to lay bare her heart before Munjal. She rises from the ground and speaks in a piteous voice,
“Munjal, I have no right to open out my heart, even when I am going to die. I have been false - false to everyone and to everything from the beginning. I married the King to come to your land and stay with you. What have I to do with the promptings of my heart? My life has been an untruth, I have no right even to a moment's happiness, even on my death-bed.

Munjal remains unmoved as he tells her firmly that there is no point in reviving dead memories. But Minaldevi forgetting that she is the Queen of Gujarat, begins to speak as Munjal's beloved; her love for Munjal comes on the surface and she surrenders completely to Munjal. She hysterically speaks,

“Munjal, I don't care what happens. I am going to die and I want to be what I am. Before I die, speak to me one kind word; smile at me as you used to be. I don't want anything more but to see you what you once were. Am I so leprous that you are afraid to touch me? Or are you taking your revenge? Yes, taking your revenge for the way I rejected you on the day of my marriage: When I rejected you - yes- I told you that night that we must forever forswear the joys of senses to build up Gujarat. I rejected you then. Are you taking your revenge for what I did then?

Munjal's heart begin to soften. He implores her to stop as he was losing his patience and was unable to bear more suffering. The Queen asks him, "Why do you suffer? I only want to see you as you were on that night, and that too for a moment. Tomorrow I shall die, Munjal." The Queen moves near Munjal and tries to catch hold of his hand but he steps back. The wide-opened candid eyes of Minal, sparkling with passion vents out a fire of love which incinerate Munjal completely. His limbs begin to tremble; he tries to overpower his emotions by pressing his lips together, but does not succeed. He passionately asks, "Queen, what are you doing?" The Queen in a choking voice answers, "Munjal, why have you ceased to be mine?" Munjal admits that he is still the same Munjal as he was before. Minaldevi is a completely changed woman now. She resolves to dedicate her life for the welfare of Patan. With Munjal's aid, she is successful in instating Jayadeva as the King of Patan and herself the Queen Mother.

"Translation: Mine"
The character of Minaldevi painted by Munshi reveals his psychology of an Indian society that is always dominated by men. Females are the *fairest sex* and accept the authority of their male counterparts. The Indian society is a patriarchal society in which the final say in the household is of the male member. The novel reflects Munshi’s own views regarding man-woman relationship and through his characters, he has depicted his own philosophy. Munshi has proved that however powerful women are, they have to submit themselves to menfolk to achieve their goals and fulfil their ambitions. Without strong support of men, women cannot lead a fearless life. This is the message that Munshi wishes to convey through the novel *Patan-ni-Prabhuta*.

**Prasanna**

Prasanna, the niece of the Queen Minaldevi is a mischievous young woman having charming personality. She is the beloved of Tribhuvanpal, the son of Tribhuvanpal and Hansa. Prasanna, the niece of the Queen Minaldevi and the beloved of Tribhuvanpal, the son of Devprasad and Hansa, is depicted as mischievous young woman having fascinating personality. When she meets Tribhuvanpal for the first time, she annoys him by her playful pranks and impish behaviour which speaks of her ardent love for him. She huffs as he had not met her recently. Her heart is sinking; she passed all these days in deep agony and restlessness, waiting impatiently for him. Prasanna is so excited at the presence of Tribhuvan that she sits on the swing and moves it back and forth so rapidly that Tribhuvan is afraid that the swing would break and she would fall down. Suddenly Prasanna leaves her grip of the swing and laughing uproariously, jumps and falls on Tribhuvan standing before her. Tribhuvan is stunned at this sudden plummeting of Prasanna; he also rolls down on the ground; both fall injured holding tightly each other in their arms.

Prasanna shines like lightening, displaying her coquettish loveliness, captivating charm and mesmerizing personality. But this state of mind doesn't last long, as after talking to Shamalji Barot, Tribhuvan's countenance changes and he moves away from the place leaving Prasanna in a confused and dismal state of mind. She tries to coax him but of no avail. Prasanna sends Tribhuvan's bow-arrow to him to persuade him but her purpose remains unfulfilled. Her little heart
breaks and she moves around in desolate and dreary state of mind.

When wounded Tribhuvan is brought into the palace, Prasanna gets an opportunity to meet Tribhuvan's mother Hansa. Hansa is overwhelmed to see her son Tribhuvan after many years. She could not see her son grow, as she was imprisoned by Minaldevi and kept in one corner of the palace away from the eyes of all. Tribhuvan was unconscious when his mother stood in front of him. Minaldevi had ordered Hansa, Tribhuvan's mother to go to Dadhishthali and stop Devprasad join hands with Munjal. Hansa, to save her son's life was forced to go, but she assigned the responsibility of nursing her son to Prasanna. Prasanna is happy that she can remain close to Tribhuvan on pretext of nursing him. She tries numerous ways to persuade her angry Tribhuvan. This shows that Prasanna's attachment with Tribhuvan is countless and when it comes to choosing between her aunt Minaldevi and her love Tribhuvan, she chooses the latter.

As regards the crisis occurred in Patan, Prasanna does not bow down to the severities of Minaldevi. She is aware of the connivances of Minaldevi and she knows that Minaldevi would leave no stone unturned to separate her from Tribhuvan. Prasanna shivers at the thought of her separation from Tribhuvan. Her love for Tribhuvan is immeasurable; she is deeply concerned about the well being of the wounded Tribhuvan. As speculated by Prasanna, Minaldevi plans to deport her outside Patan in an unconscious state. But while Minaldevi's men were carrying her in a palanquin, she wakes up on the way. She comprehends the situation and very tactfully deals with it. She exhibits a great courage in managing a great escape from there. The isolated place and fascinating beauty of Prasanna's countenance leaves Morarpal spell bound. She requests him to take her to Patan on his horse. Morarpal, captivated by her charm, concedes to her request and helps her reach Patan. Prasanna, on the other hand is very courageous, fearless and a daring young woman; she possesses an indescribable skill of handling the situation in a dexterous manner.

Prasanna happens to meet Udo with whom she innocently shares the incident of Minaldevi's elopement from Patan. The news of Minaldevi's absence from Patan enrages the residents of Patan. Udo tries to derive political gain out of the situation. Prasanna meets Tribhuvan but his unsympathetic behaviour towards her shudders her and leaves her in complete disappointment. She tries
to persuade him with her sweet talks, but it turns out to be a futile exercise. She makes a sincere effort to convince Tribhuvan that it was her aunt who through her trickery, had taken her away from Patan. But Tribhuvan does not believe her words. This perturbs Prasanna; she repeatedly tells him that it is due to her love for him that she has returned to him by deceiving her aunt Minaldevi. She tells him how she struggled throughout the night to come back to Patan. She entreats him to let her remain near him. She further tells him that she wishes to become his wife. Moreover she promises Tribhuvan that because of her ardent love for him, she is ready to help him pull out the roots of Minaldevi from Patan.(Reference - p. 136 Text)

In spite of all her persuasions, Tribhuvan’s qualm still lingers in his attitude towards Prasanna. His allegation on Prasanna that she is not Pattani (the resident of Patan) bothers her; she mildly rebukes him,

“...Yes, Yes, I am of Chandrapur, I am Jain and also Minaldevi’s niece - like her daughter. Bravo Tribhuvan bravo! So you have forgotten that I have spent all my childhood in Patan?... Only yesterday, I promised to become the wife of Solankikumar, that too you have forgotten? I didn't realize that after all these years, Tribhuvan Solanki would remind me that I am a foreigner. I have accepted you as my husband, that's why you are looking at me with suspicious eye, isn't it?

Prasanna expresses her invigorating love for Tribhuvan and requests him to let her remain with him. She is an innocent, frank and straightforward girl - full of generosity and zest for life. She is a brave and tactful girl who extracts all the information from Morarpal regarding the exact date and the route through which Minaldevi has planned to come back to Patan. When Tribhuvan hears about the wretched death of her parents, his heart fills with indescribable sadness; at this time, Prasanna consoles him by caressing his forehead as if he were a small child, without uttering even a single word. Through the character of Prasanna, Munshi depicts the profundity of woman's heart; he unfolds the inner recesses of her soul; proves her to be a great source of support, comfort and inspiration for her lover Tribhuvan. Prasanna's consistent encouragement helps him swim through the flood of incalculable problems. She proves to be an embodiment of affection, forgiveness and tolerance. She has been described by Munshi as a woman of perplexing and enigmatic spirit who helps Tribhuvan maintain his
composure even during turbulent times.

Prasanna is depicted by Munshi as a fearless and brave woman. Though internally afraid of her aunt Queen Minaldevi; she apparently shows her pride and self-esteem at the despicable condition of the Queen. Gradually the impact of Minaldevi’s influence over Prasanna diminishes and she outrightly announces her support for Tribhuvan. She boldly tells her aunt that she is with Tribhuvan at all times and in all conditions.

When a condition arises when Minaldevi, with the assistance of Munjal comes back to Patan and is restored as Queen Mother, Prasanna finds herself in a fix situation. This is because Tribhuvan had taken an oath that he would leave Patan incase Minaldevi returns to Patan. Accordingly, a grave responsibility falls on Prasanna’s shoulders to convince Tribhuvan not to leave Patan. Munjal implores Prasanna to undertake this task of persuading Tribhuvan to stay in Patan. When Prasanna shows her inability to do so, Munjal convinces her that Tribhuvan and she are born to become immortal in this world and so they cannot afford to lose each other. Prasanna therefore struggles and beseeches him to put his oath aside and be with her at Patan. Tribhuvan sticks to his pledge, but when he pushes Prasanna, and she falls unconscious saying O Tribhuvan!, he rushes to her and takes her in his arms and exclaims, My Prasanna. In this way, Munshi has presented a triumphant picture of Prasanna in a dexterous manner giving out the details of inner self of hers in a meticulous way.

5.5.2 Munshi’s Women Characters in Gujarat-no-Nath

Minaldevi

Minaldevi of Gujarat-no-Nath appears to be more mature, serene and seems to be withdrawing herself from politics. She is no longer young, has put on some weight in recent years, yet she is good-looking and proud. The earlier impetuosity of her nature is now tempered with maturity. The tenderness and innocence that appeared on her face earlier has taken the place of firmness and regal power. The infidelity, acrimony and greed for power found earlier in the character of Minaldevi has been waning in Gujarat-no-Nath. Though she has withdrawn herself from day-to-day palace affairs, still she keeps an alert eye on
all the goings-on in the kingdom.

Her dauntless relationship with Munjal has been transformed into a more forceful and sublime bonding with him. She has been watching Munjal with a great concern. She is distressed at the growing melancholy of Munjal and persuades him to marry again, but he categorically dismisses her request. Minaldevi makes another attempt at midnight. When the whole world is asleep, she goes to Munjal and wakes him up. Munjal looks at her with astonishment. He sits down at one end of the bed whereas she occupies the other.

The finest passage in the book is the Midnight scene Hradayyagna' A Union of Two Hearts' - in which Minal and Munjal lay bare their souls and discuss the problem. When Minal insists Munjal to remarry, Munjal replies, “You want to get me married; I don’t want to marry. You think marriage will make me happy; I think it will make both of us unhappy.” (The Master of Gujarat’, p. 340) Minal says that by doing so, she wishes to atone for her sins as she feels that he is a selfless person whereas she is a selfish and amoral person. She further tries to convince Munjal, “Today, I have everything. I have fond memories of Maharaj to keep alive in me devotion and love. I have you to dream with and to share my dreams with. I have a son like Jayadev to warm my heart. I have a large family to give me stature and prestige. But look at you - you don’t have anyone!” (MOG, p. 340). Munjal says that he is not alone as he has with him all - Tribhuvan, Jayadev and Minal. To this, Minal entreats “In name only... You don’t really have anyone. You are like a tall palm tree towering over a forest - splendid but solitary... Society - and propriety - keep me away from you, and the awe that you inspire keeps the others away from you... So you remain alone.” (MOG, p. 340) The tears rush out of Minaldevi’s eyes; Munjal now speaks in a troubled voice, “You are tormenting both of us - to no purpose... Whatever I do, I do in my own self-interest, for my own happiness.” (MOG, p. 341) Minal continues to pour out the feelings of her heart. “Munjal! I might have believed you even five years ago! You must know - a younger heart demands to have everything, but a mature heart desires to give. I wanted to be queen, I wanted Patan to be great, and I wanted my son to be her undisputed king. I extracted a promise from you to help me achieve my aims. You gave me the promise faithfully. Earlier there was a craze in me... but that craze has dissolved. With a calm eye I can now see what you

*subsequently mentioned as MOG.
have done for me. To keep your promise, you have sacrificed everything -
your pride, your happiness, your self-interest, your personal life.” (MOG, p. 341)

Minal recalls everything that Munjal did to make her happy. She gives a free
vent to her emotions saying to Munjal, “For the sake of a smile on the face
of a willful, selfish woman like me, you gave up your whole life. That smile
became the guiding star in your long, hard journey of silent, undemanding
devotion and love. You have placed at my service all your enormous strength
and intelligence. For my sake you changed yourself into a selfless servant
of the king. You renounced your own world and became a hermit in mine.
Munjal! Munjal! What have you not done for me? Where would I be without
you? And where would my son be?” (MOG, p. 341)

Minaldevi is extremely grateful to Munjal for everything he has done for her.
On the other hand, Munjal also believes that it is only due to her inspiration that
his intelligence and strength have been employed fruitfully for the benefit of the
state. He tells her that her love has been woven into every fibre of his own self.
That is the reason that he does not have inclination to remarry as by doing so,
he would be cutting his own roots.

Minaldevi still insists Munjal to remarry. There appears in the eyes of both,
the sparkling light of a mutual love that is stronger than either of them. Minaldevi
pours out her soul’s anguish and trying to convince Munjal that in spite of both
of them living within the rigid framework of social morality, there is sinfulfulness
rooted deep in their love. Their hearts beat in unison. That needs to be stopped.
Minaldevi confesses her weakness towards Munjal saying, “My loyalty and
devotion to the late Maharaj will be complete only when you get married…
because I am jealous… I don’t want to lose you to someone else. I think of
you as mine alone. And as long as that jealousy persists, I am disloyal to
Maharaj. No one knows about it... but it is definitely a sin. I can feel its
stain on my heart. I want to get you married and remove that stain... How
else can we live up to the pledge that we both took?” (MOG, pp. 344-45)

Munjal calls Minaldevi “a sage among sages!” (MOG, p. 345); he further
tells her that it is very difficult to sacrifice their hearts and feelings for the sake of
their pledge. Still they have successfully upheld their pledge. Had they not been
wise, there would have been no Patan today and the bright sun that is seen rising
for future would have been under the darkness of total eclipse. Minaldevi in fact does not want to disown Munjal. She wishes to immolate her heart in the fire of true love. Both of them looks at each other for a few moments. The memory of their sacred pledge causes both of them to enter a period of thoughtful silence. At this time, Munjal talks about a sage who asked a question, "**Which is greater - renunciation or fulfillment?**" (MOG, p. 346). Munjal tells Minal that according to him, renunciation is greater that fulfillment. Tears flow out of the eyes of Minaldevi at the sight of the intense emotional struggle Munjal was going through. Munjal counters Minaldevi’s steady gaze with his own and says, "**Deviji, you are truly the ruling goddess of Patan!**" (MOG, p. 346) In this way, Munshi has shown an ideal but true love between Minaldevi, the Queen and Munjal Mehta, the Chief Minister of Gujarat. In spite of the intense love between the two, Minaldevi and Munjal maintain the sanctity of their pledge. It is only because of their upholding of their pledge that they will not let their personal feelings enter the arena of politics of Patan, that the growth of Gujarat has been what it should be.

As a mother of Jayadev, the King of Gujarat, Minaldevi advises her son to take all the decisions very carefully. She believes that since Jayadev is a novice in politics, he must act as per the advice of Munjal Mehta and others who are better experienced than he. Minaldevi considers Jayadev still a child. It is this very fact that annoys Jayadev beyond measure. Jayadev wishes to establish his supremacy as a king in the whole of Gujarat with his invincible prowess as a warrior. But Minaldevi is worried about her son that any wrong move could spoil his image as a king.

**Kashmiradevi - Prasanna of Patan-ni-Prabhuta**

Kashmiradevi, known as Prasana amongst her family members, is the wife of Governor Tribhuvanpal. She is a tall, fair and strikingly beautiful woman. She is in her early twenties, but displays a warmth and maturity seen rarely even in older women. Her eyes and her smile has a sparkle of youth. She has a reputation of both bravery and intelligence. She is Queen mother Minaldevi’s favourite niece. Her charm, wit and self-confidence, and her privileged position in the royal household has won her a special place in Patan. People treat her
as the uncrowned queen of Patan. Soldiers, statesmen, religious leaders and poets - they all acknowledge her as foremost among the women in Patan. As Munshi rightly puts, "She could make Jayadev dance to her tune and make Minaldevi do her bidding. She could teach ministers how to think, soldiers how to wield their weapons, and the officers how to discharge their duties. Though Munjal Mehta, the centre of all political authority in Patan, on occasion let her obey his orders, yet such was her charm and tact that they all looked upon her with warmth, affection and admiration." (MOG, p. 56)

Manjari

Manjari, the daughter of Rudradutt Vachaspati, is a brahmin girl of about seventeen years, imprisoned by Udayan Mehta, desiring to marry her. Her father has passed away and her mother has turned against her. She is a young girl, just on the threshold of glorious womanhood. Her pure and chiselled features, the sparkle in her sad eyed, the pride and disdain on her lips proclaim an indomitable spirit. Beauty and grace ooze from every limb of this young girl Manjari. This fascinating beauty is compelled by Uda Mehta either to marry him or become a Jain sadhvi; the proposals neither of which is agreeable to her. Kak aids her in rescuing her and liberates her from the clutches of Uda Mehta. He then promises to take her to Gajanan Pandit's house, as desired by her. Gajanan Pandit is her father's friend and like an uncle to her.

While travelling in a boat with Kak Bhatt, the effect of cool breeze blowing over the boat has such a miraculous effect on Manjari that she immediately falls asleep. Kak finds in front of him the prettiest girl he has ever seen in his life. Kak experiences a happiness which has till been unknown to him. Kak soon finds that he cannot turn his eyes away from the sleeping Manjari for long. His experience of first love has been depicted by Munshi in the following words: "By the moonlight, in the romantic atmosphere of the boat, Kak discovered sublime poetry in the delicate and yet full lines of Manjari’s body. He saw majesty in the way she rested her head on the makeshift pillow. And he saw innocence, trust and love in the faint smile on her lips. The moonlight played gently on the sea and the waves played gently against the boat. But Kak’s heart was rapt only at the sight of Manjari’s forelock playing gently on her
cheek.” (MOG, p. 119)

Soon Kak also falls asleep. In the morning, when Kak opens his eyes, Manjari is found sitting in front of him, with one hand in water feeling the motion of the boat. She looks like a lovely goddess with glowing health and bright eyes, whose sight inspires a feeling of worship in him. Kak tells her that it will take six or seven days to reach Karnavati. On the way, they stop near an old temple a short distance away from the seashore. Kak goes to collect some firewood so that Manjari can prepare food for both of them. In the meantime, Manjari goes to the river to bathe. When she comes back from the river, she stands on the temple platform for a while and gazes at the river Sabarmati flowing into the sea. Her face glows with pleasure at the sight of the river. She recites in her clear, sweet voice a line from Kalidas in which a woman running away is compared by Pururava to a flowing river:

“Her raised eyebrows like waves in a river
Ornaments sounding like birds taking flight,
Saree trailing behind like foam in the river…” (MOG, p. 121)

Manjari, for a moment, becomes one with the sight of the river and the world of her poetry. But then her eyes fall on Kak, who seems rather dumbfounded as he looks at her with wide open eyes. He barely knows enough Sanskrit to be able to say his daily prayers. He therefore understands only vaguely what Manjari wishes to convey. Manjari notices his utter lack of comprehension. Her glowing face clouds over with sternness and contempt. Kak feels ashamed at his ignorance of knowledge of Sanskrit. Manjari asks him, “Don’t brahmins study Sanskrit in Lat?” (MOG, p. 121) Kak says that since he has been grown up in the midst of warfare, he has not been able to study Sanskrit. Manjari looks at him with indifference. Her fine aesthetic susceptibilities are repelled by Kak who seems to her unrefined, unexciting, mind-numbing and uninspiring.

Kak’s self respect is crushed beyond measure. Manjari shows him that no matter how strong, valiant and shrewd he thinks himself to be, in her eyes he is nothing but an uncultured brute. After reaching Karnavati, Kak leaves Manjari at Dadak Mantri’s house. Before leaving Karnavati, Kak visits Manjari again. But Manjari lives in a world of her own. She, calmly and with utter detachment, gives Kak her best wishes. Kak leaves her with a heavy heart.

Manjari is brought to the house of Gajanan Pandit. She is now safe with
Kashmiradevi, the wife of Tribhuvanpal, the Lord Protector. Kashmiradevi realizes that Uda Mehta will not rest until he has recaptured Manjari and so she tries her best to coax Manjari to marry Kak. She is amused by the ideals put forward by Manjari. Manjari lays bare her heart before Kashmiradevi saying that her father is no more and there is no one left in the world who can understand her, or for whom she can feel any attachment. She too has heroes, fabulous heroes, whom she worships with all her heart! But today's puny, feeble and helpless men are pitiable in comparison with her heroes. Not one of them has strength, ideals and intellect. The only thing today's men have in common, according to Manjari is their meanness. Manjari thinks that since there is a deep gulf between the heroes of her imagination and Kak, a lowly Bhamin soldier, she cannot marry him. According to her, the entire race of men is puny and they lack heroism which is an essential trait of their personality.

Kashmiradevi is wonderstruck at Manjari's weird statements. She calls her mad for speaking in this fashion. Manjari tells Kashmiradevi that she is not a Brahmin woman of Patan but Anasuya, the great woman who fondered the three Gods Brahma, Vishnu and Shiva on her lap after turning them into babies Manjari emphatically says that even though Kashmiradevi does not believe her, but she is already married. Manjari wanders in the romantic land of Kalidasa and the wonderful children of light of that world are her heroes. Human beings to her are deplorable figures devoid of divine spark. Kak is a mere soldier of fortune, uneducated and unrefined. Manjari is of view that neither bravery nor high status, neither wealth nor prestige in the world are important. If Brahmans lose their cultural eminence and purity of life, then there will be chaos and the world will degenerate and reduce to nought.

Kashmiradevi again insists Manjari to think about the possibility of her marriage with Kak. Manjari outrightly replies,

“Don't say that, Deviji! Do you think he is a mighty warrior and a great scholar? He doesn't know Sanskrit, has no culture, and is not even much of a warrior! Frankly I think you are making too much of him!

(MOG, p. 187)

Kak feels devastated. Manjari's scornful words breaks his heart completely. He admits that, despite bravery, he is after all a pigmy and is devoid of learning and wisdom. But he takes it as a challenge to his pride and resolves to rise high
in Manjari's eyes and become her hero! However, after a little while, in order to escape the persecutions of Uda who has decided to make Manjari his wife, she agrees to marry Kak. But she takes a promise from him that soon after the marriage, she should not be called upon to live with him but be taken to her grandfather's home, and should be left there. Kak gives the promise but with a heavy heart.

Kashmiradevi arranges for the secret marriage of Kak and Manjari. After the marriage, Kak entertains the hope that the marriage would bring him close to Manjari. He therefore tries to woo her but in vain. His embrace is violently repulsed by the infuriated Manjari who sarcastically tells him that his animosity has further lowered him in her eyes. “The dog follows the footsteps of the bitch.” (MOG, p. 443), this is how she computes the attempts of Kak to woo her. She insists that Kak should keep his promise and take her to Junagadh. Kak is also enraged at the strange behaviour of Manjari, and therefore, as promised by him, decides to take her to Junagadh to her grandfather and leave her there. However before he can do so, Uda unaware of the marriage of Kak and Manjari, kidnaps her and keeps her in solitary confinement.

Kak is extremely anxious and worried about Manjari. After many hazardous adventures, he is able to locate the hiding place and goes there to set her free. In the meantime, Kirtidev and Manjari have found that they have many things in common and they converse in Sanskrit, the language of the Gods. She tells him that her husband is Kak Bhatt. Kirtidev is pleasantly surprised and says that Kak is a good friend of his. Manjari informs Kak that Kirtidev is also a co-prisoner there and he too must be rescued. Kak is wonder-struck at Manjari’s insistence and goes back to make arrangements for their liberation the next day.

Kak sets Manjari free. It is close to morning when they decide to catch a little sleep. Kak and Manjari proceed to the guest-room which Munjal has ordered specially for them. Manjari is waiting with an anxious heart to be alone with Kak. There has been a transformation in her sense of values. She has woken up from her dream world and she now realizes the worth of the man she has married. She has completely forgotten Parshuram, Kalidas and other heroes of the world of her poetry. Kak has now taken their place. Her vanity, born of her superior education, has completely disappeared. She repents for her indifference and harshness to Kak. She realizes that it was largely due to Kak's
bravery and fighting skill that Uda, Navaghan, Khengar and even Kal Bhairav were conquered.

She is eager to surrender herself to the abounding love of Kak. She assumes that Kak would turn affectionately to her the moment they are on their own; would take her in his arms, and would unburden his heart before her. But Kak is a changed man. On entering the room, he becomes very cold and indifferent. Kak is aware of the fact that at the end of a long and difficult period of trials, he has scored a victory over Manjari. But he has not forgotten Manjari's insults on the first night. He has not sensed the complete change that has come over her, and is determined to crush her arrogance once and for all. Therefore, he becomes aloof and indifferent and reminds himself over and over of Manjari's harsh words spoken on earlier occasions. Kak goes to sleep immediately. Manjari, troubled by a flood of conflicting thoughts and emotions, lay awake in her bed. Her husband is not far from her, yet her bridal chamber seems a cold and lonely place.

She has begun to understand and admire the great qualities of Kak who now appears to be worthy of her heart. But Kak keeps his promise and takes her to Junagadh. The entire journey is painful to Manjari because she has fallen in love with Kak and he is treating her like a stranger. Kak, remembering the words of the proud Manjari, dare not risk any familiarity with her. Manjari feels deep in her heart that Kak has become much more to her than a brave hero. She has been vanquished; he has become the master of her heart, her mind, her body, her future.

"Words, thoughts, feelings and dreams arose in her which would have been unthinkable and unimaginable earlier. As a river rushes to meet her sea, so her sensitive, romantic soul, carried in the irresistible current of her own longing, rushed towards her soul-mate, seeking union."

(MOG, p. 441)

Manjari plays a key role in the escape of Kak from Khengar's clutches. While returning, Manjari's transformed look surprises Kak. He sees Manjari for the first time in an entirely new light. She has lost her arrogance; she has risked her life to free him, and is keen to join him on a hazardous journey in the night. Kak feels a rush of affection and love rising within him for the wonderful girl that he has always known Manjari to be. However, with a determined effort of will, he
checks the surging tide of love and joy which seems to be carrying him away.

Manjari is overjoyed simply to be going with Kak; she does not, at first, realize that he seems quite unaffected by her decision. Her heart is thumping with love and is eager to shower that love upon her loved one. Soon she notices that Kak seems insensible to all subtle display of her feelings.

“She was peeved at Kak's composure, his formality, his indifference to her feelings. Every nerve in her body cried out to be close to him - to be one with him.” (MOG, p. 469)

They move silently for a while. Manjari find it increasingly difficult to hold her feelings in check. Suddenly Manjari cries out in pain, as she has cut her foot on the sharp edge of a rock. But the pain she feels is nothing compared to the unbearable pain she feels inside her. Kak ties the bandage around her foot, dusts it once more and then gently with utmost caution, lets the foot down on the ground. Manjari is unable to take it any more. She lifts her injured foot and kicks Kak hard on the chest. In that instant, she is not Manjari - she has turned into a mighty Goddess, furious with her negligent devotee.

Kak is taken completely by surprise. He clutches at a branch of a tree nearby to keep from tumbling down and stares up at Manjari in astonishment. Manjari relentlessly asks Kak “Are you a man or a fiend?” (MOG, p. 469) Kak does not understand Manjari's question; he looks sternly back at her, wondering what has come over her. Manjari lowers her face, covers it with both her hands and cries. The unbearable gush of feelings which has been building up inside her is finally released in a flood of tears. She cries out,

“What are you doing Colonel? Don't you have eyes to see? Why do you torment me so? The longing inside me is killing me! Don't you have a heart? Doesn't my longing find the slightest echo inside you? O colonel, colonel!” (MOG, p. 471)

Manjari says between sobs and lapses once again into uncontrollable crying. Kak hears her words and understands the voice of her heart. His resolve to keep up calm and composed exterior is forgotten.

“He jumped close to Manjari and took her in his arms. Forcibly lifting her tearful face, he read in it the divine message that Cupid was sending him. He took Manjari's face in both his hands, pressed it close to his heart, and covered it with kisses.” (MOG, p. 471)
Manjari does not say anything. Quietly she enjoys the bliss that Kak is showering on her. After a moment, she opens her eyes and slaps Kak twice. “**Couldn’t you see that I was dying?**” (MOG, p. 472) Manjari asks impatiently. Kak reverts back, “**Didn’t you send me through the same death many times? How about that?**” (MOG, p. 472) Manjari is completely transformed. She admits her foolishness and expresses her penitence for her unjust behaviour for all these days. Kak forgives her and takes her in his arms. Both Kak and Manjari, riding on a horse, in the ecstatic company of each other moves forward.

### 5.5.3 Munshi’s Women Characters in *Rajadhiraj*

**Minaldevi**

In the third novel of the trilogy *Rajadhiraj*, Munshi shows the characters painted in his earlier novels grow in age. Minaldevi, the Queen Mother of Patan appears aged with wrinkles clearly visible on her face. Many of her teeth have also fallen, yet a sense of pride, dignity and authority are evident on her countenance. Her involvement in the politics of Patan has been reduced considerably. But she keeps a sharp eye on the actions of his son King Jayadeva. Her voice has developed an element of sentimentality in it. Her relations with Munjal has a dignity of its own. One can see the gush of love in her eyes while talking to Munjal, who also grows old in age. The love between Minal and Munjal is evident when,

> “Munjal untied and again tied his *shikha*; till then both of them gazed at each other. Their eyes not only met, but embraced each other; they showed affection to satiate the yearning of their hearts.”

Though Minaldevi and Munjal have grown old, yet their affection for each other has not diminished. Both understand the dignity of their positions and therefore refrain from doing any such deed that would turn out to be a dark spot in their relations. Minaldevi keeps full faith in Munjal for all the administrative decisions taken by him and values his assessment of all the happenings of the court. She also has deep affection for her son Jayadeva and wishes to see him triumphant in all his endeavours.

*Translation: *Mine
Manjari

Manjari of Rajadhiraj, after her marriage with Kak, appears beautiful and re-splendent as before. But,

“A span of fifteen years has made the curves of her body more prominent; the sparkle of her face has attained the brightness of the full moon; and her proud eyes has acquired the art of overwhelming others.”

Such a Manjari is blessed with two children - son Vausari and daughter Mahashweta, as an outcome of her marriage with Kak. She stays with her family in Bhrugukacchha. Her husband Kak is the Governor of Bhrugukacchha at this time.

Manjari is in full bloom of mature womanhood; she plays havoc with the hearts of men. She is not only charming, but extremely intelligent, with amazing command over Sanskrit language. Her knowledge of philosophy depicted in Sanskrit verses, Vedas, Upanishads and Puranas is exemplary. She has carved a niche among the great scholars and sages of exceptional learning. The scholars used to visit the Governor Kak’s house but instead of Kak, they used to get impressed by the learning of Manjari; they used to accept their defeat willingly and used to call her the incarnation of Goddess Saraswati. The great Hemachandracharya who comes to Broach to try his hand in local politics is also overwhelmed by the beauty and scholarship of Manjari.

But he has to go to Junagadh at the command of the King Jayadev, and in his place, Ambad Mehta is appointed as a new Governor of Bhrugukacchha. Ambad Mehta, the young man who replaces Kak as the Governor of Broach, is mesmerized by her enchanting beauty; and tries by fair or foul means to make her his own. In the fort of BhruguKacchha, Manjari passes her days in great distress, waiting impatiently for the arrival of her husband Kak. She has deep faith in the might of her husband, in his mettle, in his expertize; she has deep trust in her providence too. She is certain that Kak will definitely come. But incessant inquiries regarding Kak by her children, panics her; her eyes moisten but she maintains endurance. She does not let the grief pervade her for long, as she believes that her weakness would mar the dignity of her husband. In spite of this,

*Translation: Mine*
“Her magnificent body was growing frail; her gentle face was turning pale; her big eyes were appearing bigger and bigger, but her pride had grown much more than before; with the fear that her weakness would grow, she was keeping all her intimate feelings to herself only.”

Till date, Manjari has never learnt to operate weapons, but now when she is stuck up in the fort, she strives hard to learn this skill. By working incessantly for long hours, she gets exhausted. But this hectic activity helps her catch good sleep at night. The sole purpose behind this endeavour is to derive satisfaction of becoming a suitable wife of her husband who could help him in the hours of difficulty.

At a moment of crisis, Ambad Mehta undergoes a complete transformation; with the result that his salacious love is changed into absolute devotion for Manjari. He becomes more serious and responsible towards the requirements of Manjari. Though he feels greatly attracted towards Manjari, his attitude towards her changes completely. In stead of being a passionate lover, he becomes a worshipper of Manjari. He looks after the comforts of Manjari, spends time in training her and trying to provide moral support to her in times of adversity. He even suggests Manjari to hide in the village, along with her children, and he would take care of the fort. Manjari retorts, “Ambad Mehta! This fort is not that of your king; it belongs to my Commander. I will stay here till the last spark of life remains in my body.”

Because of a great scarcity of food in the fort, Manjari is forced to send her children to the village and leave them under the care of illiterate Gangali. But she does this with an intense agony and piercing pain in her heart. It is her motherly love that compels her to send her children away from her while she herself holding the rein of fort and applying all her efforts in protecting it against the enemies so that she can retain the glory of her husband. Such an inexorable condition cannot continue for long. As days pass, the physical condition of Manjari and her associates in the fort start deteriorating. Nero Bobdo dies of starvation. Manjari too is pushed on the brink of death. In an utter helplessness, she implores God Mother,

\[\text{\textsuperscript{1}Translation: Mine}\]
\[\text{\textsuperscript{1}Translation: Mine}\]
“Mother! Mother! Why are you not listening? What are you doing? What will happen to us? Where is my Commander? - Where am I - Where children are? Commander! My better half! Have you become worthless? Where have you gone?... Has anything happened to you? Has Jayadev got you killed... No, No, Who can dare to harm you?... But Where should I go? Nath? Nath? Why have you left me? Had you been with me, I would have embraced death happily. I could have put my head in your lap while dying...”

Manjari is distressed, as she fears that she will not be able to see her husband and children before her death. She will die in the isolated fort all alone. Manjari is torn between her love for her children whom she has willingly sent in the care of Gangali, and her deep attachment towards her husband whose arrival she is longing anxiously. The condition of Manjari starts deteriorating. Blood spurs out of her mouth, she collapses with high fever; starts vomiting, but still firm on the decision that she will stay in the fort till the arrival of her husband. This shows Manjari’s ardent love for her husband and her passionate attachment to him.

Reiterating Nath! O Nath! continuously, Manjari, gets up and climbs down the stairs of the fort, followed by Manibhadra. She falls down unconscious with her head bleeding profusely. On the arrival of her husband Kak, she takes a sigh of relief. But she is on the verge of death. She tells Kak,

“Nath! Nath!.. I do not want to die. My heart pinches at the thought of going.... What will happen to our family, our desires? Who will sing your glory? And where will you go when you are tired?”

Her death in the arms of her husband Kak proves the exultation and pinnacle of her love. Manjari’s prolonged suffering and death in the castle are pathetic and sentimental rather than tragic.

Munshi’s faith in love and his sympathetic understanding of youthful love have made the character of Manjari bright and convincing.

†Translation: Mine

†Translation: Mine
5.5.4 Munshi's Women Characters in Jaya Somnath

Chaula

Chaula is described as a majestic woman embodying perpetual and undying love for Lord Shiva, constituting the purest form of bhakti. Her unmitigated devotion to the Lord Shiva instills her personality with ethereal light. With every breath, she is devoted to Him. She has no other interest in life but to dance in front of the Lord everyday of her life, and to die dancing in front of Him, with "Jaya Somnath" ringing in her ears. Describing Chaula's innocent countenance, Munshi says,

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“She was eighteen years old, but had the figure of a girl of fifteen.
Her face had the sweetness and simplicity of an eight year old child
and her bright eyes had an innate earnestness.”
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(JS, p. 9)

In order to fulfil her destiny of the chosen bride of the Lord, she has acquired excellent control over all her limbs and gestures; she has controlled her diet and her sleep, and has kept herself away from any man's touch. She is sure that Lord Somnath would be so pleased with her dancing that He would not wish to see any one else dance before Him but her on every ekadashi day and every shivratri that is sacred to Him.

When Chaula prepares herself to dance for the first time in front of Lord Somnath, she is full of excitement and exhilaration.

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“she slipped off her white scarf and stood for a moment like a
goddess emerging from a white lotus... Her small, shapely feet			
tinkled with bells. Above her gold embroidered skirt, like a shikhar
of some artistic temple, rose her lovely body - slender waist, gently			
sloping belly, bust hidden by bejewelled bodice, blue-veined neck,
innocent little face.”
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(JS, p. 21)

Chaula dances with an appealing grace; her body moves in rhythm and harmony in the way Goddess Parvati’s would have moved when she offered herself to Lord Shiva. Every limb of hers indicates her eagerness to be merged in the devotion to the Lord. Having carried away by impulsive joy, she embraces the Nandi, the mount of the Lord. She loses control over herself. Being overwhelmed by unbearable flood of joy, she sinks on the floor. Gang Sarvagna
carries herself to the door of the sanctum and implores Lord Shiva to accept this girl. He announces that as long as Chaula lives, she will dance before Him on every Shivratri night. Chaula considers it to be the supreme day of her life. She murmurs, "I am yours, yours, in this life and in every other." (JS, p. 26)

When Chaula goes to the sea shore to have a dip into it, she appears amazingly beautiful.

“\nShe untied her hair and moved her hands softly upon her cheeks, then on her breasts, and then on her belly. She dived into the water and after remaining invisible for a moment, came up floating. The rays of the moon seemed to penetrate her through the shimmering foam of the waves. As she floated, the sea seemed to play with her as if she was a shell of perfect beauty, throwing her up and down gently and affectionately.\n(JS, pp. 34-35)

Bhimdev is highly struck with the incredible beauty of Chaula. When Chaula has enough of floating, she swims towards the shore; stands upright in shallow water. She shakes herself dry, ties up her hair into a knot and steps on to the shore. Bhimdev stands hypnotized.

Soon Chaula sees the frightful figure of kapali; she starts shaking with terror. The deep silence is broken by the piercing scream of Chaula. Bhimdev gets furious; he catches hold of his neck with his strong well-muscled arms. A struggle follows between the two. Ultimately Bhimdev throws the kapali into water and pressed his head into it, leaving him dead, drowned.

When Bhimdev wades out of water, he looks at Chaula, lying on the ground unconscious. She looks like a withered white mogra flower. Bhimdev is bewitched by unfathomable beauty of naked Chaula. After a while she wakes up. Suddenly realizing that she is naked, she shrinks with embarrassment. She suddenly picks up her clothes and starts dressing herself as quickly as possible. Bhimdev is amused at Chaula's concern about her clothes. Chaula is attracted by Bhimdev's frankness and his free laughter. She requests him to forget what he has seen. She emphatically says that she is not an ordinary dancer; she belongs to God Shiva. Bhimdev finds in her eyes only gratitude, and in her charming smile, no emotion other than devotion to God. Chaula shudders at the thought of what she has just gone through.
Chaula is an ardent worshipper of Lord Shiva. With the passage of time, she is found more and more engrossed in the thoughts of Lord Shankar. She is young and inexperienced. When she sees the gruesome rites with which Tripurasundari is worshipped, she shudders with fear. Shivarashi insists upon Chaula to be worshipped as Goddess Tripurasundari. Her mother Ganga resists every attempt to bring her into the temple, pleading Chaula's youth and her unfitness to take part in the ceremonies. Since she has acquired the right to dance before Lord Somnath, Chaula is no longer regarded as a child. Moreover the great Goddess has manifested through her body, a privilege for which every temple dancer would have willingly given her life. Since morning she is found losing control over herself and behaving as if she is the spouse of Lord Shankar. Shivarashi is keen about Chaula being worshipped as Goddess Tripurasundari. She is taken to the Tripurasundari temple where she madly embraces the linga of Lord Shiva and then falls unconscious. Gang Sarvagna and Ganga rush there and save Chaula from the evil intentions of Shivarashi.

When Bhimdev arrives at Patan, she is eager to see him. Consequently she climbs up to the tower on the roof of the temple and stands there waiting for Bhimdev to arrive. She at once remembers the moonlit night when Bhimdev had saved her from the terrible kapali. The memory of that unforgettable night fills her heart with delight. She is eager to see that powerful face, with bright and attractive eyes, who is now coming to save her Lord Somnath from the demon-like invaders.

"Her eyes were fixed upon the horizon, eager to welcome the great Bhim. Indescribable feelings arose in her heart. The strong breeze blowing from the sea was thrilling every limb of hers. 'Here he comes, Rudra's incarnation, here he comes' was the refrain that throbbed in every vein of her lissom body. (JS, p. 184)

Chaula was dancing before the deity of Lord Somnath when Bhimdev enters the shrine of Somnath with Gurudev. Bhimdev without looking at the dancer, calls out in loud harsh voice that the music be stopped. Chaula's song and dance stops abruptly, like the half-uttered words of a dying man. Gurudev announces that the enemy will arrive at Prabhas in eight or ten days. Gurudev entrusts all the authority of the abode of Lord Somnath to Bhimdev Maharaj. Bhimdev directs his minister Vimal to vacate the city of Prabhas in the shortest possible time. Also he commands to stop the music and dance in the temple
till Hammir is vanquished. Even though Bhimdev looks at Chaula, he does not recognize her. This upsets Chaula so much that she rushes towards home and after reaching there, throws herself on the bed, fully clothed and bejewelled. She starts weeping bitterly as her Lord has not recognized her.

“... The gates of Heaven had opened, but before she could even peep inside, they had been closed.”  
(JS, p. 189)

When Bhimdev announces that all the people of Prabhas should be shifted elsewhere since Hammir is to strike Prabhas within few days, Gang Sarvagna commands Chaula to move away from Prabhas to reach a safe place. Feeling helpless, she bitterly exclaims,

“All of you... have taken away my Lord from me. You have forbidden me to dance. There is nothing for me to live. You may as well kill me.”  
(JS, p. 198)

She takes a step forward, loses her balance and falls unconscious on the ground. At this very moment, the memory of that moonlit night comes back to Bhimdev when he had first seen her face and her body. His heart leaps up and before anybody realizes what was happening, he stands up and lifts up Chaula in his arms and then gently puts Chaula in Ganga's lap. Once again Bhimdev's heart wishes to be with Chaula even at this crucial hour.

Chaula keeps thinking about Bhimdev all the time. She considers Bhimdev as the very incarnation of Lord Somnath.

“To think of him, to serve him, to wait on him, this had become the very breath of her life. Lord Shankar was getting ready to fight the demon Tripura; and she, Uma, the Consort of Lord Shankar, was there to serve him, to look for his comforts.”  
(JS, p. 206)

With the passing of every day, Bhimdev remains more and more occupied with planning of strategies against the probable invasion of Hammir over Patan. Chaula often stands under the projection of the roof to watch Bhimdev returning back and then retiring to his room.

On one moonlit night, as Bhimdev returns late, he goes for a stroll to the terrace after taking his dinner. As usual Chaula was standing to have a glimpse of Bhimdev. Just as Bhimdev was about to return to his room, Chaula makes a slight movement trying to hide herself in the shadow of a pillar. The noise startles
Bhimdev. Chaula looks around; goes near Bhimdev and says, “Maharaj, I am your slave. Is there anything I can do to lighten your burden?” (JS, p. 208) Bhimdev is highly moved. He finds Chaula very attractive in the moonlight. He utters in a voice pulsating with emotions, “whenever I see you, my fatigue disappears. ” (JS, p. 208). He then puts his strong hand on Chaula’s shoulder; the passionate touch overwhelms both. Bhimdev pulls Chaula to himself and kisses her. Both gets entangled in each others arms in such a way that neither Bhimdev nor Chaula remembers how long the embrace and the kiss lasted. When they separate, they feel that they had passed through the experience of supreme ecstasy.

As Chaula witnesses Bhimnath fighting valiantly against the enemy forces, she considers Bhimdev as Lord Somnath Himself fighting the great demon Tripura; she sees the Lord of all Gods, Shiva spreading terror among living creatures on Earth. She hears the rishis, the ancient seers flying in the Heavens and singing praises to the Lord. Chaula knows everybody.

“Veera Chavda was the Lord’s mount Nandi; Vimal Mehta was Ganpati; Ra Ratnaditya was Indra; the chief of the Gods; all around him [Bhimnath] were the ganas announcing His victory.(JS, p. 254)

Due to the treachery of Shivarashi, Bhimdev is fatally wounded at the hands of the Hammir’s army. When Gang Sarvagna brings the body of Bhimdev carrying on his shoulders, Chaula believes him to be dead. She starts crying bitterly and flings herself on his body. Gang Sarvagna tries to console her saying that the Lord’s wishes have turned out to be different from their own. She is told that the fortress will soon be captured and the Muslims will soon be here. Gang Sarvagna tells Chaula,

“You are no longer Chaula, but the Queen of Patan. Lest any Mlechha touches you while your are alive, it now becomes your first duty to immolate yourself. (JS, p. 286)

Chaula is further informed that there is still some life in Bhimdev, but it could be found a little after whether he would live or not. A funeral pyre is prepared for Chaula by Gang Sarvagna himself. Ganga anoints Chaula with sandalwood paste.

Chaula goes to Lord Somnath and prostrates herself before Him. She then comes back to Bhimdev where he was lying unconscious. She moves his hair
matted with blood oozing out from the forehead and gazes at her husband's face. She herself looks like a corpse. Her face appears emotionless and her eyes look lusterless. She touches Bhimdev's feet and then prostrates herself before Ganga and Gang Sarvagna. At this crucial hour, Samant comes running to them. He implores Gurudev to run away from there and tells him that the way to the sea was still open and a boat was waiting for them. Praising the bravery of Samant, Gurudev tells Chaula that it is Lord Shambhu's desire that she shall not die. Gurudev commands Chaula to go with Samant and asks Samant to take Maharaj Bhimdev along with him because if he lives, he will be able once again to install the Lord at Prabhas.

Ever since Chaula has left Prabhas, she behaves as if she is scarcely conscious of what is happening around her. She sits in a listless manner and acts like a robot. Sometimes she sits by Bhimdev's side like a dumb lifeless creature. To anyone who sees her, she gives the impression of a person who has lost all vitality. Only when there is a talk of Lord Somnath, she listens with keen attention. If any other topic is discussed, she does not show any interest. She does not like anyone's company except that of Samant. When she is told that she is to be taken to Khambhapat, she raises no objection. When she is informed that Bhimdev would be taken to Kanthakot in Kutch, she remains unconcerned.

In Khambhapat, Chaula is kept in the royal fortress with pomp and honour due to Bhimdev Maharaj's queen. Yet she does not find interest in anything. She only sighs and mutters, My Lord, My Bholanath She neither speaks nor weeps but sits motionless with her gaze fixed on the horizon. When Samant and Vimal go to take her leave, she bids them goodbye listlessly. Ganganrashi visits her every two or three days but while listening to him, she looks as if she has just awakened from a daydream.

One day Ganganrashi tells Chaula that he has established the headquarters of Pashupat sect in Khambhapat and that he proposes to build a temple of Lord Somnath there. Chaula's face suffuses with blood, and she angrily protests, “Ganganrashi, there could not be two Bholanaths. My Bholanath is at Prabhas.” (JS, p. 294)Ganganrashi is astonished at her reaction, and becomes dumb struck. He decides not to talk about the matter again. On another occasion, as Ganganrashi talks about dancing girls, Chaula interestingly inquires if the kind of clothes and ornaments she used to wear available there. Ganganrashi answers
in the affirmative. Next day, beautiful, gorgeous clothes and jewelled ornaments are brought for her. She looks happy and pleased. The palace servants are delighted to see their queen so happy for the first time. But this happiness also turned out to be short lived. For some days thereafter she stops speaking to anybody and just sits like a statue with her eyes fixed towards ocean. When it grows dark, she takes out her newly acquired clothes and ornaments and spreads them out on her bed and sits until midnight as if awaiting a call from someone. Getting disappointed, she sighs deeply and puts the clothes back into the box. Such abnormal behaviour of Chaula becomes her regular unalterable routine and becomes a much discussed topic among the residents of the palace. Gaganrashi as well as her attendants persist in their efforts to talk to her on new subjects in the hope that somehow something might arouse her interest. But no stories interests her. She merely stares vacantly and keeps mumbling indiscernibly.

Two months pass in this manner. Her desire to eat decreases day by day. She realizes that she has become pregnant. In stead of becoming happy, she feels deeply aggrieved and falls unconscious. After gaining consciousness, she cries incessantly as if she has done a heinous act. She feels that she is not Parvati and Bhimadev is not Lord Somanath. She thinks that she has betrayed her Lord by succumbing to momentary infatuation, by marrying a mere human being - and now she is going to be the mother of his son. Day and night she sheds tears over her folly. She continuously thinks that she is impure; she who has dedicated to Lord God has given herself to a mere human being and in consequence has become the lowliest of the lowly. Within her she carries the stigma of that despicable relationship.

A day arrives when Maharaj Bhimdev drives away Hammir out of Kutch and the whole city dances with joy. The village folk desires to see their queen Chaula and share their happiness with her but she remains unmoved and disinterested. The thought of a child growing in her womb makes her more and more unhappy for it reminds her of fallen grace. She weeps continuously. Even Gaganrashi’s medicines prove to be of no avail to Chaula.

On Bhimdev’s return to Patan, all the people of Patan are filled with joy. The proposal of reconstruction of Lord Somnath at Prabhas delights Chaula and brings transformation in her. Her eyes regain her original lustre and cheerfulness. She asks Gaganrashi how long will it take to reconsecrate the image of the
Lord in the new temple. She is informed that it would take about a year. Chaula says that she does not wish to die and falls unconscious. Since a new spirit is awakened within Chaula, she forces herself to sit and eat. Her eyes begin to regain some of their former brilliance. It is rumoured that Bhimdev Maharaj would soon be coming to see his Queen Chaula. The night before Bhimdev's arrival is expected, Chaula becomes restless. In a dream, she sees Prabhas: her old and venerable Gurudev offering worship; her mother Ganga controlling the temple dancers, and herself dancing. In dreams, she reestablishes relationship with her Lord Somnath. She becomes His slave, sits on His temple steps, sings devotional songs and worships Him with billi leaves. Ultimately she succeeds in winning His affections and in ecstasy spends nights with her arms around His neck.

Suddenly she wakes up from the dream. About midday, Bhimdev arrives in Khambhayat accompanied by five hundred soldiers. Everyone in the town assembled, is dressed in his best clothes to welcome the conqueror. In the balcony of the terrace, upon a jewelled seat sits Chaula dressed in her best clothes and surrounded by her maids. She looks frail and feeble. Her eyes are apparently fixed on the square in the fort, but in reality they are longing to see her Lord Somnath. Her pale cheeks are flushed and her breath becomes faster.

Chaula finds Bhimdev as youthful as Indra with his well-trimmed beard waving in the breeze. She sees in his eyes the pride of a conqueror and on his lips the smile of a monarch. As soon as Chaula turns her eyes away from him, a deep distress dwells in her eyes, her lips starts trembling and she starts crying uncontrollably.

As soon as the procession halts, Bhimdev Maharaj rushes to Chaula like an impatient lover. Chaula looks at her husband with frightened eyes and softly utters Maharaj. Bhimdev is worried about Chaula’s ill health. He then talks to her about his brilliant victories in the past full year. Also he gives credit to Samant for his success in winning over so many states and driving Hammir out of Gujarat. Bhimdev is so overwhelmed with emotion that he gives a warm kiss to her. Chaula feels the world around her wobbling and shaking. To her,
“Bhimdev's face, the smell of his body, the soft touch of his scented beard, the passion in his eyes, seemed to belong to a stranger shockingly distasteful. With her eyes shut, shaking in every limb, she silently prays, "My Lord Somnath, why have You forsaken me? why have You forgotten me?" (JS, p. 301)

Chaula is shocked to know that the idol of Lord Somnath has been destroyed by cruel Hammir. Tears roll from her eyes as she tells Samant that Prabhas is destroyed. Gurudev and Ganga are dead. Lord Somnath's image is smashed into pieces. Samant is deeply touched by Chaula's misery. He also expresses his grief saying that he is also left alone since he too has lost all his family members including Gurudev. When Samant insists on going back to Ghoghad, Chaula implores him to stay here till her Lord is re-shrined in Prabhas. Samant agrees to do so and Chaula blesses Samant and wishes him a long life.

A month later, Chaula gives birth to a son, heir-apparent to Bhimdev's throne. There is a great rejoicing in the whole of Gujarat. Maharaj Bhimdev is extremely happy to receive the news of the birth of his son. He hastily comes to Khambhayat, takes his son in his arms and generously gives presents to everyone in attendance on Chaula. Chaula is the most beloved wife and queen of Maharaj Bhimdev.

But the attitude of Chaula towards her new born son is dreary and devoid of enthusiasm. She feels shocked to see that the child has the "same broad chest, the same big eyes as his father's." (JS, p. 305) She feels as if she has "seen a terrifying giant in an ugly dream." (JS, p. 305) Since her life has been dedicated to Mahadev, she considers her child "a living reminder of her fatal lapse." (JS, p. 305) After a lapse of two months, Minister Vimal comes to escort her to Patan. She is carried in a palanquin to her husband Maharaj Bhimdev in Patan. After her arrival in Patan, she is taken to the apartment of royal palace reserved for the queens. Queen Udaymati, the first queen of Maharaj Bhimdev visits her and welcomes Chaula warmly. Everyone is anxious to satisfy even the smallest wish of Chaula. She steadily recuperates in Patan, but the pomp and splendour of the city distorts her. She starts thinking of Khambhayat where at least was the ocean and the distant horizon beyond which her imagination could locate Prabhas, the home of the Lord. In Patan, Chaula feels like an outsider, though outwardly respected by all. The thought that Chaula is neither a princess nor a Rajput, but only a temple dancer overpowers her. She realizes
that her place is not in Patan but in Prabhas, in the shrine of Lord Somnath.

Therefore when Bhimnath eagerly goes near Chaula to embrace her and touches her, he finds her

“transfixed like one hypnotised by a snake” (JS, p. 307)

The blood drains away from her face she screams loudly. Bhimdev asks Chaula the reason of this strange behaviour. She replies that

“The image of Lord Somnath has not yet been consecrated.” (JS, p. 307)

Bhimdev promises to construct a beautiful temple of Lord Somnath and consecrate the image of Lord Shiva with a great pomp and ceremonial splendour in which he would invite kings from all over the country.

Chaula urges Bhimdev to send her to Prabhas where the work of construction of temple is going on. Bhimdev's heart fills up with grief, but since he is passionately attached to Chaula, he is unable to deny her wish. Chaula goes to Prabhas to supervise the construction of the temple of Somnath. She is accompanied by an army of servants - men and women. Royal physicians are deputed to look after her and the little Prince Kshemraj. Damodar Mehta, a great devotee of Lord Somnath is deputed to see her right up to Prabhas. The pious Brahmin minister is also anxious to see the construction of the temple done expeditiously.

When Chaula sets out on her journey to Prabhas, she is full of enthusiasm, but it does not last long. On her arrival at Prabhas, she finds that everything has changed and there is nothing like the abode of Lord Somnath as she knew it. As Chaula reaches the inner temple; she perceives in her imagination the great courtyard in which Ganga and Gurudev are preparing the fire for her to immolate herself. She finds that the inner sanctum is still under construction and there is just empty space where once stood the image of Lord Somnath. She casts her eyes about in sheer hopelessness and starts crying incessantly.

Chaula feels as if she is living in the land of ghosts. Nothing around her seems to be real nor anyone belongs to her world, none of the building seems to be hers. This Prabhas, she feels, is not the abode of her Lord. Her sole interest is focussed on embroidering her dancing clothes and sewing on them diamonds, pearls and rubies in wonderful designs and craftsmanship. Beyond
this life holds no interest to her. In the evening when it is time to offer worship to God, Chaula fondly spreads out the clothes and gazes upon them for long. Her only desire is to wear these beautiful clothes and dance before her Lord to please Him. The transformation in the attitude of Chaula is clearly visible to all. A stage now arrives when she feels guilty for getting married and giving birth to a child. She firmly believes that because of her plunging into the worldly affairs, Lord Somnath will not come back. She starts behaving in an eccentric manner. She rolls on the ground as if she is mad and tears her hair and wails loudly announcing that she has become impure. Since she has become the wife of a mortal, her Lord has become angry with her and would never forgive her for this earthly act. She remains in despair all the time and often falls unconscious.

As the day of the consecration of the image of Lord Somnath arrives, Chaula gets impatient. He tells Samant,

“ I am a simple girl. My Bholanath will not forget me - cannot have forgotten me. He knows that I belong to Him, that I am the dust of His feet. He knows me as I am, impure or pure. Chauhan, my brother, a new hope fills my heart today. I shall get peace at last. Since the morning, I keep hearing the sound of the bells around Nandi’s neck... Today He will forgive me and take me back as I am.” (JS, pp. 315-316)

The time of evening worship arrives. The sanctum appears more beautiful and larger that the old one and therefore the image of Lord Shankar is seen from the courtyard itself. It is anointed with sandalwood paste, covered with billi leaves, and looks extremely beautiful and fascinating. In the assembly hall, seats are reserved for ruling princes. On the right side of the door, is seated Bhimdev Maharaj. By his side are seated, Wakpatiraj of Jhallo, Baldev Chauhan of Sapaldaksha, Dhundhiraj of Abu and Mukunddev of Sthanak and the rulers of Kutch and Sorath along with a number of other high-ranking officers.

At last Lord Shankar, eternal and omnipotent has been re established in His home. Everyone present stands up and sings in chorus the hymn of the evening prayer. When it is over, Gagan Sarvagna shouts, Victory to Somnath - Jaya Somnath. Text p. 318 It is taken up by the assemblage gathered there and also by the crowd outside the temple. Gagan Sarvagna takes his seat and announces the beginning of the ceremonial dance. The dancer enters slowly
with her face covered with a gold-embroidered scarf. She starts dancing and
the singers begin the classic episode in which Parvati woos the Lord. The pace
of the dance increases with the rhythm of the music; the dancer by her mudras
shows “picking up flowers, preparing a garland and taking a handful of billi
leaves. Jaya Somnath 319” She then approaches the door of the sanctum and
offers worship to the Lord with her mudras and movements.

The rulers become impatient to see the face of the dancer. The other girls
stop singing as they are unable to understand what kind of uncommon dance
is being performed. Only the drum continues with its rhythmic beats and the
dancing girl’s feet keep time with it. The whole assembly is soon hypnotized
by this magnificent dance. The dancer with her gestures pleads to Lord Shiva
again and again. She dances round and round Him in prayerful appeal. She
dances with astonishing grace and beauty. She seeks to placate Lord Shankar
and to ask His forgiveness. But she gets disappointed as she gets no response
from Him.

She continues her effort to pacify Lord Somnath. In another effort, she pours
the affliction of her heart. The sound of her anklets appear more like convulsive
sobs. All the people present are moved to tears. The dancer approaches near
the door of the sanctum in her last effort to please Lord Shankar. Her movements
indicate that she is offering herself to Lord Shankar. Suddenly the movement of
her dance slows down. The music also comes to a halt. The dancer bends low
and suddenly gets up. It seems from her joyous movements that she has been
able to appease Lord Shiva.

“She jumped in ecstasy; the way she gesticulated, combined with
the rapid beat of her ankleted feet expressed her triumph.

(JS, p. 320)
The music is resumed. The crowd now watches every movement in dead si-

As the dancer makes one last triumphant gesture, the cloth that covers her
face falls off. The pale but beautiful face of Chaula appears with the expression
of ecstatic joy. Her brightened eyes are seen resplendent with love. Before the
movement is over, she jumps towards the sanctum and places her head on its
threshold. The drums stop. Chaula’s head slides lifelessly from the threshold
and she dies at the feet of Lord Somnath.
Chaula's character has been drawn in brilliant colours by Munshi in *Jaya Somnath*. Munshi has shown that a person is highly influenced by the environment in which he/she is brought up. Through Chaula Munshi has depicted the very culture of *deva dasi* prevalent in India during 11th century. Even though Chaula is married to an emperor Bhimdev and is provided all the pleasures of life, yet her inclination towards Lord Shiva remains intact till the end. Being the Queen of Patan, she is not supposed to perform dance before Lord Somnath as she used to do being a *devdasī* before her marriage. But her innate passion to please Lord Shiva and attain His blessings overpowers her. Against the wish of her husband Bhimdev, she performs magnificent dance before Lord Somnath with her face covered with a veil. Ultimately she dies in front of the *linga* of Lord Somnath and becomes one with Him for ever. The final stage of Chaula's dance depicts the acceptance of Chaula by the Lord Somnath. Chaula's ecstatic joy is witnessed on her contended face when she breathes her last worshipping her Lord with intense devotion in her heart.

The transformation from a devoted wife to complete surrender to Lord Somnath occurs when Mohammed Gazni invades the fort of Lord Somnath and Bhimdev is fatally wounded in his plea of defending the fort. Gang Sarvagna and Ganga mistakenly thinks that Bhimdev is dead. Both prepare immolation ground for Chaula to become *sati* as they do not want Chaula to fall into the impious hands of Gazni. This incident proves to be a turning point in the life of Chaula as she thinks that the association of human beings is temporary whereas the association with God is everlasting. Though with the advent of Samant, a ray of hope appears as he finds life in the body of Bhimdev. Bhimdev as well as Chaula are taken way from the fort and the lives of both are saved with the efforts of Samant. But Chaula's heart is drawn more towards Lord Somnath compared to her husband Bhimdev. Even the birth of her own son does not give any happiness to Chaula as she begins to feel that the child is a reminder of her fatal lapse. She feels that she has violated the trust of Lord Somnath by getting married to Bhimdev. The expedition from *devdasī* to Bhimdev's wife and once again returning to the status of emph*devdasi* is what Munshi has attempted to portray in the novel *Jaya Somnath*. 
Ganga

Ganga, Chaula's mother, is the head and guardian of four hundred dancers residing next to the shrine of Lord Somnath. She has already crossed the age of fifty. A few strands of silver hair testifies to this fact. But even at this age, there is a grace in her walk; her voice is melodious, yet authoritative, befitting the head of the temple dancers. All the dancers are highly fascinated by the Ganga's mastery of dancing skill. But they stand in great awe to Ganga. This is because Ganga is able to pick out the slightest mistake in tone or rhythm in dancing, and she does not hesitate to punish severely whoever is at fault. Everything concerning the dancers is controlled by her. Whenever she dances, she has the capacity to hold the attention of the pilgrims and rendering them speechless. Ganga teaches everything she knows about the art of dancing and singing to Chaula. Ganga desires that the principal disciple of Gang Sarvagna, Shivarashi should take interest in Chaula. It is Ganga's inner wish that when her own power wanes, Chaula is ready to take control of the dancers' colony.

Ganga is concerned about the safety of Chaula so much that even though she herself wishes that Chaula should surrender herself to Shivarashi, she gets perturbed when Shivarashi takes Chaula to Tripuramandir temple against the wish of Gangsarvagna. Moreover Ganga's dedication to Gang Sarvagna is so awful that when Prabhas is to be vacated due to the probable attack of Hammir, she refuses to leave Gang Sarvagna alone in Prabhas. She retorts,

“Ganga will not leave this place under any circumstances...
Gurudev, just as your place is at the feet of Lord Somnath, so is my place at your feet. Do you understand?” (JS, p. 197)

Gurudev looks at Ganga and recognizes the purity of the heart of this devoted woman. Therefore he allows Ganga to stay in Prabhas with him.

When a moment arrives when Hammir is about to enter the shrine of Somnath, Gang Sarvagna sends the wounded Bhimdev and Chaula with Samant to their safety. At this time, Ganga falls on her knees and implores Gurudev who refuses to move away from Lord Somnath, “You are my life, my Guru, my God. I have always lived at your feet. I wish to die there.” (JS, p. 289) Suddenly there is heard sky-rendering shouts of Allah-O-Akbar from every direction. Ganga requests Gang Sarvagna that her last wish is to be killed by his [Gang Sarvagna’a] hand.
Sarvagna is filled with deep devotion. He bends down and places his hand on her head to bless her. Ganga hears the commotion of the enemy outside the fortress and the shouts of *Allah-O-Akbar* from every direction. She removes from her hair her comb of gold, checks its sharp points with her fingers, and pushes them firmly into her throat. A wild scream comes out of her mouth and the next moment she falls dead on the floor.

Ganga is an embodiment of deep devotion to Gang Sarvagna as she finds in him a reflection of Lord Somnath. Chaula is the outcome of Ganga's unison with Gang Sarvagna. Ganga remains with him till the final moments of her life. She considers it to be a proud moment to die for Gang Sarvagna and sticks to her vow to remain with him for ever.

5.6 Comparison between Women Characters of Scott and Munshi

A vivid resemblance between the women characters of Scott and Munshi is observed as we study the novels of both the eminent writers meticulously and thoroughly. Scott’s contribution to English literature and his literary achievements places him in close proximity with Kanaiyalal Munshi whose contribution to Gujarati literature is exemplary. Scott as well as Munshi are considered to be historical romanticists of a high order. What V.S. Pritchett said of Scott is applicable to Munshi too. Pritchett contends that “the historical passion was the engine of Scott’s impulse.” 41 Walter Allen also observes that “we would miss Scott’s greatness if we considered him just as a historical novelist, and not a creator of palpable characters.” 42 It is not only that a close resemblance is observed between Scott and Munshi in their art of characterization but the two also face similar kind of criticism. Both the novelists lack in the depiction of psychological inner reality of characters. At the same time, both are led by historic passion that remained with them till the end of their lives. What E. M. Forster observes for Scott seems to be true for Munshi also. He says that “Scott is a novelist about whom we shall violently divide.” 43

Though resemblances between Scott and Munshi are many, yet the differences between the two cannot be overlooked. Scott is not an exponent of the
female mind and temperament.

“For women, he had an old-fashioned reverence and regarded them very much as a toast to be drunk after king and constitution… with the nuances of feminine character, he was little concerned, and towards high passion between gentlefolk, he vowed always a certain timidity and repugnance. Scott did not prefer to delve in the psychology of sex, since he felt it ill-bred to pry into matters which a gentleman does not talk about in public. 44

Unlike Scott, Munshi did not hesitate to portray the private emotions of his characters, though most of the time they revolve around his own experiences of love and power. Manukhlal Jhaveri remarks, “Munshi has not cast off his adolescence.” 45

The encounters between Munshi’s men and women sparks scintillating dialogues and thrilling drama which holds the breath of readers till the end of the novel. Even Scott's treatment of characters is rather unique. His major characters are unfolded by him through short dialogues or conversation. In The Bride of Lammermoor, Sir William Ashton and his wife Lady Ashton are complex characters; the readers know them from what they speak rather than from what they do. In the novels of Scott, there are very few moving scenes between men and women that enthral the readers. The scene in which Amy Robsart tries to convince the Earl of Leicester to declare her as his wife to the Queen Elizabeth and also tries to justify her going to London without her husband's permission is impressive. But Scott is not able to save the life of Amy since Varney's skill surpassed the dexterity of Amy and he is successful in poisoning Leicester's ears about Amy's illicit relationship with Tressilian. Scott's heroine Amy meets a cruel death at the hands of Varney. Munshi too could not save the life of Manjari in Gujarat-no-nath, but he has been able to produce the desired effect in his novel by elevating the status of Manjari to a much higher pedestal. Munshi is able to transform the heart of villainous character Ambad Mehta in the end who starts worshipping Manjari as devi. Manjari's death occurs due to starvation and in the plea of defending the fort of Bhrugukacchha as against the death of Amy who dies of the conspiracy hatched by Varney.

In The Heart of Midlothian, the conversation between Jeanie and the Queen Caroline is equally moving when Jeanie asks reprieve for her sister Effie from the
Queen. Scott has been able to paint his women as professionals; he could also portray them in the masculine moods like Queen Elizabeth in *Kenilworth*, but he could not paint them expressing their love freely without inhibitions. Munshi also painted women in masculine mood, as Minaldevi in *Patan-ni-Prabhuta*, but compared to Scott, Munshi's women are more life like. Minaldevi lays bare her heart open in the chapter *Hraday ane Hradaynath* when she ceases to be a Queen and turns out only the beloved of Munjal Mehta. Such moving scenes of Munshi's novels are missing in the novels of Scott.

Scott's conception of women was always too romantic. He never ventured to look deeply into their little weaknesses and intricacies of character. He could not take them up into his imagination as real beings as he could do with male characters. Unlike Scott, Munshi's women characters often overshadow their male counterparts. Munshi's portrayal of Manjari, Prasanna and Minaldevi is so vivid and impressive that the reader is simply carried away by the grandeur of them. Munshi's characters are majestic and awe inspiring, they are throbbing with life and his women characters especially Manjari and Prasanna are much pampered adolescent daughters. R.I. Patel contends that

“Munshi's sense of the human body is vivid and sensitive only where women are concerned.

On the other hand, Scott's women characters like Amy Robsart, Lucy Ashton and Rowena are submissive and are the ones who accepts men's authority from the very beginning of the novel. They do not dare to flout the authority of men and suffer intensely due to their actions. Except Jeanie, Scott's heroines do not raise their voice against their lovers; rather they surrender completely and even get victimized due to the faulty decisions taken by men. Amy Robsart, the heroine of Scott's novel *Kenilworth* undergoes intense agony because of her husband Leicester's decision to keep the truth of their marriage a secret. Similarly Lucy of Scott's another novel *The Bride of Lammermoor* writhe indescribably due to Ravenswood's delay in reaching Lucy's house only after she is legally married to a man of the choice of Lucy's mother. Moreover, Rowena of Scott's novel *Ivanhoe* has not a substantial role to play as a heroine of the novel, as she submits to all the decisions taken by her father as well as her lover Ivanhoe.

The chief fault of Scott's heroines is their flawlessness. They say nothing that could provoke criticism. One can appreciate his heroines more that understand-
ing them. They are pink and white roses without thorns. It is amply clear that Scott's heroines are submissive and lack fighting spirit compared to the heroines of Munshi who play decisive roles in choosing their life partners and boldly express their personal desires and wishes. Manjari of Munshi's novel *Gujarat-no-nath* explicitly declares her views regarding the man she wishes to marry, though in the later part of the novel, she surrenders to the authority of Kak. But it happens only after Kak wins the heart of Manjari and captures her mind with his brave deeds.

With the exception of Jeanie Deans, Madge Wildfire and perhaps Lucy Ashton, Scott's women are mostly uninteresting. They are in Hutton's opinion,

“either pink and white toys, or hardish women of the world.”

On the other hand, Munshi excels in the painting of the women characters and his mastery in the delineation of the characters of Minaldevi, Prasanna and Manjari establish his excellence as a novelist. Even though they surrender to the men folk, yet there is a dignity in their demeanour. Munshi has imparted due respect to his heroines and portrayed them as women of flesh and blood. Even in Scott, the heroines of the line of Munshi are found. Wilber Cross observes,

“Two of Scott's finely poetical heroines dwell apart from the rest, for they excite the deeper emotions as well as the aesthetic sense. They are Lucy Ashton, who spills the blood of her detested husband over the bridal chamber, and Jeanie Deans, the peasant girl of St, Leonard's Crags, who goes on foot to London through perils and dangers that she may plead with the queen for a sister's life.”

This theme is recurrently found in Munshi's all the four novels with the exception of Chaula, the chief woman character of Munshi's novel *Jaya Somnath* who chooses to surrender only to God, and not to man. Even though Chaula gets married to Bhimdev and gives birth to a son, she ultimately submits herself to God Shiva. The character of Chaula has a close affinity with the character of Effie Deans, one of the prominent women characters of Scott's novel *The Heart of Midlothian*. Effie, at the end of the novel chooses to become a nun, she led a life of deception throughout her life, and when her husband George Staunton is killed by the hands of his own lost son Whistler, Effie surrenders herself to God and decides to spend the rest of her years in isolation.
Except Chaula of *Jaya Somnath*, all the three women characters of Munshi's trilogy - Minaldevi, Manjari and Ranakdevi yield to Munjal, Kak and Khengar respectively at the end of the novels. Munshi's attitude towards women was in fact governed by his own personality that led him to conclude his novels at the winning end for men. Though Munshi had a great respect for women, yet he had a male ego in his own nature which is depicted in his writings. Lilavati's analysis of Munshi's personality provides a relevant clue, as she wrote of him in 1922, before her marriage with Munshi that she always felt that he did not have good opinion of women. She agreed with him that the women of his imaginary world are charming, but that is because he experiences the artist's joy of creation. When this source of inspiration encounters him in actual life, he seldom realizes that he owes them anything else but tantalizing or teasing them or reducing them to tears. The reason behind this is that he lacks an understanding of womanhood.

Male chauvinistic attitude of the man-woman relationships in Munshi's novels seems to be the outcome of his own authoritarian personality and his traditionally ambivalent attitude to women in the Indian traditional society. Even though he vividly painted and glorified the strength of women, he could not let them emerge superior to men in the end. Munshi's mind was always occupied with an intense desire to overcome the feminine power which is evident in all his novels.

Munshi portrayed the glory and authority of Minaldevi, the Queen of Patan magnificently. But Minaldevi is proved to be a lonely desperate human being in the absence of her Minister Munjal Mehta. Minal could sweep the power and rule Patan only with the assistance and advise of the male counterpart Munjal.

Scott, on the other hand is also no different from Munshi, as regards his attitude towards women. Scott's depiction of Queen Elizabeth in *Kenilworth* proves the point. The Queen, though authoritative, domineering and conceited, breaks down at the revelation of the Earl of Leicester's marriage with Amy Robsart, with whom she herself had plans to marry. Scott, in the case of Amy Robsart too, cites an example of the domination of men over women. Though Amy is legally married to the Earl of Leicester, she is unable to declare herself the wife of Leicester against her husband's wish not to do so. Had Amy revealed the truth to the Queen Elizabeth regarding her relationship with her husband Dudley, her life would have been saved and she would not have been the victim of
Varney's treachery. But in the life threatening situation also, Amy remains silent and meekly accepts all the orders given to her.

Effie Deans of Scott's novel *The Heart of Midlothian* has to lead a life of disguise and deception at the wish of her husband George Staunton. She has to learn new manners to suit herself in the new society. At all times, she proves herself submissive, timid and docile, a woman who accepts a complete authority of man. Rowena and Rebecca, the women characters of Scott's novel *Ivanhoe*, though depicted artistically, yet painted inferior to the hero Ivanhoe. The fighting spirit of Rowena and Rebecca, when imprisoned in the Castle of Torquilstone is magnificently described by Scott in *Ivanhoe*. On the other hand, the spirit of Manjari, when she takes refuge in the castle, is also brilliantly narrated by Munshi in *Rajadhiraj*.

Lucy Ashton of *The Bride of Lammermoor* proves fatal in the end when she attacks her bride groom. Scott's heroines, Lucy Ashton of *The Bride of Lammermoor* and Amy Robsart of *Kenilworth* die in melancholy, as they are the victims of cruel destiny; they are destined to die in spite of countless struggle to remain alive and lead a happy life. On the other hand, in Munshi's novels, there is no feeling of repentance, melancholy or defeat by destiny, which is recurrent in the Western concept of tragedy. The final moments of death are replete with sentiments of love and heroism. Manjari and Ranak, both meet death bravely and gloriously.

A similarity is also evident between the women characters of Scott and Munshi. Scott's Amy of *Kenilworth* and Munshi's Manjari of *Rajadhiraj 'The Emperor'*, both are the embodiments of women's laudable virtue of dedicating their lives for the sake of their better halves. Neither of them yields to the immodesty of men. The Earl of Leicester and Kak Bhatt dedicate their lives for the service of their Royal Heads but fail to do justice with their lovely wives - Amy and Manjari respectively. The Earl of Leicester in the plea of pleasing Queen Elizabeth does injustice with his wedded wife Amy resulting in her murder at Varney's hands. Similarly King Jayadeva's delay in informing Kak about the distressing condition of Manjari pushes Manjari towards misery and ultimately leads her to death. It is clear that in spite of loving their wives fervently, the Earl of Leicester and Kak Bhatt fail to save their wives from horrifying death. It could be said that women have always been the victims of the brutality of male folk in every society whether
Western or Indian; their beauty always poses questions to their safety. Women in isolation are never safe, men’s attitude towards women is less chivalrous and more alluring; they are fascinated by the physical beauty of women and are destined to overpower them and ascertain their sense of superiority.

Hazlitt maintains that

“Scott is a writer reconciling all the diversities of human nature to the reader. He does not enter into the distinctions of hostile sects or parties, but treats of the strength or the infirmity of human mind, of the virtues or vices of the human breast, as they are to be found blended in the whole race of mankind.

Munshi too encompasses women of all kinds ranging from powerful Queen Minaldevi to submissive Hansa; from heroic Manjari and Ranak to fragile Somsundari. Therefore in spite of belonging to two different nations, there are startling similarities between the women of Scott and Munshi along with the differences that are also conspicuous.

5.7 Scott’s Male Characters

Scott’s heroes are mostly created for the sake of the ease they provide in delin- eating other characters rather than for their own sake. In the words of Thomas Crawford,

“ There is a virtual passive hero who is to marry the heroine, a fierce active hero who is to die a violent death, generally by being hanged or shot; and a fool or bore, whose duty is to drain to the uttermost dregs one solitary fund of humour.

Scott’s men are the creatures of flesh and blood. They are not mere shadows. Every detail of a man’s character is described by him - his actions, his hopes, his fears, his tears and his laughers are all brought within the purview of his depiction. Simple moral values of life are upheld by Scott. Reuben Butler, Earl of Leicester, Ivanhoe and the Master of Ravenswood are the heroes of Scott's novels The Heart of Midlothian, Kenilworth, Ivanhoe and The Bride of Lammermoor respectively. Carlyle considers Scott not an eminent writer because his works do not convey any message. David Daiches asserts, Scott’s heroes are
“... not heroes in the ordinary sense, but symbolic observers, their
love affairs are of no significance whatsoever except to indicate the
nature of the observers, final withdrawl, seductive sense of heroic
nationalist passion.

5.7.1 Scott's Male characters in The Heart of Midlothian

Reuben Butler

Reuben Butler can be considered to be the hero of the novel, though it is only
because the heroine loves and marries him that he deserves the title of the hero.
There is little that is heroic in him. Even as a child,

“Reuben was weak in constitution, and, though not timid in temper,
might be safely pronounced anxious, doubtful, and apprehensive.
He partook of the temperament of his mother, who had died of a
consumption in early age. He was a pale, thin, feeble, sickly boy,
and somewhat lame, from an accident in early youth.(THM, p. 85)

But he was good at studies, and was decidedly the best scholar at the parish
school. He was gentle in his temper and disposition. His school-mates, some
girls in particular, longed to be kind to, and comfort the sickly lad, who was much
cleverer than most of his companions. But Reuben was reserved and distant.
After completing his school studies, Butler went to the university of St. Andrews,
eventually qualifying to be a clergyman but becoming a master for want of a
suitable post as a priest.

Butler, in the course of time, develops a tinge of pedantry which naturally
flows from his education. Whenever he finds an opportunity, he makes a pa-
rade of his knowledge. Jeanie Deans, however finds no fault with his display
of learning but on the contrary admires it. Butler proves himself to be a steady
and true lover of Jeanie. He gets upset when Jeanie refuses to take him into
confidence with reference to the message she receives from an unknown man
(Robertson) who wants her to meet him at Muscat's Cairn. Reuben getting an-
noyed tells Jeanie that they
“... must indeed break short off, and bid farewell. When there can be no confidence betwixt a man and his plighted wife on such a momentous topic, it is a sign that she has no longer the regard for him that makes their engagement safe and suitable. (THM, p. 124)

The misunderstanding between Jeanie and Butler proves to be short-lived. Butler is always keen to help Jeanie's family whenever any need arises, even though his resources are extremely limited. When Jeanie decides to undertake a journey to London to seek pardon for her sister Effie from the Queen, Reuben Butler offers help at this juncture too. He tells Jeanie,

“... You must not take this perilous journey alone; I have an interest in you, and I will not agree that my Jeanie throws herself away. You must even, in the present circumstances, give me a husband's right to protect you, and I will go with you myself on this journey, and assist you to do your duty by your family. (THM, p. 280)

But Jeanie declines the offer. He readily hands over to Jeanie the document gives her access to the Duke of Argyle in London. Reuben keeps in touch with Jeanie's father during Jeanie's absence from home. At a later stage, he proves to be a very loving husband to Jeanie.

Butler is a man of sound character and sober habits; he is good hearted, well-intentioned, God fearing and well-disposed to his fellow human beings. By the favour of the Duke of Argyle, he becomes the pastor of the parish of Knocktarlithie and becomes successful in his job. The polemical skirmishes between him and Davie Deans remain a cause of some anxiety to Jeanie, but Butler always shows regard to David that is due to him as his father-in-law. When Butler goes to Edinburgh to attend a religious conference - the Assembly, he creates a good impression upon the mind of Sir George Staunton. He is respected by those of his own profession. He makes several public appearances in the Assembly and distinguishes himself from others by his good sense, candour and ability. When Sir George Staunton offers Butler a more lucrative post elsewhere, Butler declines the offer as he cannot leave his "sheep" i.e. his parishioners at Knocktarlithie in the wilderness just for the sake of money. This shows that he is a contended man and truly devoted to his parish. He buys a small estate with the money he gets from his father-in-law and the money Jeanie receives it as a gift from her sister Effie.
In spite of all the hazards in life, Butler remains a meek, tolerant and God fearing man. He is always at the receiving end. Arnold Kettle rightly remarks,

"The most disastrous perhaps is the character of Reuben Butler, as dim a hero as any novelist ever conceived and in the worst tradition of Scott's leading figures. He has most of David Deans's ideas without the passion (which is history) that should attend them. He is horrified by the mob (at Porteous riots) not from conviction but from pusillanimity and he finds his level at the end of the book as a successful ecclesiastical politician at the General Assembly of the Scottish Church, a thoroughly safe man who will undoubtedly go far.

As rightly pointed out by Kettle, Reuben Butler is a hero of the novel but for the name sake. He does not have the fire, intensity and passion befitting the hero; on the contrary, he behaves in a submissive way and accepts everything that comes to him in life without any kind of opposition.

George Staunton (Robertson)

George Staunton is a man who is a curious mixture of villainy and remorse. Robertson, the real name being George Staunton, is a man who could be called a gentleman villain. This is because in spite of villainous activities, he possesses a number of good and redeeming qualities. He is a smuggler who joins a fellow called Andrew Wilson in committing a daring robbery. After getting arrested and tried, both he and Wilson are sentenced to death. Robertson proves himself brave and fearless at every juncture. After Wilson makes it possible for him to escape from custody, he resolves to rescue Wilson from the noose that dangles over his head but he does not succeed in his attempt.

Staunton's villainy comes on the surface in his early life when he seduces the daughter of Margaret Murdockson and ruins the life of both mother and daughter. After a quarrel with his father, he leaves home and falls into bad company. Regarding his association with indecent company, he admits,

"My love of low society, as such propensities as I was cursed ... which, if not depraved by early debauchery, would have been fit for better things."

(THM, p. 339)
His wandering life takes him to Scotland where he sinks deeper and deeper into a life of crime in the company of Wilson. Revealing his innate nature, Robertson tells Jeanie,

“... I did not so much delight in the wild revel, the low humour, the unconfined liberty of those with whom I associated as in the spirit of adventure, presence of mind in peril and sharpness of intellect which they displayed in prosecuting their maraudings upon the revenue or similar adventures.” (THM, p. 339)

Among his misdeeds in Scotland is his seduction of Effie Deans, an innocent young girl who becomes a victim of his wiles. Referring to his seduction of Effie, he says

“... the villainy was not premeditated and I was firmly resolved to do her all the justice which marriage could do so as soon as I should be able to extricate myself from my unhappy course of life and embrace some one more suited to my birth.” (THM, p. 340)

On learning that Effie has become pregnant, he makes all possible arrangements for her delivery. But the woman Margaret Murdockson to whom he assigns the responsibility, badly lets him down. Prompted by a spirit of revenge, Murdockson disposes of the new-born infant in a manner that exposes Effie to the charge of child-murder. When Effie is put into the Tolbooth prison, Robertson storms the Tolbooth prison along with a mob. In doing so, he has a double motive. First is to wreak vengeance upon Porteous and the second to carry off Effie from the clutches of law. The second objective remains unfulfilled on account of Effie’s refusal to quit the prison. He makes immense efforts to save Effie from being convicted of child-murder. He urges, exhorts and entreats Jeanie to tell a lie which could save Effie, but Jeanie refuses to take such a step that is against her religion.

When Effie is condemned to death, Robertson takes a vow to sacrifice his own life to save hers. He decides to travel to London and negotiate with the government for a pardon for Effie in exchange for surrendering in his own person. The government has been looking for Robertson, the notorious criminal, the accomplice of Wilson, the breaker of Tolbooth prison, and the leader of the mob that hanged Porteous. But on account of an accident he meets, he is unable to put this resolution into effect. On the other hand, Jeanie’s sincere efforts
gives a new life to Effie as she seeks a pardon from the king resulting in Effie's release from the prison. Robertson immediately marries Effie and takes her to London. This shows that Robertson is constant in his love and he loves Effie deeply. Robertson, actually Sir George Staunton, proves to be a good husband to Effie. But his life remains incomplete since his relationship with Effie is not able to produce children. Two infants are successively removed and there does not remain any future possibility of conceiving for Effie. This incident makes it clear that a person has to pay for his wrong doings in this life only and he cannot escape the punishment pronounced by God.

In London, Robertson continues the life of deception and cheating. He introduces his wife to his friends as the daughter of a Scotchman of rank, banished on account of the Viscount of Dundee's wars, and he tells them that she was educated in a Scotch convent. He wants his wife to play this role in an unflinching manner. But Effie is not happy to lead the life of an impostor. She says,

“ But how long - O how long,will this be case! - And if I bring this disgrace on him, he will hate me - he will kill me, for as much as he loves me; he is jealous of his family honour now, as ever he was careless about it. (THM, p. 476)

George Robertson, though a loving husband, yet arouses dread in his wife. An ironical aspect of George Staunton's life is that he dies at the hands of his own son whose whereabouts he has been trying to trace. There seems to be poetic justice in the fate that Staunton meets. In the portrayal of George Staunton, Scott seeks to acquaint the reader with a rather unusual type of villain - a villain whose conscience never ceases to torment him but who, on account of some inner compulsion, cannot cease from criminal activity of one or the other kind. Robertson is a historical figure. He actually existed at the time to which the history pertains, and his name occurs in books of British history. However, the elaborate portrayal of the man we get in the novel is Scott's own invention.

Ratcliffe

James Ratcliffe belongs to the world of crime. He has been described by Scott in a meticulous manner -
“The complexion of this person was dark, and his age somewhat advanced. He wore his own hair, combed smooth down, and cut very short. It was jet black, slightly curled by nature, and already mottled with grey. The man's face expressed rather knavery than vice, and a disposition to sharpness, cunning, and roguery, more than the traces of stormy and indulged passions. His sharp, quick black eyes, acute features, ready sardonic smile, promptitude, and effrontery, gave him altogether what is called among the vulgar a knowing look, which generally implies a tendency to knavery.

(THM, p. 139)

James Ratcliffe is a notorious thief who is sentenced to death at the time of Porteous riots. When at the trial, the judgment is pronounced, he refuses to accept the judgment saying that he expects something else. When asked by the magistrate what he expects if not the gallows, he surprises everyone by replying that he has an eye on the post of an under-turnkey in the very jail where he is being held as a prisoner. He means to say that he is willing to give up his evil ways altogether and turn a new leaf if he is given a post in Tolbooth prison. The magistrate's clerk opines that this fellow could prove to be of great use to the police in “the thief and lock-up line of business.” (THM, p. 142) The clerk believes that Ratcliffe is well acquainted with all the smugglers, thieves, and bandits around Edinburgh since he has lived for twenty years among them.

The investigating police officials strikes a bargain with Ratcliffe that he would help them getting hold of Robertson, the leader of the riotous mob. However just when Robertson could have been captured, Ratcliffe drives him away from the scene by instigating Madge Wildfire to sing a song that warns Robertson of the danger in time. The police does not realize that he has been instrumental in the escape of Robertson and Madge Wildfire.

As a comic character, he is happy-go-lucky fellow with a keen sense of humour. The answers he gives at the trial are extremely amusing. When asked his name, he says that he has twenty names to pick and choose from but that his present name is James Ratcliffe. When asked about his occupation, he says that it is the opposite of what the eighth commandment enjoins upon a man. The eighth commandment being *Thou shalt not steal*, Ratcliffe's occupation is stealing. When told by the magistrate that he will be hanged on Wednesday next, he replies that he would never believe till he sees it. The tone in which
Ratcliffe gives his answers is very funny.

Ratcliffe’s role in the novel is crucial as he helps Roberson in eluding arrest. If Robertson had been captured and executed, the story would have taken a different turn altogether. Moreover, the piece of paper that Ratcliffe gives to Jeanie with some words scribbled on it proves to be of great help to her during her hazardous journey to London. Later in the story, Ratcliffe is the means through which Sir George Staunton gets some important information that could have united him with his son. Thus Ratcliffe like other characters in the novel, contributes to the impression of a galaxy of human characters portrayed by Scott. Arnold Kettle comments:

“Ratcliffe in The Heart of Midlothian is a magnificent creation, this highwayman- turned jailer, and the bargaining scene between him and Sharpitlaw is one of the novel’s most complete successes. Scott is generally underestimated as a comic writer. He is without wit but his sense of the comic clash between characters working within different sets of assumptions is sharp and delightful."

The Laird of Dumbiedykes

John Dumbie or The Laird of Dumbiedykes represents the landed aristocracy of the Scotland of the time. He is greedy, miserly, grasping and yet kind-hearted person. He is free from the “grasping spirit and active mind of his father.” (THM, p. 82) He is a man of property and a landlord with a number of tenants, including the widow Butler and Davie Deans, living on his estate. In accordance with the dying wishes of his father, the Laird stays the contemplated action of evicting the widow Butler and Davie Deans from the cottages which they have been occupying as tenants.

Whenever the Laird visits Davie Deans, he gives a patient hearing to Deans’s talk. That is why Deans holds a good opinion of the Laird. Actually the Laird visits Davie Deans not to listen to his talk but to gaze silently at Jeanie whom he finds a fascinating girl and an appropriate person for marriage. The Laird’s visit and his observation of Jeanie gives rise to a hope to Jeanie’s step-mother Rebecca that he would marry Jeanie. When Davie Deans shifts from Woodend to Saint Leonard’s Crags, the Laird continues to visit his former tenant three or
four times every week, with apparently no other purpose than to stare at Jeanie Deans. The Laird's dumb courtship of Jeanie is amusingly described by Scott:

“"If a lover could have gained a fair one as a snake is said to fascinate a bird, by pertinaciously gazing on her with great stupid greenish eyes, which began now to be occasionally aided by spectacles, unquestionably Dumbiedikes would have been the person to perform the feat." (THM, p. 98)

It is when Jeanie visits the Laird at his house when she is in dire need of money for her journey to London to save her sister's life that the Laird proposes Jeanie for marriage. The Laird offers her all if she agrees to get married to him. Jeanie goes back disappointed as she cannot marry a person whom she does not love. But moments later, the Laird follows her on his pony and hands over a sum of twenty-five guineas to her, saying that she may go wherever she likes and marry all the Butlers in the world.

The Laird of Dumbiedikes lends a comic interest to the novel. His dumb or silent wooing of Jeanie is funny. The pony he possesses is as amusing as his master. The pony is self-willed and of obstinate creature; it traverses no road except the one that leads its rider to the cottage of Davie Deans. Moreover it is quicker on the return journey than on the outward journey. The Laird lends his pony to Jeanie for her journey to London, but he is aware of the fact that the pony would simply not go to any other destination but his Master's house.

In the end, when the Laird realizes that Jeanie would not agree to marry him, he marries into his own class, the youngest daughter of the Laird of Lickpelf. *The character of the Laird of Dumbiedikes is funny, yet through his position and rank as a landowner, he represents the landed rural aristocracy of the times.

5.7.2 Scott's Male characters in The Bride of Lammermoor

Edgar Ravenswood

Edgar Ravenswood, the Master of Ravenswood is the central character of the novel *The Bride* as the action of the story revolves around him. He has been

*Lickpelf means one who licks pelf or money, a money-licker, that is, one who is greedy and grasping.*)
depicted as a strong, brave man full of vigour and passion. He is compassionate and kind towards his servant Caleb. He remains occupied with the thought of injustice meted out to him due to the cunningness of Mr. Ashton. Robert Gordon comments,

“'The poignancy of Edgar’s predicament is that he is committed to the old world but feels impelled, in some way, to adjust to the new: ultimately he is crucified by these opposing tendencies.’

The earlier part of the novel concentrates on how Edgar’s position, as determined by history, tends to force him into personal opposition against Ashton. Every incident that takes place gives a new reason to Edgar for hating the Lord Keeper: the loss of his estate by legal trickery, the death of his father, Ashton’s attempt to prevent an Episcopalian burial and his constant degradation in Wolf’s Crag due to his penury. But Edgar falling in love with Lucy, William Ashton’s daughter represents the possibility of a hopeful future for him in contrast to the doom-laden role conferred on him by the past. From the very beginning, Edgar’s love-affair with Lucy is at odds and his inherent hatred for Ashton comes on surface at every juncture. He considers Ashton responsible for the ruin of his family.

During Ashton’s visit to Wolf’s Crag, Edgar becomes a victim of his contradictory emotions:

“His mortal foe was under his roof, yet his sentiments towards him were neither those of a feudal enemy nor of a true Christian. He felt as if he could neither forgive him in the one character, nor follow forth his vengeance in the other, but that he was making a base and dishonourable composition betwixt his resentment against the father and his affection for his daughter. He cursed himself, as he hurried to and fro in the pale moonlight, and more ruddy gleams of the expiring wood-fire. He threw open and shut the latticed windows with violence, as if alike impatient of the admission and exclusion of free air. (TBL, p. 131)

Scott has brilliantly presented the contrast between modern, rational thinking of Edgar and his feeling of revenge even while proposing to Lucy for marriage. He prefaces the proposal of marriage with a painful insistence to her that he is sacrificing the public honour of his family and his own private vengeance for her.
The attraction between Edgar and Lucy is qualified by the peculiar social and historical context in which it is set. Their feelings are based on their fantasy constructions about each other. Lucy's feelings grow from her reading of romances, a past time which offers her a picture of a world quite different from her immediate environment in the Ashtons' household:

“Her secret delight was in the old legendary tales of ardent devotion and unalterable affection, chequered as they so often are with strange adventures and supernatural horrors.” (TBL, p. 25)

The origins of Edgar's passion for Lucy are more ambiguous, yet throughout the novel, he shows a great fascination for her pleasing appearance

“While he gazed on Lucy Ashton, she seemed to be an angel descended on earth, unallied to the coarser mortals among whom she deigned to dwell for a season.” (TBL, p. 162)

The difference between the background of Edgar and Lucy becomes evident as they come closer after their secret engagement. Lucy is frightened by her lover Edgar when he openly displays his contempt regarding her family. She finds him awesome as well as loving. On the other hand, Edgar is disturbed with Lucy's passivity when she expresses her fear and the repercussions of revealing their engagement. Edgar in fact desires a partner of “more independent spirit who could set sail with him on his course of life, resolved as himself to dare indifferently the storm and the favouring breeze.” (TBL, p. 180)

Also he persistently remains entangled with the thought that “by allying with the man [William Ashton] he would be betraying his own kind. (David Brown - Walter Scott and the historical imagination, pp 141-142)” Moreover Old Alice, the former tenant of the Ravenswood family shames Edgar asking him,

“Are you prepared to sit lowest at the board which was once your father's own, unwillingly, as a connexion and ally of his proud successor? Are you ready to live on his bounty; to follow him in the bye-paths of intrigue and chicane, which none can better point out to you; to gnaw the bones of his prey when he has devoured the substance?” (TBL, p. 167)

Alice's warning has a deep impact on Edgar's mind. He decides to leave the estate and break all the connections with Lucy. But Edgar is led by events
that take him to Lucy at Mermaid's Well where the fatal betrothal takes place. Edgar in the end embraces defeat when he storms in at the climax of Lucy's forced betrothal with Bucklaw. The final confrontation with the Ashtons is a magnificent gesture on Edgar's part: Edgar defies them all,

“All recoiled at the sound of his voice and the determined action by which it was accompanied; for the ecstasy of real desperation seldom fails to overpower the less energetic passions by which it may be opposed.” (TBL, p. 275)

But Edgar is misled by Lady Ashton that forces him to believe of Lucy's willingness of breaking the vow. Edgar is convinced that whatever is happening has a nod of Lucy. Edgar leaves the place without confirming the matter with Lucy. Thus Edgar wrongs Lucy by his mistaken inference about her. He does not insist upon the fact that Lucy should speak and reject him from her own mouth. Instead, he contents himself with the legal form bearing her signature on the betrothal document and retreats in self-righteous repugnance. Once again the Ravenswoods are defeated by a legal contract. It is only after the event of Lucy's attack on Bucklaw on the wedding night that Edgar discovers that he has been deceived by Lady Ashton. This incident marks the highest point of his tragic self-revelation.

After the death of Lucy, Edgar finds no reason to live. He therefore accepts the challenge of a duel thrown at him by Sholto Ashton. Edgar is not concerned to save himself. He therefore chooses a shorter sword of the two he possesses to fight with Sholto. He exclaims to himself, “let him have this advantage, as he has every other.” (TBL, p. 293) In the end, it is Ravenswood estate that takes Edgar's life. The symbolic ending proves the fulfilment of an ancient prophecy that reverts to the feudal consciousness and the doom of the old order.

As a character, Ravenswood is excellent, admirably drawn, and admirably grouped and contrasted with those around him… Ravenswood is opposed to Lucy, and Sir William Ashton to his lady; and those characters, which at first appear the same, are beautifully distinguished from each other. Sir William and Lucy are flexible and timid; Ravenswood and Lady Ashton firm and decisive. (Unsigned review of The Bride of Lammermoor, Quarterly Review, October 1821, xxvi,
**William Ashton**

Sir William Ashton, the father of Lucy is a shrewd man who has usurped the estate of Ravenswood. He is extremely attached to his daughter Lucy but is afraid of his wife Lady Ashton. He greatly wrongs Edgar Ravenswood and therefore Edgar decides to take revenge upon him.

Once his daughter Lucy requests him to see an old woman, Blind Alice who is regarded as a prophetess. In spite of being blind, Alice's sense of touch and hearing is very sharp. While conversing with Sir William, she advises him that in spite of his power and authority, he should not come into clash with the Master of Ravenswood because the Ravenswoods have never been kind to their enemies. She contends,

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“Believe a true tale: they are a fierce house, and there is danger in dealing with men when they become desperate…. There is blood of Chiesley in the veins of Ravenswood, and one drop of it were enough to fire him in the circumstances in which he is placed. I say, beware of him.”
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(TBL, p. 36)

Sir William Ashton is aware of the fact that Ravenswood has received sufficient injuries to prompt him to that sort of revenge. Ashton, the Lord keeper along with her daughter Lucy walks slowly towards his home. On the way, a bull “stimulated either by the scarlet colour of Miss Ashton’s mantle, or by one of those fits of capricious ferocity to which their dispositions are liable” (TBL, pp. 38-39) charges at the Lord Keeper and Lucy. Lucy staggers and falls senseless on the ground. The Lord Keeper is non-plussed at the situation. The situation is so grievous that,

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“It seemed inevitable that the father or daughter, or both, should have fallen victims to the impending danger, when a shot from the neighbouring thicket arrested the progress of the animal.”
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(TBL, p. 39)
The shot suddenly comes from the midst of the bushes and strikes the bull so hard that it is killed on the spot. Then comes out from the bushes a man who introduces himself as Edgar, the Master of Ravenswood. The Lord Keeper asks the young man to take Lucy to a fountain and give her some touch of water so that she might come back to senses. This fountain has been associated with a romantic story, but it is an ominous spot for the Ravenswoods. Lucy recovers her senses and inquires Edgar about her father.

Sir William Ashton returns after sometime with some foresters. When he finds Lucy safe, he embraces her saying "Lucy, my dear Lucy, are you safe?—are you well?" (TBL, p. 45) William Ashton expresses his heartfelt gratitude to the Master of Ravenswood, for he has done "the greatest service which one man ever rendered to another—for the life of my child—for my own life, which he has saved by his bravery and presence of mind." (TBL, p. 44) But the Master speaks in a stern voice, "Request nothing of ME, my lord, I am the Master of Ravenswood." (TBL, p. 44) He then leaves the place almost abruptly.

After some days, when Lucy goes with her father Sir William for hunting, she once again comes across the Master. Suddenly a heavy storm starts; the Lord Keeper wants a place of shelter for himself and his daughter. The Master offers his place but plainly tells them that he would not be able to offer them anything else, not even good food or good bed. He then takes his guests, Sir William Ashton and Lucy to his castle. The Lord Keeper says,

"this is an honour which I have eagerly desired for some time, but which I might never have obtained, save for the accident of the storm. My daughter and I are alike grateful for this opportunity of thanking the brave man to whom she owes her life and I mine.

(TBL, p. 100)

Sir William Ashton realizes that Edgar and Lucy have come closer. He in fact promotes the relationship between the two and lets it grow. But Lady Ashton severely criticizes it and conspires to separate the two lovers. She turns out to be successful in her endeavour. William Ashton proves to be a hen pecked husband and does not raise any voice against the injustice meted out by Lucy. Lucy is forced to marry Buckley. But she fatally attacks the bridegroom on the wedding night and then dies of insanity in the end.

The character of William Ashton is a combination of soaring political aspira-
tions mingled with selfishness, astuteness and treachery.

**Caleb Balderstone**

Caleb Balderstone is a faithful and loyal servant of the Ravenswood family who is always concerned about the safety and honour of his Master. He employs every trick to camouflage his Master's penury. Forster comments,

“...What ever he[Caleb] does, wherever he goes, whatever lies he tell or plates he breaks, it is to conceal the poverty of his master's house. It is not his *idee fixe*, because there is nothing in him into which the idea can be fixed. He is the idea, and such life as he possesses radiates from its edges and from the scintillations it strikes when other elements in the novel impinge.

Being an old servant, he is aware of all the legends and prophecies associated with the family and the consequences in the event of disobeying the warnings proclaimed in the prophecies. He therefore always warns his Master whenever he finds him choosing a wrong way. Caleb has seen with his old eyes the prophecies turning out to be true. So he is afraid of his Master's associations with Lucy, for he knows that the union of the Master and Lucy is prohibited and if Edgar flouts the warning, then his doom is certain.

When the Master brings Lucy and her father home, Caleb does everything in his power to make them comfortable. Next morning, the Lord Keeper and his daughter Lucy leaves the Woolf's Crag. But the Master of Ravenswood also goes with them in spite of the warning of Caleb not to do so. Caleb realizes the possibility of marriage between Ravenswood and Lucy. He therefore warns the Master that it is dangerous for him to do so and he repeats what Thomas, the Rhymer, had said much earlier:

“...When the last Laird of Ravenswood to Ravenswood shall ride,  
And woo a dead maiden to be his bride,  
He shall stable his steed in the Kelpie's flow,  
And his name shall be lost for evermoe!  
(TBL, p. 153)

The Master does not pay any heed to Caleb's warning and calls the belief merely a superstition. Caleb once again says in a pathetic and mournful tone,
“And you will go, for a’ I have told you about the prophecy, and the
dead bride, and the Kelpie's quicksand... But pity of your life, sir,
if ye be fowling or shooting in the Park - beware of drinking at the
Mermaid's Well - He's gane! he's down the path, arrow-flight
after her! (TBL, p. 155)

Caleb's warnings turn out to be true. The situation takes a wild turn and Lucy
is married to Bucklaw, whom she attacks on the first night of marriage and leaves
him in a pool of blood. Lucy also dies after her insane behaviour. The Master
also rushes towards the prohibited Kelpie's Flow on his horse. Caleb watches
him going towards his doom to the fulfillment of the warning proclaimed in the
prophecy.

The character of Caleb is flat since he remains the same, a steadfast servant
from the beginning till the end of the novel. He is trustworthy and dependable
servant deriving no pleasure outside the ambit of his Master's happiness.

5.7.3 Scott's Male characters in Ivanhoe

Ivanhoe

Wilfred of Ivanhoe, the son of Cedric is a Saxon Knight, profoundly loyal to
the King Richard I. He is disinherited by his father Cedric for twofold reasons.
Firstly, for loving his father's ward Rowena, a descendant of the Saxon Kings of
England and secondly, for following King Richard to the Crusades in Palestine
where he is said to have played a notable role in the Siege of Acre. Ivanhoe
wins great glory in the fighting and is richly rewarded by the king.

Ivanhoe loves Lady Rowena, a beautiful princess being brought up by Cedric
to be married to the royal family to give the Saxons their honour and man-
hood. Cedric plans to marry her to the powerful Lord Athelstane, pretender
to the Crown of England through his descent from the last Saxon King, Harold
Godwinson, thus cementing a Saxon political alliance between two rivals for the
same claim. Since Ivanhoe falls in love with Rowena, Cedric of Rotherwood
disowns him. In spite of this, Ivanhoe proves himself to be the epitome of the
knightly code of chivalry, heroism, and honour.
Ivanhoe is a true and honest Christian. He does not demarcate between the Jews and the Christians. He is free from traditional prejudices and hatred against the Jews. He even helps Issac the Jew while he faces dangers to his life and repays the amount borrowed from him, thereby proving his honesty and fidelity. After getting disinherited by his own father, he takes on disguises to realize his goals. Firstly, he appears as Palmer, a Pilgrim in Cedric's house to reassure Rowena that he is still alive and secondly on his way to England; he defends Isaac the Jew when he is mistreated by the Normans and Saxons alike. Ivanhoe masquerades as the Disinherited Knight and participates in the Ashby Tournament, where he fights bravely defeating all the knights. At Ashby he is known as "Desdichado" ('uprooted' or 'driven from home'). Scott vividly describes the appearance of the Disinherited Knight in the following words:

"He[Ivanhoe] was mounted on a gallant black horse, and as he passed through the lists he gracefully saluted the Prince and the ladies by lowering his lance. The dexterity with which he managed his steed, and something of youthful grace which he displayed in his manner, won him the favour of the multitude"  

(IVH, p. 82)

The crowd is excited at his graceful bearing. The spectators pity his youthfulness and advise him not to choose Front de Boeuf who is a fierce knight. But to the astonishment of all, he straight rides into the tent of Bois Guilbert and strikes his shield with the point of his spear. By this, the young knight Ivanhoe signifies that he would fight to the death with mighty Templar. When the two champions stand opposite to each other, the expectation of the public is hiked to the extreme. As the trumpets give the signal, the champions rush from their posts with the speed of lightning, and come closer in the centre with thud of a thunderbolt. The lances burst into shivers and the fierce fight begins. Finally the Homeless Knight Ivanhoe turns out to be victorious. He fights with four other challengers. He not only defeats all of them but wounds De Vipont fatally. He is declared the victor of the first day of the tournament.

Ivanhoe follows the code of chivalry throughout his dealings. He tries to save his father's honour by not revealing his identity to the crowd at the tournament. He names Rowena as the Queen of Beauty and Love for the ensuing day. Like Cedric, Rowena is a Saxon. This is what pleases Cedric because he possesses a very high sense of Saxon pride. The fact that Ivanhoe participates in the crusades with King Richard, a Norman lets Cedric disinherit his own son Ivanhoe.
Ivanhoe's victory over Bois-Guilbert in the tournament is an act of valour, but his fight on the next day with Athelstane and Front-de-Boeuf is even more fierce. There are all the chances that he might fall. But the "Idle Knight" (actually King Richard) comes to his aid on time. This helps Ivanhoe in winning the tournament. However, he is seriously wounded and falls senseless while receiving the prize of victory from the hands of Rowena, Queen of Beauty and Love.

At a later stage, he is taken prisoner to Torquilstone Castle by Prince John's men by trick and deceit. It is Rebecca, the daughter of Issac, the Jew who takes care of him and nurses him back to health. Ivanhoe entrusts his life completely in Rebecca's hands in spite of she being a Jew. During those times, the Jews were persecuted and were perceived as unbelievers. As the protagonist of the novel, Ivanhoe is largely symbolic of the new type of Saxon who accepts the Norman rule as far as it is just and merciful.

After his release from the Torquilstone Castle with the help of Black Knight (King Richard), he risks his life for Rebecca's sake. In spite of being wounded, he borrows the Prior's horse and goes in pursuit of Brian de Bois-Guilbert to save the daughter of Issac, the Jew - Rebecca who had nursed him in the Torquilstone Castle. Even though he is badly wounded and finds it difficult to even sit on his horse, yet he agrees to fight with an evil knight Bois Guilbert in order to save Rebecca's life. He risks his life by fighting for her sake. It is Ivanhoe who proves Rebecca's innocence. Had he failed to do so, she would have been burnt as a witch. Though weak and drained, he takes part in the tournament arranged to prove Rebecca's innocence. It is in this tournament that he kills the Knight Templar, Bois- Guilbert and proves his valour. Ivanhoe is able to win the heart of his father Cedric in the end who gives a nod to his marriage with Rowena.

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. The reader is pleased that the novel ends in the union of Ivanhoe and Rowena.
Cedric, the Saxon

Cedric, the Saxon is called by Normans, a Franklin. He is a well-known person in his locality. He is a man of frank but hasty and choleric temper. He is of middle stature having broad-shoulders, long-arms and well built body. His face is broad with large blue eyes, fine teeth and frank features. His eyes reflect the feelings of pride and jealousy, for his entire life has been spent in asserting his rights. He is sixty years of age.

Cedric possesses a large number of swine as his property. He is angry with the Normans and does not wish to live under their rule. He therefore wants to change the line of Norman kings. He thinks that he can make it possible by getting Rowena married to a royal personage of Saxon lineage. Cedric is a Saxon patriarch who is more interested in re-establishing Saxon rule in England. When his own son Wilfred disappoints him by falling in love with his ward, Rowena, and in swearing allegiance to King Richard Plantagenet, Cedric disinheritits him. He is stubborn by nature and so expels his son Ivanhoe from his house when he suspects that he is making advances of love towards Rowena. Cedric maintains that:

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“ The son who has disobeyed me is no longer mine; nor will I concern myself more for his fate than for that of the most worthless among the millions that ever shaped the cross on their shoulder, rushed into excess and blood-guiltiness, and called it an accomplishment of the will of God. (IVH, p. 39)
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Cedric has fierce pride in his nationality and gets annoyed under Norman rule. Although he presents a rough exterior, he possesses a kind heart. He observes the rules of hospitality even towards those he considers his enemies. He allows the Prior Aymer the hospitality he asks for, although he dislikes the presence of the Knight Templar with him. Cedric rises to receive his guests with an air of dignified hospitality, makes three steps towards them, and then halts. His dilemma has been expressed by Scott in the following words.

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“ Aymer, the Prior Aymer? Brian de Bois-Guilbert?… Normans both;… but Norman or Saxon, the hospitality of Rotherwood must not be impeached; they are welcome. (IVH, p. 37)
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Cedric is full of dignity and extremely proud of his own race. He is bold, courageous and patriotic person who prefers to speak in his native language
even before the Normans. He is tremendously possessive about his ward Rowena. He commands her not to enter the hall where the Norman guests are taking wine. But Rowena's insistence to meet the guests annoys him beyond measure. When the Knight Templar throws an unchaste glance at Rowena, he tells him boldly that “the cheeks of our Saxon maidens have seen too little of the sun to enable them to bear the fixed glance of a crusader.” (IVH, p. 44) Thus Cedric is a man who is very close to his ward Rowena and loves her more than his own son Ivanhoe whom he disinherits in the beginning but accepts him in the end and also gives him consent to marry Rowena.

**The Knight Templar - Brian De Bois-Guilbert**

Brian De Bois-Guilbert is a haughty Templar and a bold yet unprincipled knight. He is a man known for both good and evil deeds. He is valiant but full of “vices, pride, arrogance, cruelty, and voluptuousness; a hard-hearted man, who knows neither fear of earth, nor awe of heaven.” (IVH, p. 38)

The Knight Templar looked about forty years of age. He is tall, thin, strong and a dark-skinned person. He appears to be proud, fierce, cruel and wicked man. He is dressed in a red robe. On his right shoulder is seen a white cross, the sign of his Order. Underneath he wears a shirt of steel. Plates of steel protect his feet and knees. His war-horse follows him, led by one of his attendants. Another attendant carries his spear and shield. He is the commander of the valiant and venerable order of Knights Templars, with a small retinue. He meets his match in Ivanhoe and the disgrace is damaging to his pride.

He is a Templar who flouts the rules of his order. He kidnaps Rebecca, and offers his love to her. Her refusals annoys him, but he still respects her courage and steadfastness. Unfortunately his love puts her in danger, and the Grand Master Lucas de Beaumanoir charges her with witchcraft. Bois-Guilbert is compelled to testify against her and fight against her champion. He lets his ambition rise above his love for her. But in the final fight against Ivanhoe, he succumbs and his strong passions kill him. He is caught in the web of his own licentious making as his desire for Rebecca wars with his ambitions in the order of Knights Templar. His death is the result of his unresolved passions.
Maurice de Bracy

Maurice de Bracy is a comrade of the Templer Brian De Bois-Guilbert. He is brave, chivalrous and valiant man yet he kidnaps Rowena. This is because he is fascinated by the enchanting beauty of Rowena. He surrenders himself before Rowena and tells her: “You are in the presence of your captive, not your gaoler; and it is from your fair eyes that De Bracy must receive that doom which you fondly expect from him.” (IVH, p. 225) When Rowena expresses her anger for making her captive, he calls her, “queen of my heart, and loadstar of my eyes.” (IVH, p. 225) Maurice is so much charmed by her loveliness that he tells her, “yourself free from passion, you can allow no excuse for the frenzy of another, although caused by your own beauty.” (IVH, p. 226). Rowena warns De Bracy not to use the mean language used by strolling minstrels. Maurice gets annoyed and boldly tells Rowena “I tell thee, thou shalt never leave this castle, or thou shalt leave it as Maurice de Bracy’s wife.” (IVH, pp. 226-227) After looking around for the aid, which is nowhere to be found, “she raised her hands to heaven, and burst into a passion of uncontrolled vexation and sorrow.” (IVH, p. 220) At the sudden outburst of Rowena, De Bracy is more embarrassed than touched. He gets disturbed to see the tearful agonized eyes of Rowena. He requests her to stop crying. After a while, he goes away from there because the castle of Torquilstone is attacked by the Black Knight.

The outlaws begin to attack under the leadership of the Black Knight. The fierce battle begin. De Bracy is ordered to guard the wall on the east. The Black Knight and his men cross the bridge. They strike at the gate with heavy axes. De Bracy and his men fight bravely. But De Bracy is stopped by a shout from Bois-Guilbert, Fire Fire! De Bracy then leads his men down to the gate and fights his way over the bridge with the Black Knight. But soon De Bracy yields and meets a painful death.

Prior Aymer of Jorvalulx

Prior Aymer is a corrupt religious leader. He does not follow his vows of chastity and poverty. Contrary to his position, he is a womanizer and a lover of fine things. His expressions do not have any marks of self-restraint or self denial. He believes in worldly splendour and pleasure-seeking life. He neglects all the
conventional rules, and the edicts of Popes and councils. He does not believe in simplicity that his position commands. On the contrary, he is clad in the best of garments.

The mule on which he rides is exquisitely decorated. He is famous for many miles around as a lover of the chase, and of other worldly pleasures which is absolutely inconsistent with his monastic vows. His ideas of the times do not correspond with the conduct of a clergy. “His free and jovial temper, and the readiness with which he granted absolution from all ordinary delinquencies, rendered him a favourite among the nobility and principal gentry, to several of whom he was allied by birth, being of a distinguished Norman family.” (IVH, p. 26)

His knowledge of books is completely superficial but it is sufficient to impress upon the ignorant people with respect to his supposed learning. The gravity of his language and the tone that he exerts in setting forth the authority of the church and of priesthood leaves an impression of sanctity on the people. As regards nature, he is generous. He bestows the revenues of the monastery among the peasantry, and the distressed. He is a combination of monastic and military character. However, he is a hypocrite too. His hypocrisy is visible in his behaviour with Gurth and Wamba. When he asks for a place of harbour, Wamba advises him to go to the Priory of Brinxworth or the hermitage of Copmanhurst, but the Prior does not like to stay at the hermitages where the life is not sensual. Through the character of Prior Aymer, Scott has revealed the irregularities of the churchmen prevalent during the times.

### 5.7.4 Scott’s Male characters in *Kenilworth*

#### Leicester

Robert Dudley, the Earl of Leicester is a climbing politician and shrewd diplomat spending most of his time in the service of Queen Elizabeth. He has charmed the Virgin Queen and created the opportunity to wed her and become King of England. The problem is that Leicester is already secretly married to the beauteous young Amy Robsart without the knowlege of the Queen. Leicester with the aid of his Master of the Horse, Richard Varney hides Amy at Cumnor Place.
Being awfully ambitious, he steps on the rung of life with perfect boldness. In a confrontation at Elizabeth's court, black-hearted Varney saves Dudley's reputation by a lying declaration that he himself is married to Amy.

Leicester is highly ambitious about attaining higher position in the court. But he forms a picture of bitter antagonism against the Earl of Sussex. The Earl of Leicester shows greater spirit of gallantry compared to his antagonist, the Earl of Sussex. Both the Earls are authoritative in their attitude towards their subordinates and inferiors, but the Earl of Leicester is much more commanding by nature than the Earl of Sussex. Being the favourite of the Queen Elizabeth, he achieves the spiralling success in life, and in comparison with the Earl of Sussex, he turns out to be a man of more respectability and achievement. Moreover, due to personal charm, Leicester could endear himself to the Queen. “The Earl of Sussex had been most serviceable to the Queen, while Leicester was most dear to the woman.” (KEN, p. 132) Further the element of loyalty in him towards the Queen becomes instrumental in his phenomenal success.

There is also an element of jealousy in the Earl of Leicester. He becomes highly jealous of the rocketing success of Walter Raleigh, the Knight of the Cloak as he is named such. He gets terribly anxious at the dramatic rise of the young man who some day might become the Knight of the Garter. Leicester is the man for “whom court-favour had been both the primary and the ultimate motive of life.” (KEN, p. 178)

Leicester is a champion of the Protestant cause both in England and abroad. Despite his Calvinist, Puritanical leanings he is also a womanizer. He employs one of literature’s darkest villains, Richard Varney, his Master of the Horses, as his scout and procurer of willing women. Through Varney, the Earl of Leicester seduces young country maiden Amy Robsart. But uniquely in Dudley's experience with women, Amy refuses to be bedded until married. Against Varney’s advice, Leicester impulsively lures Amy away from her ancestral home, widowed father and from her fiance Edmund Tressilian. They wed secretly and Leicester hide his new Countess in a ruined monastery near Oxford, Cumnor Manor, which belongs to Richard Varney. The apartment of the Cumnor Place is renovated for his stay and the comfort of Amy. Being a man of high glamour and status, he lives in the Place with the same grandeur and dignity.

As a husband of Amy, he proves himself to be very dominating. He rejects
the request of Amy of owning her as his legal wife in the court. He remains
determined in his resolve. He loves her deeply but his political ambitions are
much more important to him than the conjugal relationship. He understands
that the court life is that of glamour but at the same time full of hazards.

The Earl intends to reveal the secret of his marriage when the time grows
ripe. However by unfortunate coincidence, his persistent courtly attention to
Elizabeth softens her up to the point that she seriously plans to marry Leicester
and proclaim him the King of England. The Earl being ambitious is unable to
declare his marriage with Amy. Amy's father petitions the Queen to return his
daughter to him. The Earl is accused of being behind the seduction and kidnap-
ning. To save both his master and himself, nimble-witted Varney lies and con-
vinces the Queen that he, not the Earl, is Amy's husband. The Queen demands
to meet Amy during a forthcoming royal visit to the Earl's castle of Kenilworth.
Varney tries to prevent this by having a quack alchemist Alasco (former mentor
of Wayland Smith) give a dose to Amy so that she cannot travel from Cumnor
Hall to Kenilworth.

But with the help of Wayland and Edmund Tressilian, Amy fights off the po-
tion and escapes her captivity. She demands to go to Kenilworth where she has
a chance encounter with the Queen. Varney manages to persuade Queen and
Court that Amy is mentally unbalanced and she is given over to his care. This
puts the Earl of Leicester in hot waters. The tormented Earl tells Varney to man-
age the situation as he thinks best. Through the machinations of Varney, Amy
is taken back to Cumnor Place and is killed. In the end, when he realizes the
trickery of Varney and finds Amy in a deep trouble, he confesses his marriage to
the Queen. But it is too late and Amy becomes the victim of Varney's chicanery
and put to death through a trap-door contrived by him.

The news of Amy's death shatters the Earl; he retires from the court, and
abandons himself for a considerable time. But he is recalled by the Queen
and once again, he becomes distinguished as a statesman and the Queen's
favourite. As regards his death, there is something retributive, it occurs from his
swallowing a draught of poison which is actually designed for another person.
Scott's descriptions of Leicester's psychology that drives a basically decent man
into depths of deceit are convincing.
Tressilian

Tressilian is a fine young man of serene and reserved nature who visits Giles Gosling's inn Bonny Black Bear.

"He was a man aged betwixt twenty-five and thirty, rather above the middle size, dressed with plainness and decency, yet bearing an air of ease which almost amounted to dignity. ... His countenance was reserved and thoughtful, with dark hair and dark eyes. (KEN, p. 9)

Tressilian is more of an observer. He is a sort of traveller who impresses Giles Gosling so much that Gosling exclaims, "Oh, 'tis a jewel of a guest!" (KEN, p. 9) Tressilian is not a bragging bully like Mike Lambourne but a man of few words. He prefers to remain immersed in his own thoughts rather than mingle with others. He is a man "enjoying his own thoughts, under the shadow of his own bonnet." (KEN, p. 10) He has come with a special purpose of liberating his former beloved Amy Robsart, the daughter of Sir Hugh Robsart from the clutches of Varney at Cumnor Place.

Varney does not hold good opinion about Tressilian. But the evidence proves that Tressilian is neither a scandalmonger nor a villain. He is simply interested in Amy's welfare. Amy considers him virtuous and considers him "incapable of returning injury for injury." (KEN, p. 66) But Leicester's view of Tressilian happens to be as coloured as his associate Varney. Leicester tells Amy, "I will not trust him, I would rather the foul fiend intermingle in our secret than this Tressilian!" (KEN, p. 66) In fact Tressilian is hated by despicable people but is endeared by friendly souls of the place. He is dearly loved by Amy's father Sir Hugh Robsart; the owner of the inn. Also Giles Gosling loves him as a guest. Moreover Michael Lambourne cultivates an easy friendship with him. Amy also has a warm affection for him. He therefore enjoys the love and confidence of people.

The stock to which Tressilian belongs has a historical bearing. His grandfather, like other Cornish men, keeps warm affection to the House of York. He is loved by Amy Robsart and fondly treated by Sir Hugh Robsart. He is well connected with the nobles. He is not like Michael Lambourne leading a shabby life and talking in a glib tongue like him; on the contrary, he has the serenity of high order and maintains a good mental poise. But it is tragic that he is greatly wronged by the villain Richard Varney who steals the affection of Amy from him.

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Edmund Tressilian mistakenly believes that Amy is Varney's mistress and attempts to persuade her to return to her parental home. Tressilian then informs the queen that Varney has seduced Amy. To protect Leicester, Varney claims that Amy is his wife. The tangled web of lies and betrayals ultimately results in Amy's death. Varney plays a leading role in creating the misunderstanding between Leicester and Tressilian regarding Amy. In the end, the misunderstanding gets resolved; Varney meets his fate; Amy becomes the victim of Varney's conspiracy and dies leaving Tressilian and Leicester in utmost gloom and dismay.

Richard Varney

Richard Varney is a villainous character of the novel. He is a masterly personality who keeps people under his thumb. He is a man having agile mind but he is callous and cunning by nature. On the physical level, he is able to challenge the adversary with a certain effectiveness, and on the mental level, he can scheme out his plans with stunning craftiness. Even as a lawful servant, he unhesitatingly dominates his will. He is the hugely influential right hand man of Dudley. And one of Varney's jobs is to scout out pretty women for his Puritan master to seduce.

To please his master, Varney ingratiates himself with Sir Hugh Robsart and brings his master and Miss Amy Robsart together in clandestine meetings. Amy loves Leicester as woman has never loved man before, but she is not willing to go to bed with him unless and until they are married. The Earl of Leicester is smitten by Amy and impulsively weds her over Varney's objections that he is ruining his political career. But the great Earl remains ambitious and prudent enough to keep the wedding secret until he finds a right time and a way to make it known without doing harm to his rising status with his old childhood friend and onetime fellow prisoner of the Tower of London, Elizabeth Tudor.

Amy Robsart of the English country gentry had once been engaged to marry a serious young scholar of Cornwall, Edmund Tressilian. When Tressilian arrives at Cumnor Place and meets Amy, Varney flares up and in sudden outburst of rage says, “the country must be rid of this Tressilian... I hate him like strong poison-his presence is hemlock to me.” (KEN, p. 40) Varney strongly feels that Amy should be obliged to him, for “it was I. It was I, in short, Dick
Varney, who pulled this pretty little daisy from its lowly nook, and placed it in the proudest bonnet in Britain." (KEN, p. 40) Varney is a man who does not have any compunction of conscience. He can fall to any level to achieve his means. He is no votary of truth. He makes his stand clear in one of his utterances, “I pretend not to be a champion of that same naked virtue called truth.” (KEN, pp. 53-54) He understands that if he wishes to climb the ladder of success, he has to keep the secret of Amy's marriage with Leicester intact at any cost. Varney is extremely ambitious and a scheming monster; he is a great aspirant for the glorious life, therefore he unveils his heart to Leicester, “I will not be thy hindrance. But of thine old bauble, ambition, thou shalt not tire; for as you climb the hill, my lord, you must drag Richard Varney up with you.” (KEN, p. 64)

Varney, arguably the greatest villain in literature, intends to rise as the Earl rises and convinces his Lord that the only obstacle to Leicester's becoming king is his secret marriage to Amy. Varney proves himself to be a bold-faced and ready-witted person but at the same time, he is cunning and unscrupulous. He is a skilful pilot in extremity, and fully conscious of the advantages which he can obtain if he is successful in extricating Leicester from his present peril. Varney assures the inquisitive Queen that Amy is his wife, not Leicester's and Leicester takes his good time telling the truth. Meanwhile Varney convinces the already great Earl to do his best to win Elizabeth's hand and become King of England. The pious Lord trusts the villainous Varney to find a way to make this happen that is both effective and compatible with the Earl's Puritan conscience. At a turning point of the novel, Leicester impatiently tells Varney “Manage it as thou wilt.” (KEN, p. 214) Varney tells Leicester that his relationship with Amy has become the biggest hindrance in the way of his prospect of honour and power. Therefore the hurdle must be resolved.

Varney is a very shrewd man, amply practiced in the follies of mankind. He fraudulently convinces Leicester to take Amy back to Cumnor Place from the castle of Kenilworth. At Cumnor Place, Varney prepares a trap on the landing at the top of the stairs in such a way that it would give way as soon as Amy steps on it. When she does not attempt to escape from her chamber, he goes outside and imitates Leicester’s secret whistle so as to lure her from her room. She comes rushing out at the sound and falls to her death.
Tressilian arrives at Cumnor Place while Amy's body is still warm. A measure of justice is done as Varney poisons himself and dies. What really gives meaning to his character is the dynamics of movement, and not the psycho dynamics. There is an absolute lack of psychological depth in the character of Varney. He is an amoral overachiever whose Machiavellian plotting leads him to disaster. He is undoubtedly one of the most ignoble villains in the whole of English literature.

### 5.8 Munshi’s Male Characters

Munshi has painted his male characters as practical beings, full of spirit, enthusiasm, bravery and embodiment of political triumph. He has instilled the passion in them which inspire them to strive unceasingly till the attainment of goal. All his heroes possess great political perspicacity, shrewdness and insight that lead them towards accomplishment of their desires. His heroes are valiant and ambitious who leave no stone unturned to fulfill their aspirations. Though in their drive to be successful, they often become callous and aggressive.

#### 5.8.1 Munshi’s Male Characters in *Patan-ni-Prabhuta*

**Munjal**

Munjal, the Chief Minister of Gujarat functions as the backbone of Patan. He is a man possessing great knack in the affairs of politics. He is the soul of the kingdom of Patan. After the death of the King Karnadev, he sees an imminent danger of war of succession between the feudal chiefs led by Devprasad, the step-brother of the King and the boy ruler Jayadev. With unmitigated skill and great personal detriment, Munjal prevents the warfare and secures the position of Jayadev as the King of Patan. A man of genius and wisdom, Munjal wins abiding faith and confidence of the people and turns out to be the true custodian of the integrity of Patan.

Munjal's attachment for the Queen Minaldevi leads him to do a great injustice to his own sister Hansa and his wife Fulkunwar. Years ago Munjal gets his
sister Hansa married to the chieftain Devprasad. When Devprasad proves to be irrepressible and unmanageable, Munjal keeps his sister Hansa as hostage and imprisons her at an unknown place whereas her son Tribhuvanpal is betrothed to the Queen’s beautiful but obstinate niece, Prasanna. Munjal’s closeness with Minaldevi becomes unbearable for Fulkunwar and she dies of broken heart. His only son is kidnapped by the enemies without his knowledge. Thus while managing the affairs of the state, Munjal has to sacrifice his domestic peace and serenity of life.

In spite of the difficulties that crop up from all corners, Munjal carries out the responsibilities of the State tirelessly. It is his attachment with Minaldevi and devotion to Gujarat that gives him strength to withstand all the hurdles that ensue in the way of discharging his duties towards the State. Munjal has to face the wrath and opposition of Jain community which, after the death of king Karnadev, is eager to fulfill its coveted dream of establishing the supremacy of Jains in the State of Gujarat. The leaders of Jain community, to which Munjal himself belongs acquire great distinction: political, social and economic in the life of Gujarat. They are eager to spread Jainism in the State and establish their dominance.

After the death of King Karnadev, Munjal realizes that there are several latent forces at work threatening the stability of the State. Munjal tries to bring all the dissatisfied cords together. But he finds that the Queen has been impatiently looking forward to shake off his influence and assume uncontrolled power over the state in her position of a Queen Mother. At this critical hour, Anandsuri, a Jain sadhu, inspired by his fanatic passion to make Jainism the religion of the State, arrives at Patan. He tries to win the Queen’s favour by his skill of diplomacy and craftiness. His first move is to remove Munjal from the position of Chief Minister of Gujarat. He succeeds in doing as Minaldevi sends Munjal to Madhupur to lead the army against the King of Malwa. Munjal gets extremely furious at the decision of Minaldevi. He is deeply hurt as he never expected that Minaldevi for whom he has sacrificed all his personal relations, would strike a blow at the very root of the stability of the State. But with sullen resentment and heavy heart, Munjal withdraws from Patan and retires to a camp a few miles away from Patan. His mind gets preoccupied with the distressing thoughts as to how he sacrificed his dear wife, son, sister and relations and relinquished all personal aspirations and desires for the good of the state.
Munjal is so upset that he does not pay any heed to Minaldevi who is camping with Anandsuri near the place where Munjal with his faithful retainers has also been camping. Minaldevi calls for him. On his arrival, Minaldevi gets angry on him for not obeying her orders. Munjal blames her for destroying the royal house of the Solankis. He also alleges her for forgetting all the sacrifices he has made all these years to raise her to high dignity and power. Since Minaldevi has turned heartless and faithless, Munjal decides to surrender and withdraw all his support that he has been extending for years together.

Minaldevi is unable to continue for long without assistance of Munjal. She becomes the victim of fury of the people of Patan. She realizes her mistake and breaks into a passionate appeal to Munjal asking for forgiveness. Munjal in an anguished voice tells her that it is of no use lamenting and reviving the memories long dead. He makes her understand that she is now the Dowager Queen of Karnadev. Minaldevi feels completely helpless; she makes a heart-rending appeal to Munjal to help her in this distressing situation. She accepts her failure and shows her readiness to abdicate everything. She pleads Munjal to lead her and carve a path out of the difficulty as her only dream is to see her son Jayadev being instated as the king of Patan.

Minaldevi's pathetic appeals softens the hardened heart of Munjal. She reminds Munjal of the night of her marriage with Karnadev, when she rushed down the steps of the palace to meet him. Munjal asks her to stop immediately as he is unable to resist any more. Munjal's characteristic magnanimity soon overpowers him; he admits that he has been the same Munjal and has not changed over the time. Munjal's words soothes her heart. Their spontaneous embrace expresses the perpetual unity of their spirits. He takes a step forward, takes her in his arms, but the next moment throws her violently to the ground and leaves the place.

Munjal once again takes the rein of Patan in his hands. He goes to Patan to meet the people whom he loves dearly. The revolt of the people of Patan suppresses with the arrival of Munjal. His nephew Tribhuvan also concedes to Munjal's request of instating Jayadev on the throne of Patan and accepting Minaldevi as the Queen Mother. Peace returns to Patan with Munjal's incessant efforts. In the hour of victory, Munjal expresses his wish of going to pilgrimage. Minal clings to him and pleads him not to leave Patan. She impresses the idea
on the mind of Munjal that Patan will be orphaned if he leaves at such a critical time. Munjal agrees to take the charge of Patan as the Chief Minister and Jayadev ascends the throne of Gujarat.

After the settlement of all the matters in Patan, Munjal is found in a nostalgic feat. He starts thinking of great injustice that he has done to his family members in the past many years. He becomes a man more serious and reticent. But his dedication to the people of Patan remains unaltered and he continues to serve Patan with all his devotion and ability.

**Tribhuvanpal**

Tribhuvanpal, son of Devprasad and Hansa; nephew of the Chief Minister Munjal Mehta and the lover of Queen Minaldevi's niece Prasanna is a majestic character of the novel *Patan-ni-Prabhuta*. He is extremely disturbed at the Queen's connivance since she has kept his mother Hansa imprisoned at a secret place in the fort for more than 15 years. In spite of repeated requests to Minaldevi, he is unable to get the whereabouts of his mother. He considers Minaldevi responsible for all the setbacks in his life.

Minaldevi's ambitious bearings does a great harm to Tribhuvan. She takes advantage of every situation and settles all the matters in her favour. When Tribhuvanpal is surrounded by the soldiers of Minaldevi who are bent upon killing him, Minaldevi makes an agreement with Tribhuvanpal's mother Hansadevi to stop Devprasad from attacking Patan in exchange of life of her son Tribhuvanpal. Though Hansa's heart is hardened after the imprisonment of fifteen years, yet she surrenders to Minaldevi as she does not want to lose her son whom she has seen after a span of fifteen years. Hansa rushes to Devprasad to prevent him from attacking Patan. But Minaldevi's connivance does a havoc as but both Hansa and Devprasad are killed by Anandsuri, the advocate of Jainism and aide of Minadevi. On the other hand, the wounded and unconscious Tribhuvan is left under the care of Prasanna. Tribhuvan takes an oath that under no circumstances, he would let Minaldevi enter the vicinity of Patan. If ever it happens, then he himself would leave Patan for ever.

Queen Minaldevi's selfish motives of instating her son Jayadev on the throne of Patan at the cost of his father Devprasad's death shakes Tribhuvanpal immea-
surably. When the news of death of his parents arrive, Tribhuvan breaks down completely. He decides to take revenge upon the Queen Minaldevi. With the help of his beloved Prasanna, he checks the entry of the Queen into Patan. He takes a promise from Prasanna that if she wishes to marry him, then in spite of being the niece of the Queen, she should remain on his side and help him teach Minaldevi a lesson.

But Tribhuvan is unable to adhere to his oath as his uncle Munjal intervenes into the matter and comes to the rescue of Minaldevi. Munjal arrives at Patan and talks to Prasanna and the residents of Patan. He tries to convince Tribhuvan also that it is profitable for Patan that the Queen returns and her son Jayadev is crowned the King of Patan. Tribhuvan does not agree with Munjal, but is unable to take any step against the wish of Munjal. He therefore decides to leave Patan permanently when the queen reaches Patan, but Prasanna comes into the way. A hot discussion ensues between Tribhuvan and Prasanna regarding the issue. Tribhuvan pushes Prasanna back; she falls and starts bleeding. Tribhuvan feels pity for her and ultimately decides to stay back in Patan. Tribhuvan realizes the true love of Prasanna for him. He marries her as he finds in her all that he expects from a life partner. He finds a true meaning of life in her and understands why his father had sacrificed his invaluable life for the sake of his mother Hansaba.

5.8.2 Munshi’s Male Characters - Gujarat-no-nath

Munshi’s male characters of the novel include Munjal, a man endowed with exceptional intelligence and amazing acumen; Tribhuvanpal, an icon of bravery; Krishnadev (Khengar), a mysterious and disguised yet brave and determined warrior; Kirtidev, a fascinating young warrior of Malva- an idealistic, brave and valiant man; Kak, a clever, shrewd and courageous man having captivating personality; Uda Mehta, a selfish person always meddling in the affairs of others & Deshad and Vishad, cheating others for personal gains. The male characters depicted by Munshi in the novel Gujarat-no-nathare varied and replete with political aspirations. The following are the chief male characters that are incorporated in the novel:
King Jayadev

King Jayadev, the young King of Gujarat, is eager to take the reins of Gujarat and rule at his own will. But he is interrupted by his mother Minaldevi and Chief Minister Munjal Mehta whenever he wishes to take independent decisions. He therefore often asks himself when shall he become a real king. He feels that he is just an ornamental figure-head, with power lying in the hands of Munjal Mehta. Instead of remaining just a puppet king, he dreams of conquering the whole of nation and hoist the flag of victory in every corner of the world. But his mother Minaldevi believes that he is not yet capable to rule sovereignly and it is necessary for him to learn the tactics of politics from Munjal Mehta.

The arrival of Ubak in Patan sinks Jayadev in misery as he considers it to be a shameful defeat for him. He feels that even though he has conquered Navghan, yet Ubak has conquered him. He gets furious since his fame has been tarnished. But when Ubak Parmar comes forward with the terms of peace by proposing the wedding of the King Lakshmanvarma's niece, the princess of Malwa with King Jayadev, his face lit up with joy. As per the tradition, the defeated king offers a bride to the conquerer, but in this case, the conqueror offers to Jayadev his daughter's hand in marriage. Though Jayadev wishes to accept the proposal, Munjal and the Queen mother Minaldevi do not favour the proposal. They realize the dangers that could ensue after such an alliance. Therefore Jayadev's decision to the matter is postponed by an appeal for time. Jayadev annoyingly tells his mother that whenever he wants to do anything on his own, he is asked a series of questions whereas on the other hand, he is asked to take the reins of the kingdom in his hands. Minaldevi tries to convince him that he should marry the daughter of the king whom he defeats by conquering his kingdom.

A state of emotional turmoil once again envelops him when Tribhuvanpal, the Governor of Lat and Kak Bhatt defeat King Navghan. He is happy that King Navghan has been vanquished but angry with Tribhuvanpal and Kak for having upstaged him in the battle. He feels embittered that Munjal is always two steps ahead of him in making policies and he is left a king only in the name sake. Everyone around him moves with confidence whereas he fails in exercising his power and statesmanship over others. Feeling insecure and frustrated, Jayadeva thinks of his next move sitting in his personal quarters of the palace. His train of thoughts is interrupted by the arrival of Tribhuvanpal. He is won-
derstruck to see “his [Tribhuvan’s] handsome face, tall and powerful body, muscular arms - each one like an elephant’s trunk, large and fearless eyes, and supremely confident bearing and expression” (MOG, p. 170). Jayadev finds himself small and feeble in front of Tribhuvan and gets a feeling that he is merely a sheep among a pack of lions.

While interacting with Kak, King Jayadev gets some vital suggestions from him that could help him tighten his grip over the politics of Gujarat. As a result, he arranges a dazzling array of the Lata warriors and a host of bodyguards in front of Ubak Parmar. He rewards the warriors of the battle of Panchaleshwar generously and reprimands Uda Mehta for harrasing defenseless people, the non-Jains of Khambhat. He elevates Kak Bhatt to the status of Bhattraj. He then turns to Ubak and declares his decision quite firmly that he is not willing to accept the proposal to marry the Princess of Malwa. Munjal is overwhelmed at the display of dignity of the young king. Ubak is convinced of the invulnerability of Patan under Munjal. He is compelled to accept the fact that Patan is undeterred and nothing can unnerve its supremacy. The splendid handling of the court by king Jayadev marks his first victory, which infuriates Ubak and his young companion Kirtidev, but gives a great feeling of satisfaction and contentment to the Chief Minister Munjal.

Munjal Mehta

Munjal Mehta, the Chief Minister of Gujarat is an astute politician who possesses a great skill in managing the affairs of the state. He is a man having broad forehead, sharp features, bright eyes, thin moustache and proud face. He is a shrewd man who is successful in striking a balance between two major communities of the kingdom - the Shaivites and the Jains. The kingdom grows and prospers under his leadership.

Munjal is endowed with an extraordinary skill of turning even the most difficult situation in his own favour. When Ubak Parmar arrives in Patan, the people of Patan are filled with a feeling of antipathy and abhorrence for him. Ubak feels elated as he has won Patan even without fighting with it. The incident leaves people of Patan in a state of utter despair. In order to revive the trust of people of Patan and establishing the glory of Patan, Munjal enters through the gate of ghat
on a huge elephant with Tribhuvanpal, the Governor of Lat. Munjal's face shines with power and dignity. Looking at Munjal, people roar in joy. They shout the slogans “Glory to the great Mandaleshwar! Glory to Tribhuvanpal!” (MOG, p. 150) joyfully. With the entry of Munjal, the atmosphere undergoes a complete transformation. People who have till been feeling disgraced, turn their attention towards Munjal whose proud head seems to touch the skies. His charismatic smile, his authoritative eyes, his regal bearing and his magnificent personality make people realize that Ubak is anything but a conquering general. He gives an impression that that Patan can never be subjugated. Munshi contends, “As he [Munjal] stepped forward slowly, with the dignity of a lion, he held his head high and allowed a faint, gracious smile to play on his lips. He made a strong impact on everyone present ... by his smile, by his walk, his speech and the aura of irresistible power that he always carried with him.” (MOG, p. 151) Munjal welcomes Ubak, introduces him to Tribhuvanpal and embarrasses him by praising Tribhuvanpal's valour and might. Munjal possesses such indomitable personality and his every move is so calculative that he leaves all those around him simply dumbstruck.

As regards Ubak's companion Kirtidev, Munjal finds his face quite familiar. Though he is unable to track it down, yet the incident reminds Munjal of his own past. He starts thinking of his own sister Hansadevi and his wife Fulkunwar with whom he had been extremely heartless and cruel. He remembers his wife Fulkunwar slowly withering away due to intense loneliness and grief. Looking at Kirtidev, Munjal exclaims, “She [Fulkunwar] is gone, and even the poor boy is no more. I suppose he would have been nearing twenty now if he had lived. He could have given me a shoulder to lean on in my old age... And now there is no one left even to light Munjal Mehta's pyre!” (MOG, p. 157) The secret that Kirtidev is his own son is revealed at a later part of the story.

Till the identity of Kirtidev is revealed, a conflict of ideals surfaces between Munjal and Kirtidev. Kirtidev is a young idealist who preaches the political unity of India against the progression of Muslim invaders. He advocates of establishing warm relations of Patan with Avanti. But Munjal considers the suggestion of Kirtidev as impracticable. He prefers to continue the long grown enmity of Patan with Avanti. Since Kirtidev does not comply with the views of Munjal, he is thrown into the prison. A moment arrives when Munjal unknowingly gets ready to kill him, but he is saved by the timely arrival of Kak who reveals the true
identity of Kirtidev as the son of Munjal Mehta. Munjal is extremely happy to find his son, but he has to bid him farewell since Kirtidev expresses his wish to go to Awanti where he has been grown up into a man. Munjal has been growing old and wishes to withdraw himself from politics. He is happy that King Jayadev has been taking the reins of Patan in his own hands and making efforts to establish himself as king in true sense of the term.

**Udayan Mehta**

Udayan Mehta is a Jain politician - a cunning, selfish and over ambitious person, interested in spreading Jainism all over Gujarat. When Munjal Mehta becomes Chief Minister of Patan, his main objective is the growth of the kingdom and the establishment of a strong empire in Gujarat. He considers philosophical and religious disputes growing in the state totally pointless. Since Munjal himself belongs to Jain community, other Jain leaders and Jain monks express their displeasure with Munjal's administrative policies favouring Shaiviks and not Jains. But Udayan Mehta takes advantage of the situation and emerges as a clever Jain politician of Patan. Though he belongs to a relatively poor background, yet he rises to be King Jayadev's minister by way of his cunningness and opportunism. He tries all possible means to become the Chief Minister of Patan, but Munjal Mehta frustrated his designs. Having failed in his motto, he asks for the cities of Karnavati and Khabhat to rule over. The Queen mother Minaldevi concedes to his request.

Udayan's ambitions are boundless. He invites Jain scholars and monks from all over India to his court as honoured guests. State charity is freely bestowed on Jain institutions and individuals. When Udayan starts asserting his power immeasurably, Munjal takes away Karnavati from him and entrusts it to Dadak Mantri. Udayan is left with only Khabhat to rule over. Khabhat being the main port city of Gujarat, wealthy traders depend heavily on sea trade. Most of them invest heavily in Khabhat making it a prosperous city. Udayan is able to accumulate immense wealth, unlimited political power and limitless religious patronage. He is considered to be one of the most shrewdest and most powerful politicians of Gujarat. His agents are supposed to be present in all corners of the world. Many efficient people, who earlier served King Jayadev in Patan
now prefer to work in Kambhat. Udayan is a person who grows tall due to his political adeptness and connivance and establishes himself as a powerful minister of Kambhat.

**Kak Bhatt**

Kak Bhatt is a valiant and courageous brahmin warrior of Lata desha. He is a friend of Tribhuvanpal, the Lord Protector who fights many battles on Tribhuvan's side. He is a shrewd, intelligent and quick-witted man. When he meets the young king Jayadev for the first time, he leaves profound impression on him. King Jayadev freely discusses the political situation with him and Kak also gives valuable advice to the king. Munjal subtly learns from Kak that it is he who advises the king. Kak is highly impressed by Munjal's cleverness and formidable personality. Munjal is equally overwhelmed by the astute brain of young warrior, Kak. Munjal sends Kak on a special mission to Kambhat to ascertain whether Kambhat would stand loyal to Patan since it has gained a strong hold of the Jains and the Minister Uda Mehta is its virtual ruler. When Kak enters Kambhat, he gets upset to find that Kambhat is dominated by the Jains who have become very powerful and they persecute non-Jains and Muslims with the support extended to them by Uda Mehta.

Having arrived at Kambhat, Kak gets involved in a scuffle with the soldiers of Uda. Later by chance, he meets an old man who implores him to rescue his grandson from the Jains coaxing the young boy to take up *deeksha* or life long asceticism. Kak readily agrees and he is pleased that he has got the opportunity of outwitting the wily governor. When he meets the young boy, Kak discovers that he is genuinely sincere in his desire to take *deeksha*. Kak therefore gives up his efforts to deter him.

When he is about to return, Kak hears a conversation ensuing between a mother and a daughter. He understands that the young girl is the daughter of the great Kashmiri poet Rudradatta Vachaspati whom Uda Mehta wants to marry. She has been made a captive since she has refused to accept Uda's offer of marriage, and that her mother is siding with the minister Uda Mehta. The girl is threatened with two frightening alternatives: she should either marry Uda or become a Jain sadhvi. The girl refuses to accede to either of the proposals.
When the mother goes away, Kak decides to rescue the girl from her oppressors. He is impressed by “the girl’s voice, her deeply felt words, her cultured language, and her pride in her traditions... ” (MOG, p. 113). All these create a very strong impression on Kak. Since he himself is a brahmin, He cannot see a brahmin girl being tormented.

Kak enters the room where the girl is imprisoned. In the dull light of a tiny lamp, he sees a young girl sitting on a dirty bed. He feels that he has never seen anyone so beautiful, even in his imagination. Munshi describes the incident in the following words: “As Kak saw her for the first time, he almost fainted and had to hold fast to the door to keep his balance. He had never in his life seen, and could not even have imagined, a girl as pretty as that. She seemed around eighteen years old, very fair, and taller than average. As she sat, her smooth long hair fell over her shoulders and down her back. Her eyes, nose and mouth were perfectly shaped, and the full lines of her figure spoke of a mature girlhood. A divine creation! Kak thought as he stood at the door admiring the girl’s flawless beauty and poise.” (MOG, p. 121)

Kak is highly fascinated by her and falls in love with her at the first sight. He rescues her and takes her to Karnavati. Since the girl Manjari has been brought up in a literary atmosphere, she is not impressed by Kak Bhatt as she finds him lacking literary bearings. To her, Kak is an uncouth soldier devoid of any culture or taste for higher things in life. Kak after leaving Manjari in Karnavati as desired by her, hurries to Panchleshwar to join his friend and master Tribhuvanpal engaged in fighting with the army of Ra Navhan. Kak and Tribhuvanpal together capture the powerful ruler of Sorath. Kak proves his ability as a fighter and valiance by ravaging the army of Ra Navghan.

Back in Patan, Kak is not happy with an idea of a peace treaty signed between Malwa and Patan since he believes that it will destroy both, the power and the glory of Patan. As Kak enters the precincts of Patan with Munjal Mehta and Tribhuvanpal, riding on an elephant, he notices Ubak's young warrior Kirtidev sitting beside him. Kirtidev's bright, proud face appears glowing as he sits nonchalantly observing all the proceedings calmly. While minutely observing Kirtidev's transparent eyes and half-opened lips, Kak finds in him a faint similarity with somebody of his acquaintance but is unable to determine his identity.

After his arrival in Patan, Kak is certain that no harm could be inflicted upon
him as long as he is with Munjal and Tribhuvanpal. He is eager to visit Kashmiradevi (Prasanna of *Patan-ni-Prabhuta*) since Manjari is with her. But Jayadev's bodyguard Dungar allegedly imprisons him into a dungeon. Kak understands that Jayadev and Udayan are responsible for this ill treatment as they wish to settle scores with him. With the interference of Tribhuvanpal, Kak is released from the prison. Jayadev asks for Kak's forgiveness that relents to it initially but accepts it later at Tribhuvan's insistence. When Kak reaches the palace, he hears the conversation of Kashmiradevi and Manjari. He is disappointed at Manjari's low opinion about him. He feels depressed as he finds her talking about his lack of knowledge of Sanskrit. But at a later stage, Kak wins the heart of Manjari and marries her.

As a friend of Khengar, Kak performs his duty with utmost dedication. He helps Khengar to flee with his beloved Ranakdevi and allows the army of Jayadev to capture him and Manjari. The army mistakes them as Khengar and Ranak. Jayadev is furious at the turn of events, but the Queen mother is happy. Minaldevi does not wish her son to marry Ranak and therefore she is pleased at the failure of Kak's mission to capture Khengar. Kak is later released by king Jayadev.

The character of Kak is one of the immortal characters of Gujarati novels. In spite of being the character belonging to the twelfth century Gujarat, Munshi has endowed him with personality of Modern age instead of that of Medieval age. Kak is painted as a man of strong individualism and independent personality which do not coincide with that of the traits of colonel in the context of twelfth century. Kak's courage and chivalry in helping his friend Khengar and his beloved Ranak at the cost of King Jayadev's pride, appears to be inconsistent with the period depicted in the novel.

### 5.8.3 Munshi’s Male Characters in *Rajadhraj*

#### King Jayadev

Jayadev is established as the King of Gujarat in *Rajadhraj*. His prowess in managing the administration of State and his hold over the throne of Patan emerges in true colours in the novel. With Jayadev reaching adulthood, he takes the
strings of the State in his hands and his ambition to rule over Gujarat finds expression in his valorous deeds and blood curdling adventures. He declares war on Sorath which continues for many years. Jayadev is able to win many parts of Gujarat, but the fort of Junagadh remains unconquered for quite some time.

Jayadev's desire to get Ranakdevi back from Ra Khengar incites him to attack Sorath. He aspires to win her back from Khengar and instate her as the Queen of Gujarat. On the other hand, Kak, the Commander of BhruguKacchha, advances towards Sorath at the furtive bidding of Khengar who expects Kak to help him in the hour of difficulty. Jayadev is successful in winning Sorath but he fails to win the heart of Ranak, who becomes sati after death of her husband Khengar who succumbs while fighting with Jayadev.

Though the King of Kings in the novel Rajajdhira is Jayadev only, yet Munshi has dealt with him very nonchalantly. At times, Jayadev is depicted as a cruel and coward king; at times hasty; at times generous; at times thankless and at other time a salacious king. Moreover in spite of being a king, Jayadev has been portrayed by Munshi as a man subservient to Kak in gallantry and political acumen. In the event of a revolt that breaks out in Bhrugukacchha in the absence of Kak and the life of Manjari is in danger as she has to struggle hard to resist the assailants, Jayadev does not send any help to her in spite of being aware of the situation. This proves selfishness and meanness on the part of Jayadev. Even when Manjari is on her death-bed and is impatiently waiting for her husband Kak, Jayadev does not inform Kak about the exigency of the situation. It proves Jayadev's absolute insensitivity and callousness.

As a lover too, Jayadev proves to be an utter failure. When the siege of Junagadh ends in onslaught of the great fort, Khengar meets a glorious death. At this time, Jayadev gloats over his achievement and declares that Ranak has at last been won. He forces Ranak, Khengar's widow to go with him to Wadhwan. He implores her and says,

"I will not go without you. Ranak! Ranak! You are my life. Demand anything you desire, take any promise from me, but right now, I will not go from here without taking you along." But Ranak feeling helpless and suffocated screams loudly,

"My Ra- My nath- My husband!... Jay Ambe! Ambe!... O my Ra..."
Thereafter crying pathetically, yelling desperately, screeching heartrendingly and sobbing distressingly, she collapses on the ground.

The incident proves that though Jayadev captures Ranak, yet he is unable to win her heart. Since Kak has promised his late friend Khengar to protect the honour of Ranak, he prevents King Jayadev from taking her forcefully with him. When the king does not accede to Kak's request, Kak imprisons the King in an underground cellar. The problem is sorted out by the arrival of the Queen mother Minaldevi and Jayadev's wife Liladevi. Jayadev is set free but he is made to understand his mistake. Thereafter Ranak goes to the bank of Bhogawa and becomes sati keeping the head of her brave husband Ra' Khengar in her lap. Jayadev's heart melts at the sight of courageous Ranak engulfing in flames and pronouncing her last cry of love for her husband Ra' Khengar.

Disappointed Jayadev gets some satisfaction since he has won Sorath Prades. After returning from Sorath, Jayadev also wins Bhrugukacchha with the aid of brave warrior Kak. He is greatly moved by the uproar of people Jaya Somnath! Jaya Somnath! The entire Lat (Bhrugukaacchha) gathers to see the grandeur and prowess of victorious King Jayadev. King Jayadev establishes his supremacy over the entire Gujarat. He shows his generosity by elevating the position of Kak as the Chief Commander; also appointing Ambad, Vahad, Someshwar and many other brave soldiers as Commanders of various areas of Gujarat. The fame of King Jayadev disseminates in all the directions and he proves himself to be a true Rajadhiraj, the King of Kings.

Kak Bhatt

Kak of Rajadhiraj is introduced by Munshi as a man who is,

“...Tall, muscular, fair skinned, having gracious face with shikha loosely thrown over his shoulders with small, black mustaches, pointed nose like that of Garuda and big bright mischievous eyes... After fifteen years also, Bhattraj Kak appears to be simple, strong and muscular as before, except that some flesh is added on his face and some lines of maturity are visible on it.”

58 Translation: Mine
Kak is appointed as the Governor of Bhrugukacchha. He resides there with his wife Manjari and children. Ambad Mehta, the son of Uda Mehta arrives in Bharuch with a message that Kak is called by the King Jayadev to Vanthali; also Manibhadra conveys a message that Ranakdevi is eager to meet Kak at Junagadh; besides, Liladevi, Jayadev's queen too sends for Kak. Jayadev summons Kak to take over the charge of the forces attacking Junagadh as he has a desire to win Junagadh. But this shuffle is a part of political conspiracy. ince Uda Mehta aspires to take hold of Bhrugukacchha; he wants to move Kak from Bhrugukacchha by sending him in the service of the king. Kak is sent to Patan and Ambad Mehta, son of Uda Mehta is appointed as the Governor of Bhrugukacchha.

Kak's departure is the indication of the old loyalists of Lat to reclaim their independence from the dominance of Patan. His wife Manjari proves to be a worthy companion of great soldier Kak who through her amazing resilience and ingenuity, defends the citadel against the rebels. But she has to sacrifice her life in the plea of rescuing the citadel against the enemies. On the other hand, Kak helps Jayadev in winning the fort of Junagadh. But Jayadev does not inform Kak about the dismal condition of Manjari in Bhrugukacchha since he knows that he cannot win the fort without Kak's help.

When Kak receives the message of Manjari's miserable condition, he rushes towards Bhrugukacchha at a lightening speed. But by the time, he reaches there, he finds Manjari in the wretched condition due to extreme starvation. She is on the verge of her death, simply waiting to have a last meeting with her husband before her final voyage to Heaven. As Kak arrives, she clings to him and expresses her deep love for him. He finds Kak turning mad with anger; his heart fills up with excessive despair and grief. Manjari takes her last breath in Kak's arms. Even under such desperate situation, Kak rescues the fort from the rebels. Munjal and King Jayadev also enter Bharuch. King Jayadev appoints Kak as the Commander of Gujarat. But Kak does not experience the joy of this elevation to a higher post since his heart yells with grief because of Manjari's death.
Khengar

Even after a lapse of fifteen years, Khengar of Rajadhiraj looks fascinating and his face appears charming as before. When Kak meets him, he is clad in bakhtar, with beard grown on his heroic face and the two scars of wounds appearing on his valiant face. Moreover his sparkling eyes and captivating smile reflect an unusual determination of his personality. He has been ruling Junagadh for fifteen years.

“Ra’ was innocent and thoughtful; he was generous and cheerful; he was determined and far sighted. He possessed the natural valiance of a Rajput and also the illustrious courage of Chudasama. The bravery descended on him from the generations together was the chief trait of his personality. The unswerving determination, generous nature, high ambition, ardent love for Ranak and the sensitivity developed due to his companionship with her - all these virtues blended together had imparted such amazing dimension to his personality that Ra’ Khengar ceased to be a human and became an exceptionally remarkable person.

Khengar is a person who stimulates the feelings of faith, respect and worship in others through his own behaviour; and his practicing of high ideals and principles in his life. He serves as a source of inspiration for others. He behaves with others lovingly, candidly and in a kind manner; people consider themselves fortunate in sacrificing their lives for his sake. Such a valiant Khengar asks help from Kak and informs him that Jayadev wishes to take Ranak back from him and make her his queen. With this intention, he has decided to strike Junagadh and abduct Ranak. Khengar implores Kak to help him in this endeavour. He takes promise from Kak that in the event of his death, he[Kak] should protect the honour of his wife Ranak.

As apprehended by Khengar, Jayadev attacks Junagadh with a sole intention of catching hold of Ranak whom he loves ardently. But Jayadev forgets that Ranak is Khengar’s wife and he cannot overpower her at any cost. Yet Jayadev invades Junagadh and begins a violent attack on Khengar. On the other hand, Khengar also fights valiantly and relentlessly against the army of Jayadev.
“Bit by bit, he turned out to be deadly. His desire to win or live did not subsist; he became a sheer destruction in himself, sparks started plummeting from his eyes; a loud roar vociferated out of his throat. The sword in his hand was brandishing like Sudarshanchakra on all the sides; a shield in his other hand was imparting immortality to his figure; he was not getting exhausted; didn't have to strain himself. The intense reverberation or clash of weapons was not scaring him; Having become sacrificed everything to turn out victorious. Having become ferocious like Kal Bhairav, he was simply scattering destruction.’

Jayadev also fights bravely but he gets exhausted. He finds it impossible to search Khengar in the sweeping darkness. At this time, Tribhuvanpal and Lilavati enter with a huge force and with the proclamation of ‘Jaya Somnath. The defeat of Sorath becomes definite. Jayadev silently moves away from the battle field with happiness and satisfaction in his heart that he has defeated Khengar in the war. Khengar dies fighting for the honour of Sorath.

5.8.4 Munshi’s Male Characters in Jaya Somnath

Gang Sarvagna

Gang Sarvagna is the head of the Pashupat sect established by Lakulesh and incarnation of Lord Shiva himself. He is the High Priest of the Temple. He represents all that is paramount and most enduring in Hindu culture and civilization. He possesses the vision of a sage that he has obtained with pious devotion which enables him to envisage the destiny of mankind and the world. In the tragic catastrophe in which the temple is ruined by Gazni; only Gang Sarvagna is able to see the distant light with which he endeavours to rekindle the quivering hope in the souls of people.

Gang Sarvagna is

*Translation: Mine
“an old man in his sixties, tall and fair, draped in tiger skin, with his body besmeared with ashes; his long gray beard is tied in a knot; his snow white sacred thread is suspended from his left shoulder.

(Jay Somnath*, p. 16)

When Gang Sarvagna enters the shrine of Lord Somnath, everyone stands with folded hands; some among them fall at his feet. All collectively shout, Victory unto Gang, the All-Knowing. Gang Sarvagna's high forehead marked by three lines of sandalwood paste indicates his great learning. His eyes are clear, grave and compassionate. He dedicates his entire life to the service of Lord Somnath and in propagating the message of Lord Lakulesh, the avatar of Lord Shiva. Along with this, Gang Sarvagna is a master of art and music; he considers Ganga's singing the best among all others.

Since Gang Sarvagna has been practicing penance for years together, he has been able to purify his mind completely. He finds an element of lewdness in a variety of rituals of Tripurasundari. He does not allow anybody else except himself or Shivarashi to be in charge of the celebration of the festival. Sarvagna strongly feels that there is an urgent need of reforms in many of the rituals of the Lakulesh branch of the Shaivite cult. He is in the favour of implementing them as speedily as possible. The irony is that such reforms are not appreciated by ordinary worshippers and devotees. Even Shivarashi does not show much enthusiasm in this regard. Therefore Sarvagna feels disappointed.

As far as Chaula is concerned, Sarvagna firmly decides that she would not be initiated in these rites. He conveys this decision to his disciple Shivarashi as well as to Ganga. When Shivarashi comes to inform Sarvagna that Mahamaya has manifested Herself in Chaula, Sarvagna tells Shivarashi clearly that Chaula will not be taken to the festival. Sarvagna observes on Shivarashi's face, signs of sensual passion. When he comes to know that Shivarashi has taken Chaula to Tripurasundari temple, he gets extremely disturbed. Sarvagna rushes to the temple along with Ganga. He finds Samant tied up to the pillar. He orders for the release of Samant and then moves towards inner sanctum of the temple. He finds Chaula encircled by number of men and women singing songs in praise of Goddess, clapping their hands and moving round and round in a circle. Chaula looks horrified. Sarvagna gets extremely annoyed but maintains his calm and composure. He looks at all but with a grim face. He sadly asserts,
“You have all combined to desecrate this temple. If you have eyes, you will see with what shame and fear Chaula is looking at you. This is the temple of Goddess Mahamaya. It is not a temple of lechers, hypocrites and torturers. This temple will be kept closed as from today until all of you have fully purified yourselves.” (JS, p. 122)

As the temple of Tripurasundari is closed, Hardatt and other sadhus become angry. They hold Gurudev responsible for the attack of Hammir on Patan. But Gurudev coolly asserts that Hammir has come because, in the name of worshipping Gods, many malpractices are being practiced in the temples of Patan, which has annoyed even Gods. When Hammir attacks the fort of Prabhas, Bhimdev valiantly fights and all the Rajput soldiers follow the instructions of Maharaj Bhimdev. But due to the treachery of Gang Sarvagna's disciple Shivarashi, Hammir is able to enter the fort with his soldiers. Gang Sarvagna, an ardent devotee of Lord Somnath murmurs, "Bholanath, so this is the end! What made you do this, Lord?" (JS, p. 209) Gang Sarvagna realizes that since in the name of worshipping Tripurasundari, immorality is being encouraged; in the name of worshipping Bhairav, terrible crimes are being committed, and a man like Shivarashi desires to be the successor, a disaster is surely to be ensured on Patan. Gang Sarvagna feels that with the fall of Prabhas, the evil rituals would disappear and their votaries would also be destroyed. The worship of the Lord would revive in its true and purified form. Gang Sarvagna feels helpless as he is unable to prevent the wrong doings happening in front of his eyes. He feels that it is because of all this that Lord Shankar has decided to call him away.

When the alleged news of Bhimdev comes, Gang Sarvagna says, "Whatever Bholanath wishes, that alone will happen." (JS, p. 211) Gurudev considering Bhimdev dead, carries his body on his shoulders, slowly enters the tunnel and reaches inside the temple of Ganpati. At this time, he finds Shivarashi roaring with laughter and saying to Gurudev, "Well, did I not tell you that you would all die like dogs?" (JS, p. 212) Gurudev painfully retorts,
“Rashi, where you were brought up, where you received your training, where you learnt your Vedas, where you worshipped your God - there you have brought the Mlechha - there you have had your friends and your Guru slain and your God desecrated. I can well understand why Bholanath would want to destroy the place you have defiled.”

(JS, p. 212)

Gurudev goes into the inner fort and starts thinking how he ruled all these years without question; how he received homage from rulers; how he ruled as the pontiff, the source of the learning and devotion to Bharat. As the disciple of the divine Lord Lakulesh, how he had taught the world how to achieve moksha.

As Samant comes running to Gurudev to take him away from the shrine as Hammir could enter the fort any moment, Gurudev refuses to go with him. He commands Samant to take Bhimdev and Chaula with him because if Bhimdev survives, then there is a possibility to reinstate Lord Somnath which Hammir is surely going to destroy. Gurudev refuses to leave the shrine of Somnath and remain at the feet of his Lord till the last spark of life in his body.

Gang Sarvagna finds his life companion Ganga standing by his side in such difficult moments imploring him to let her remain with him till the end of her life. He is highly moved by Ganga's gesture. He blesses Ganga by affectionately putting his hand on her head. As the roars Allah-O-Akbar is heard, Ganga puts an end to her life by inserting sharp comb into her throat. She falls on the ground dead. Gurudev knows that Hammir has entered the fort. He starts worshipping Lord Somnath with all his devotion. When Hammir enters the inner sanctum of the temple, he is impressed by the magnificent personality of Gurudev. But he is eager to fulfill his desire of destroying the temple of Somnath. He therefore commands Gang Sarvagna to move away from his way. Gurudev, without moving even an inch, quietly says,

“Mlechha, my Lord Bholanath and I, we are one, we are together. We cannot be destroyed. We live for ever.”

(JS, p. 2126)

Since Hammir is eager to accomplish his dream of destroying the idol of Lord Somnath, he severs the head of Gurudev from his body in a single hard stroke and enters the inner sanctum of the temple. Gang Sarvagna instantly dies at the feet of Lord Somnath but struggle till the last moment to save the idol of Lord Somnath but does not succeed against the cruel intentions of Mlechha.
Shivarashi

Shivarashi, one of the principal disciples of Gang Sarvagna, unlike his guru, appears more worldly than learned. He is in love with Chaula. Ever since the day Chaula danced before Lord Somnath, she has changed completely. Whenever Shivarashi meets her, he finds her engrossed in thought, as if she belonged to a different world. Her eyes seem to be searching for something far away. Her voice and action express a total detachment from the world. Since Shivarashi finds it difficult to maintain normal relations with her, he finds himself getting more and more attracted towards her.

Ganga, Chaula's mother also fails to understand the strange behaviour of her daughter. She wishes that Chaula should offer herself to Shivarashi, but then she realizes that it would be impossible to force Chaula to do anything that she does not want to do. Chaula is found engrossed in the prayers of Lord Somnath all the time. Shivarashi hopes that if Chaula is worshipped as Tripurasundari, then she would surrender completely to him. However his hope is shattered by Gurudev's firm decision not to let Chaula be worshipped as Tripurasundari in spite of the tradition that has been continuing for centuries.

Shivarashi is a learned and religious man. Though he is deeply devoted to his Guru Sarvagna, yet he is unable to forgive his Guru's deviation from the religious tradition. His frustrated passions add fuel to fire. He does not understand what right his guru has in stopping the age old practice of worshipping the Goddess. Shivarashi is torn between two alternatives - whether follow his Guru without raising any protest and sit silently or consider Sarvagna right and shastras wrong. The oldest among the sadhus exclaims

“Who dares to keep Goddess Tripurasundari unworshipped today?

No one is worthy of being a guru who does not comply with the rites. (JS, p. 115)

Siddeshwar also affirms that Mahamaya Tripurasundari must be worshipped. He feels that this is the time to overthrow Sarvagna and instate Shivarashi as the Head of the Lakulesh. Shivarashi makes up his mind and goes with Siddheshwar to fetch Chaula.

Looking at partially conscious Chaula, Shivarashi is convinced that Goddess Mahamaya has manifested herself in Chaula. The opportunity that he has been
looking for long has arrived. Chaula walks in from the secret door of the temple. Her face shows the eagerness and joy of a maiden in love. She enters the inner sanctum quickly with impartial steps and fails to notice the men and women eagerly waiting in half-darkness to worship her. Shivarashi is overwhelmed to see Chaula in this condition. He is prepared to take full advantage of this situation. He thinks that Ganga worships Sarvagna as if he were Lord Shankar. Then why should not Chaula worship him (Shivarashi) in the same way. Shivarashi picks up a trident and waves it in his hand trying to lure Chaula. When Chaula asks him where her Lord is, Shivarashi, opening out his arms replies, “Here is He.” (JS, p. 157) But Chaula pushes Shivarashi aside and rushes into the inner shrine and embraces the linga of Lord Shankar. Immediately after this incident, Chaula falls unconscious. Shivarashi fails in his motive of winning Chaula despite his disobedience of his guru. Shivarashi keeps fast for several days but he unceasingly longs for Chaula. He believes that once the worship of Mahamaya is completed, the Goddess would leave Chaula's body and, in accordance with age-old practice, he as Acharya would be entitled to be the master of Chaula.

Shivarashi's desire is shattered when he finds Chaula swiftly moving towards the terrace. He follows her walking in the shadow of the wall. To his great surprise, he sees Bhimdev waiting for Chaula in the dark.

“Two forms embraced each other and soon became one. The sound of kissing could be heard distinctly in that dark, peaceful night. Rashihi's anger was aroused; a veritable volcano erupted in his heart; it seemed to him that in front of his eyes sacrilege was being committed. Bhimdev's lips had touched the lips of the great Goddess Mahamaya. (JS, p. 227)

Shivarashi is so much annoyed that he decides to put an end to this guru, disciple relationship. In his anger, he seizes the rudraksh rosary which the Guru had given him since his childhood and pulls it hard till it breaks. He now strongly believes that he has the right to the highest position and hereafter it would be his supreme duty to protect the Pashupat sect by the power of his penance.

When Gurudev enters the Tripurasundari temple, he is surprised to find that Shivarashi has entered the inner temple and is meditating in front of the idol. Near it are kept, the offerings of flesh and wine. Shivarashi looks at Gurudev in a fierce and impertinent manner.
“You are not my Guru. I do not wish you to confer that position on me. You have fallen from grace. You have broken the principles of Pashupat sect. You caused the temple of Mahamaya to be closed down. You had Her worship suspended. She in whom Mahamaya is incarnated, you have offered to that Bhim in order to satisfy your own ambition… Old man, you have no right to live a minute longer.

(JS, p. 239)

Shivarashi continues to insult Gang Sarvagna, saying that Sarvagna has lost his position as guru, and he himself has stepped into that position. To that Gurudev addressing Shivarashi roars,

“You fool! Even if I have lost it, the man who is entitled to it is not you, but Gaganrashi who is now in Kambhayat. Before he left, I made him my successor here in the presence of four rulers. I have also given him the sandals and the bow and arrow of Lord Lakulesh.

(JS, p. 240)

Shivarashi gets dumb-struck and is unable to utter even a single word for some time. He gets a more severe shock when Siddheshwar gives the news of Chaula’s marriage with Bhimdev to Shivarashi. Hearing the news,

“Shivarashi’s face was convulsed with anger. His eyes popped out. He tore his hair with both his hands. He lost his self-control and his sense of his own high status. Chaula, his Tripurasundari, had now become the wedded wife of Bhimdev of Patan!”

(JS, p. 270)

Shivarashi decides to take revenge upon Guru Sarvagna. He sends Siddheshwar to Hammir as his ambassador and shows Hammir the secret passages close by the temple of Sankateshwar Mahadev which leads into the fort. Shivarashi laughs loudly and fanatically as he thinks of the stupidity and shortsightedness of Bhimdev and his Gurudev. Gurudev had forgotten that on the day, Shivarashi had been nominated as his successor, he had informed him of this secret route. Only the two knew of this route - Gang Sarvagna and Shivarashi. Gang had closed that tunnel, but Shivarashi gets it opened. Shivarashi laughs aloud and thinks that through that tunnel, Hammir like Kal Bhairav, the Destroyer would come into Prabhas and destroy the home of impurity. Like a demon, he dances with fierce, malicious joy. He is happy to think that Bhim, Chaula and Gang Sarvagna would be turned to ashes. Twelve enemy soldiers
enter the room. Only one is Muslim, the other eleven are Hindus. Shivarashi is satisfied that before evening, Prabhas would be burnt to ashes. Suddenly the doors of Junagadh gate are opened wide to the surprise of all. The enemy soldiers enter the fort of Prabhas through the gate.

A fierce and bloody battle rages in front of Junagadh Gate with arms, swords, clubs and hand-to-hand fighting. The warriors of Gujarat perform incredible and unimaginable acts of bravery. Soon Hammir, accompanied by his fierce army rides in. Ra fights like a lion at one end and Bhimdev at another. Both are on foot whereas the enemy is on horseback. Hammir enters the fort of Somnath and after breaking the gates leading to the inner sanctum reaches near the idol of Lord Somnath. He is surprised to find his way blocked by a sadhu. It is Shivarashi standing with outstretched hands. Shivarashi tells Hammir that it is because of him that Hammir has been able to enter the fort. That is why he and his God must be protected. Hammir laughs uproaringly,

“ You kafir, Mohammed does not sell idols. He is an idol-breaker.

(JS, p. 290)

With these words, Hammir hits Shivarashi hard with the flat of his sword and enters the sanctum. Shivarashi falls on the ground and becomes unconscious. All the men of Hammir laughs contemptuously and looks down upon the unconscious Shivarashi.

When Shivarashi comes to senses, he finds vultures descending on the corpses in Prabhas and the atmosphere filled with the screams of the dying men. He finds a foul smell pervading the town. He stands up from among the dead and the injured inside the fort. He is unable to maintain the balance of his body. Tottering, finding his way among the corpses, he enters the assembly hall of the temple. He gropes for the Lord’s image. He stares around with wide open eyes. He searches for the image but fails to find it. As he comes out, his feet knocks against something. He lifts it up and tries to see what it is in the light of the moon. As he raises it, he recognizes the eyes, the face, the white hair and beard of Gurudev. With a piercing cry, he throws away the head and clasps his hands over his eyes. In his imagination, he sees the pearl-studded assembly hall with Gurudev presiding over it. He sobs aloud and hits his head hard against it. He falls and vultures start hovering around his dead body.
Bhimdev

Bhimdev, the young and lion-hearted Chaulakyan King of Gujarat is known to all for his inordinate qualities of leadership. His boundless and abiding faith in Lord Somnath, his soaring patriotism, his stern resistance and his exceptional courage makes him an icon of his country.

“He was strong and tall; his big, dark eyes reflected the light of flickering oil lamps. His face created the impression of frankness, boldness and reliability. Although he looked tired, his manner of walking indicated a person of royal status. The impression was confirmed by his high turban, the long sword hanging by his side and the large bow suspended from his left shoulder. Seeing him, one was reminded of a lion about to spring.” (JS, p. 16)

When he receives the news from Damodar Mehta, the minister of Bhimadev, that the army of Mahmud, Sultan of Gazni, has been approaching to invade Gujarat with the intention of destroying the shrine of Somnath, he announces that he is ready to face the mleccha. If Mahmud comes to Gujarat, he will walk into the jaws of death. Bhimdev is glad that Lord Shiva has given him this opportunity to punish the foreigner who is determined to destroy the shrine of Lord Somnath.

Bhimdev attends the arati of Lord Somnath along with other devotees. He is fascinated to see the beautiful dance of Chaula that she performs in front of Lord Somnath. After the festivities end, Bhimdev comes for a final darshan before leaving for his capital. He finds Chaula praying to Lord Shiva. The king follows her to the sea shore where she goes to take a dip into the sea. She begins to remove her clothes rapidly. She does not have the least suspicion that she is being watched by two men - Bhimdev and kapali. She looks like a goddess emerging from the sea, in the soft light of the moon against the background of the waves. Bhimdev is so overwhelmed by so perfect a beauty that he falls madly in love with her. But Bhimdev cannot afford to remain in Somnath, as he is informed about the possible invasion of Gazni. While moving away from Somnath, riding on his camel, he incessantly remembers Chaula and finds himself “tied by an almost invisible thread to the little dancer.” (JS, p. 39) Though he ardently wishes to remain in the close company of Chaula, yet his duty compels him to prepare his army against the invasion of Gazni.
Bhimdev is very confident that his army would be able to overpower the army of Hammir of Garjan. He gathers information from Samant regarding the whereabouts of the journey of Sultan. Samant advises Bhimdev not to fight the enemy face to face. According to him, Bhimdev needs to make a proper assessment of the Hammir and his strength. According to the plan, Bhimdev leaves Patan and goes to Prabhas with his army leaving behind Nandidutt, Samant and five hundred soldiers.

Bhimdev receives a warm welcome in Prabhas.

“Every house, every street, was gaily decorated. New flags began to flutter on the top of every temple, while the streets resounded with music. Prayers were offered in the temples and every heart echoed one common feeling: the great warrior, Bhim, was about to come - Bhim, the destroyer of the invaders and the protector of the righteous.”

(BS, pp. 183-184)

Bhimdev is warmly received by Chaula too. In the morning when Bhimdev wakes up, he is greeted by Chaula instead of his attendant Veera Chavda. Bhimdev is overwhelmed with emotion at this pleasant experience. He seizes both the hands of Chaula and pulls her to him. She whispers,

“ ‘My Lord, My Shambhu.’

BS, p. 211)

Bhimdev realizes that he is in firm grip of love with Chaula. He is filled with ecstatic joy and enthusiasm. But at the same time he is concerned about the safety of Prabhas too. He finds that in the distance, the surrounding darkness is pierced by bright red flames of fire, and black clouds of smoke is rising in the sky. It is a clear indication of the arrival of Hammir.

“Hammir’s army emerging from the forests of Delwada was surging forward like a raging, tearing river in flood. The horsemen were not in groups of five or fifty, but in numbers, in orderly and impenetrable formation. They wore shining headgear and battle-dress of leather and carried huge bows and arrows at the ready. They were followed by dozens of elephants, marching in step, like a magnificent and powerful mobile fort. The elephants were followed by large machines such as Bhimdev had never seen or imagined.

(JS, pp. 214-215)
Looking at the magnificent army, Vimal mantri retorts, "**This is not an army. It is a whole country on the attack!**" (JS, p. 215) Except from the side of the sea, Prabhas is now in a state of siege. To the call of "Allah-O-Akbar", Bhimdev's troops give a challenging answer "Jaya Somnath".

Bhimdev shoots his arrow, and as per his instructions, his band of archers also start attacking the enemies. Hundred of wounded enemy horses fall to the ground or run in different directions. Several of Bhimdev's archers are also wounded but they are successful in keeping up the pressure on Hammir’s cavalrymen. Moreover the advance of the elephants is checked by the fallen horses. The tortoises move towards the moat without the protection of horsemen and elephants. The efforts of the defenders proves of no avail against the well-protected tortoises. Despite every hurdle, the ‘human tortoises’ are able to swim across the moat and start climbing up the walls with the help of the ladders. There is a great rejoicing in the enemy camp, for not only are the ‘tortoises’ able to cross the moat, but the marksmen on the ground are able to shoot down archers on the fortress wall. But Bhimdev fights valiantly killing innumerable soldiers of the enemy. The next day, Bhimdev is informed that the enemy forces have retreated. But Ra’ expresses his doubt saying that, "**I suspect some deep game in this move of Hammir’s in withdrawing his troops.**" 61

Bhimdev Maharaj and Ra’ thinks of another strategy to frustrate the attempts of the enemy at the Central gate. With the help of their elephants, they arrange for large boulders to be pushed and placed behind the gate as buttress. The arrows shot by both sides forms an umbrella, beneath which Hammir’s forces continue their effort to build the bridge and Bhimdev’s soldiers to destroy it. Hundreds of Rajputs and Muslims perish in the attempt. Despite the fierceness of the battle, Hammir’s men manage to complete the bridge and join it to the gate with an iron chain. On the inner side, the main gate is so strongly buttressed with boulders that it would not shake if rammed. Soon six of Hammir’s elephants, holding a large beam in their trunks, ram it against the Central gate. The doors shake but do not break. The Rajput forces shout ‘Jaya Somnath’ in their delight. Suddenly the centre of the bridge catches fire. Bhimdev shouts from the top of the fort ‘Jaya Somnath’ and thousands of people echo the cry.

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While fighting with the army of Hammir, Bhimdev becomes fatally wounded. Samant and Minister Vimal brings the unconscious Bhimdev Maharaj and Chaula on board the waiting ship. Bhimdev receives many wounds, but on careful examination, it is found that they are not such as would endanger his life. Everyone is greatly relieved. All three, Ra' Kamo Lakhani, Samant and Vimal discuss the situation and come to the conclusion that Patan's strength would be seriously affected, unless it is made known that Bhimdev Maharaj is alive and is continuing his fight with Hammir. Therefore it is decided that Ra' Kamo should secretly take Bhimdev along with himself to Kutch. In the mean time, Samant and Vimal should proceed to Khambhayat, and leaving Chaula there, should join up with Damodar Mehta and assist him in his pursuit of Hammir.

On Bhimdev's return to Patan, compliments from rulers of the whole country are showered upon him. The work of reconstruction of the fortress of Patan is taken in hand. Maharaj also orders that the temple of Somnath should be rebuilt and the image of the Lord reinstated. This task is entrusted to Gagnanrashi after the position of Gurudev is conferred upon him. The new Gurudev sets forth for Prabhas.

As Bhimdev reaches Patan, he is extremely eager to meet Chaula whom he has not met for almost a year. He is overawed with emotions; he pulls Chaula close to him and warmly kisses her. He gives full credit to Samant for driving out Hammir from Gujarat. Bhimdev wishes to appoint Samant as Dandnayak of Sorath, but Samant wants to go back to Ghoghagadh. Bhimdev therefore wants Chaula to persuade Samant to remain in Patan as he would prove to be a great help to them and would add to the glory of Gujarat. Bhimdev also wishes that after the birth of a child, Chaula should go to Patan and live with Bhimdev. He tells Chaula that he has been building a beautiful temple for Lord Somnath, since the temple was destroyed by Hammir. Hearing this, Chaula falls unconscious, since she does not have even a faint idea that the linga of Lord Somnath is broken into pieces by Hammir. Bhimdev is astonished at the sudden change that comes over Chaula.

Chaula expresses her desire to go to Prabhas and live there till the temple is rebuilt. Complying with her desire, Bhimdev sends his beloved wife to Prabhas. But Chaula starts behaving strangely with all the people there. The maid servants get an impression that Chaula has turned insane. Bhimdev Maharaj gets
the Somnath temple reconstructed. At the arrival of the month of Asvin, the last month of the lunar year, Bhimdev makes all the arrangements for the consecration of the idol of Lord Somnath in the temple. He sends invitations far and wide to all the places. The rulers from every part of the country arrive in Prabhas. Gagan Sarvagna, the head of the Lakulesh sect, inaugurates the sacrificial ceremonial of Maha Rudra. Trumpets are sounded, drums beaten, flags unfurled from the top of the fort of Prabhas. With sincere efforts of Bhimdev, Prabhas once again becomes a place of pilgrimage more magnificent and splendid than before.

Bhimdev Maharaj arrives, accompanied by his ministers and followed by his triumphant arm. The whole of Prabhas comes out to receive him joyously. Bhimdev, the Head of the Chaulakya clan, gives generous sums of money in charity. But Chaula’s dream remains unrealized. In the royal palace, Bhimdev's heart is overflowing with pride. Today is the day when his glory has reached its zenith. Poets greet him as a man who has destroyed the mlechhas, as a hero of incomparable bravery. They sing of his devotion to the new shrine, beautifully erected on the shores of the sea.

Bhimdev Maharaj walks into the women’s apartments, proud of his achievements, resplendent in jewel-studded dress. He thinks that soon the consecration of Lord Somnath would be accomplished and his beloved Chaula would fulfil her vow of becoming one with him. It is in this frame of mind that he enters Chaula’s room, but he is shocked to see that his beloved queen looks like someone belonging to another world. When Bhimdev expresses his joy of the re-consecration of the image of Lord Somnath, Chaula expresses her desire to dance before her Lord once again. Bhimdev is stunned to hear this. He exclaims, "Dance!... You seem to forget you are a queen! Why should you dance?" (JS, p. 314)

Bhimdev trying to regain his composure, laughs bravely and tells Chaula,

"Wait, Kshemraj’s mother, let us not be in a hurry. Tonight, when your vow will have been accomplished, I shall come to greet you. You must prepare my bed as you had done on that never-to-be-forgotten day."

(JS, p. 315)

Chaula puts her hand to her throat as if she is being strangled. The pain is unbearable. With trembling lips, she whispers, "Tonight, tonight, yes, tonight." (JS,
p. 315) But Bhimdev is unable to understand the significance of the words.

The day of the consecration of the image of Lord Shankar arrives. Bhimdev attends the function with the accompaniment of great princes and guests. After the *arati*, the dance begins. Everyone present is amazed to see the marvellous dance by a dancer whose face is covered with a cloth in such a fashion that it hides the dancer's face. Bhimdev Maharaj is perturbed in his seat; watches the slender figure - which he feels familiar to him. Gagan Sarvagna's eyes expresses an apprehension; he feels something uncanny with this dancer. But as Bhimdev realizes that the dancer is Chaula, he grows red with fury. He tries to draw his sword from its scabbard to punish Chaula for vindicating the honour of his family. Gagan Sarvagna stops Bhimdev and rushes to the dancer. He finds Chaula breathing her last. In the unbroken silence, a sob is heard. Bhimdev rushes out pushing aside everyone and disappears into the darkness.

**Samant**

Samant, a youth of twenty years is the replica of his father Sajjan Chauhan in appearance. He is among those who has come to Prabhas Patan with his father on their annual pilgrimage. Samant is highly impressed by the magnificent dance of Chaula that he witnessed on the day of *ekadashi*. Samant is perhaps the most woeful figure in the novel. His passionate resolve to frustrate the invaders of his country carries him through countless adversities till his death in a dreadful manner.

As commanded by his father Sajjan Chauhan, Samant goes to Jhalor to find that the old and foolish ruler has promised the Sultan a free passage through his territory. He then proceeds towards Ghogha Gadh where he encounters crowds of refugees fleeing for their lives. They tell him heart rending stories of the havoc wrought by the *mlechha*. When Samant, ripped between distress and anxiety, reaches Bhrammariya on the outskirts of Ghogha Gadh, he cries out at the distressing sight of desolation. He finds no living soul there and sees that the family shrine of the Chauhans are burnt down. While searching for some living witness to narrate him the story of disaster, he gets sight of Nandidutt, the family priest of the royal house. The priest narrates to him the gruesome tale of how Ghogha Bappa and all his brave Chauhans are massacred by the
mlechhas.

Samant thinks of his father who had promised to wait for him there. He feels as if his whole world has been destroyed. His eyes grow red with fear and anxiety. He enters the temple and shouts, *Shambo, Shambho, Shambho* as if calling Lord Shiva in sheer helplessness. On his way back, Samant is taken captive by a search party and brought before the Sultan. Samant tries to assassinate Mahmud but fails in the attempt. The Sultan who has learnt of the fate which has overtaken Samant's family generously grants the brave Chauhan his life and lets him go free.

Samant goes to Prabhas Patan and meets Gang Sarvagna. He tells him about the gigantic army of Hammir of Gajjar and his great physical strength and capacity for leading his army. Samant requests Gang Sarvagna to leave Patan before the arrival of Hammir and take Lord Somnath to some other place and hide Him. But Gang Sarvagna asserts,

“'If no mother's son stands between the Lord and the Unbeliever, then I alone, this old Brahmin, will do so... Who knows this feeble old man may be destined to resist the invader in the great tradition of the munis of yore?’

(JS, p. 141)

Samant has seen a lot of pain, suffering and destruction in the last four months. He has seen a dreadful sight of his elders, men, women, brothers and sisters dying and being eaten up by vultures. He is the sole survivor of the family of Ghogha Bapa. His only aim in life is to destroy the enemy. As he enters the temple of Somnath, he bows before the Lord and offers prayers with tears in his eyes. As he is lost into the thoughts of the destruction of his family members, he is awakened by hearing the sweet voice of a dancing girl called Kundala. She consoles him saying, "**Valorous hero, Why do you weep? Whatever Lord Shankar does, he does for our good.**" (JS, p. 143) Kundala takes Samant to the mysterious temple of Goddess Tripurasundari and then to a room where three sadhus covered with ashes were sitting. Their eyelids were painted red and they were repeating some monstrous indistinct *mantras*.

The sight of these unfamiliar surroundings makes Samant forget his sorrow and his feelings of frustration. As Samant reaches the temple, he recalls to mind the stories he had heard of those who undertook to serve Tripurasundari by orgiastic rites. He is afraid and says that he is not fit to be initiated into the
rites of Tripurasundari. He says,

“...I have not come on my own. I was brought here by that Kundla. I have no desire to remain here. I am going.” (JS, p. 147)

But Kundla says that no one could be allowed to leave Mahamaya temple after desecrating it. Samant feels that his end has come. He has no desire to live. He shuts his eyes and starts concentrating on Ghogha Bapa and Lord Somnath. He starts wondering “What kind of rites would they be practicing in the temple of Tripirasundari - obscene, terrible or awe inspiring?” (JS, p. 148)

On the arrival of Shivarashi, the pretension of Kundala is revealed and Samant takes a sigh of relief. Shivarashi goes to fetch Chaula for the ceremony. His eyes get affixed to the door through which she is likely to enter. His heart over-whelms with a feeling of joy with as he would be able to see her. Chaula looks very different when she enters as she is seen in a state of trance. She is taken to the inner sanctum of the temple where she is surrounded by innumerable men and women who look more like monsters than human beings. The arrival of Gang Sarvagna frees both Samant and Chaula.

Samant plays a crucial role in the retreat of Hammir from Patan. While Bhimdev, Ganga, Chaula and all others are at Prabhas, Samant remains in Patan with Nandidutt to face the army of Hammir. After spreading the rumour of Ghogha Bapa's ghost among all and misleading Hammir, he returns to Prabhas. The memory of beautiful Chaula lingers his mind. He is eager to go to Gurudev's quarters in the hope that he might see Chaula there. But he considers that his prime duty is to see Maharaj first and give him the latest information. Samant therefore goes to Bhimdev's residence where he is stopped by Veera Chavda. Even though Samant has an urgent message to deliver, Veera does not allow to let Samant go inside. He is told that Maharaj is not alone; he is with the dancing girl, Chaula. The whole world comes crashing around Samant as his heart is broken. Chaula for whom he always longed ceases to be his now. He sits down on the steps with his eyes closed and severed heart. After some time, Samant is called by the Maharaj. He sees the brave Bhimdev, he sees how Chaula is fit to be his queen; also Samant sees a mutual adoration in the eyes of Bhimdev and Chaula for each other. Samant exclaims, “You are both fortunate that you have found each other.” (JS, p. 264)

Samant now considers Chaula as his sister. He requests Chaula to talk to
Bhimdev alone. Chaula immediately goes back into the room. Samant takes Bhimdev to a corner of the terrace and asks him a very bold question that since Chaula is by birth and profession a temple dancer, then what will be her position in the home of the king of Patan? To this, Bhimdev replies that Chaula is the delight of his heart and he would never forget her. Bhimdev takes Chaula immediately to Gurudev and marries her. Samant asks for permission to go. Bhimdev and Chaula accompany him to the door of Gurudev's chamber. Chaula bids a tearful adieu to Samant. Samant expresses his wish that if he is alive, Chaula should go to him to tie *raksha* on his wrist. Saying this, Samant runs towards Dwarka gate without turning back.

**Sultan Mahmud of Gazni**

Sultan Mahmud is a great military genius having singleness of purpose. He possesses practical wisdom that helps him gain victory after victory. He has an overpowering personal charm and a great control over the men of his army. In the most terrifying crisis, he is calm and confident. His army consists of innumerable men, elephants, camels, horses and other animals. Ten thousand flags of different sizes and shapes are seen fluttering in the wind and rows of tents are scattered in his camp. A wild cacophony of men and animals, bugles and drums is heard from a far off distance. A large carpet made up of tiger and deer skins is spread on which Sultan of Gazni is seated. His eyes look dark and fierce; he wears a turban studded with emeralds and a dress made up of leather. He holds a naked sword in his hand. Gazni had accumulated so much of strength that in a short span of fourteen years, he became famous throughout Asia. He is considered to be the bravest of the brave.

Though Mahmud Gazni started life as a poor and unknown man, he gradually acquired immense wealth and power. He achieved success due to his unyielding determination and unflinching bravery. Following the footsteps of his father, he started plundering the riches of India. The Hindu kings after being vanquished, began to seek his favour. He aspired to be the trailblazer of Islam and in order to achieve immortality, he kept on destroying idols of Hindu Gods and Goddesses. He razed the age old glorious temples of Mathura.

Mahmud inherited the love of art and culture from his Iranian mother. He
was interested in poetry. He wanted Gazni to be the first city of the world. He was an extremely ambitious man. He was a brave warrior himself and he could appreciate bravery in others. He could not tolerate idol-worship, yet he admired bravery even in idol-worshippers. Even when he triumphed over Rajputs, he appreciated their astounding heroism. The Rajput rulers ruling over small kingdoms could not match his skill in tactics and strategy. When Sajjan Chauhan drives Mahmud's army through the desert and a large part of his army is engulfed in the sand-storm, he does not lose his nerve. He reorganizes his forces and makes a safe retreat from the danger zone and directs them to another road which they had left few days back. This shows a great skill of the Sultan of Gazni in managing his army. When Samant, Sajan's son tries to kill Mahmud but doesn't succeed in his mission, Mahmud instead of punishing Samant, admires his bravery and releases him. In spite of being a cruel warrior, Mahmud was a firm believer in the power of God. His belief is reflected in his remark, “Thank Allah that I had divided my troops into three sections and two have been spared.” (JS, p. 123) As he says this, he climbs down from his camel and on bending knees, offers his thanks to God for mercy bestowed on him.

Mahmud enters Prabhas with an impressive army. He wishes to earn such fame as is recorded in history as magnificent. The destruction of Lord Somnath is the climax of the record of his fame. The small army of Bhimdev opposing him is merely an obstacle that stands between him and his cherished goal. His eyes shine brightly as he shouts Allah-O-Akbar The whole army embarks on like a gigantic python. For several hours, the orgy of destruction goes on in Prabhas. Every house is plundered and innumerable houses are burnt. In the evening, Mahmud steps inside the precincts of the fort and puts the few remaining Rajputs to the sword. After breaking open the inner fortress, Hammir enters the sanctum of the temple. He is wonderstruck to see that in spite of there being no sign of any human being, all the lamps were lit and the hall was brilliant with the light from the jewel-studded pillars. Hammir had seen many temples and had destroyed many of them, but had never seen anyone as wonderful as this.

For a moment, Hammir beholds this beautiful scene. Then his eyes fall upon Gang Sarvagna calmly carrying on worship of the Lord. The world may be destroyed but for him there was only his Lord Somnath. Hammir could not help being impressed by the fascinating personality of this old man Gang Sarvagna. He stands speechless, unable to utter even a single word. As soon as worship is
over, Gurudev places the lamp on the ground and then stands barring the door of the sanctum, with his hands on the waist. Hammir hisses through his closed lips, “Old man, get out of my way.” (JS, p. 291) But Gurudev does not move from his place. Hammir gets annoyed. With one stroke of his sword, he severs Gurudev's head from the body. Hammir enters the holy sanctum, takes a deep breath and snatches a heavy mace from a soldier, turns it several times around his head and strikes the Lord's image with all his might. The image worshipped by generations of devotees is broken into three pieces.

The armies of Hindu soldiers march forward. Hammir dares not return the same way. He therefore decides to return to Gazni through Kutch. But he is followed by Hindu armies led by Bhimdev and Ra Kamo Lakhani. Maharaj Bhimdev chases Hammir out of Kutch and returns triumphantly to Patan. The happy people pour into Kambhayat from every direction. Every house is lit up and in the palace, drums beat to a victorious rhythm. The whole city echoes with the shouts of ‘Victory to Bhimdev Maharaj’.

5.9  Comparison between the male characters of Scott and Munshi

The male characters of both Scott and Munshi are painted as practical men, conditioned by their place and function in society and their relation to a historic past. The contrast and not the analogy is the method practiced by Scott and Munshi in the process employed by them in their characterization. A clear contrast is observed between the character of the Earl of Sussex and the Earl of Leicester. The Earl of Leicester is immensely liked by the Queen of Elizabeth while the Earl of Sussex incurs her anger by keeping a shabby household. The Earl of Leicester is graceful in his demeanour and has a personal charm. On the other hand, the Earl of Sussex is lacks poised personality and is devoid of any personal charisma. Scott's heroes are the men leading a life full of zest, vigour and enthusiasm, but at the same time they are not devoid of treachery, conspiracy and their lust for power.

Wilbur Cross comments,
“Men love, and men hate, they are faithful to their promises and they are treacherous, they are sometimes wise and sometimes foolish; they always have been and always will be thus, and Scott in a comprehensive outlook over long stretches of Scotch and English history has so represented them.

Like Scott's heroes, Munshi's heroes are also not philosophers living in airy ideologies, but practical men replete with life, incessantly striving to accomplish their goals. A coordination of philosophy and life is evident in the men of Munshi. Munshi's heroes like Munjal, Jayadev, Master of Ravenswood, Bhimdev etc. are valiant warriors, extremely ambitious men, unremittingly trying to prove their political acumen and authority over others.

Scott's heroes are often accused of dubious moral values. In their quest of accomplishing a noble objective, they often become ruthless and hostile. The Earl of Leicester of Scott's Kenilworth also falls in line with Munshi's heroes having dubious moral codes. In spite of being a legal husband of Amy Robsart, Leicester hides the fact of his marriage from Queen Elizabeth to gain political favour from her which ultimately pushes his wife Amy into pit of death. Similarly Munshi's heroes also possess dubious moral values, Munjal Mehta in Munshi's trilogy could be taken as a man who falls in line with that of the Earl of Leicester. Though loved by all publicly, Munjal Mehta develops secret love relationship with the Queen Minaldevi and in order to please her, he quits his wife Fulkunwar and his infant son. He even imprisons his own sister Hansa in the fort and separates his nephew Tribhuvanpal from his mother Hansa just for the sake of satisfying Minaldevi's political ambitions.

Scott was highly fascinated by the history of Scotland and England; his purpose in writing historical novels was to replicate his own archetype of a heroic man. He therefore selected the majestic men like the Earl of Leicester, the Earl of Sussex, Walter Raleigh, Edgar Ravenswood, Ivanhoe, George Staunton etc. in whom is found a reflection of Scott's own personality. Munshi's purpose in reading history was also to discover men who reflect to a greater or lesser degree his own ideal of a heroic man. As regards his historical romances, he searched for such men of majesty in the history of Gujarat, Malwa, Magadh and the legendary history of Aryavrata. His heroes like Munjal, Munja, Kautilya, Vishvamitra, Vasishtha and Parshuram are fashioned after his own heart. Such idealized heroes and their dynamic stance of life they embody, impart to
Munshi’s historical and Vedic Romances, a deeper significance of life perceived through his own eyes. Each of the heroes of Munshi’s novels is an embodiment of national, political, moral, spiritual or human ideal that contributes to his magnificent personality. Munshi’s series of novels - Patan-ni-Prabhuta, Jaya Somnath and Rajadhiraj, are not mere romantic tales of love, war and unscrupulous politics, but they present a panorama of life of the age they represent.

R.I. Patel observes,

“He (Munshi) introduces the most important characters in rapid succession as they take up positions for the complications of plots and counter plots inspired by dramatic conflicts of wills, interests, loyalties, ideas, ideals and even by difference of age and sex.  

The characters of Scott do not manifest the ever so minute facets of their personality. His characters are energetic and lively, though not revealing from within. He does not probe deep into the recesses of the characters and are moored to the surface. Munshi also does not delve deep into the psychology of the characters. He also gives a sketchy description regarding the appearance, apparel, age and essential traits of the characters he introduces in the story. His descriptions are not detailed and descriptive; the reader gets to know about them when they clash in dramatic situations and speak for themselves through dialogues and deeds. Moreover, Munshi repeatedly speak of the same traits of physical appearance in his heroes, for example, his heroes in Gujarat-no-nath, Jayasingh, Kak, Khengar, Kirtidev and Tribhuvanpal are all endowed with large eyes! This is because Munshi himself is extremely fond of big, beautiful eyes. Therefore every character of prime importance of Munshi's novels has 'large' eyes.

An important trait observed in the novels of both Scott and Munshi is that the end justifies the means. In Scott's The Heart of Midlothian, George Staunton meets a tragic death at the hand of his own son Whistler; in The Bride of Lammer-moor, the Master of Ravenswood dies shortly after the death of his beloved Lucy Ashton, since he went against the warning given by Blind Alice; in Kenilworth, the Earl of Leicester, in the plea of winning the winning Queen Elizabeth, loses both, his wife Amy and Elizabeth; and in Ivanhoe, Cedric, the Saxon accepts Ivanhoe as his son and permits his marriage with Rowena in the end.

Similarly in Munshi's Patan-ni-Prabhuta, Munjal Mehta, the Chief Minister of
Patan is highly distressed by Queen Minaldevi's move of sending him to Malwa after King Karandev's death; though towards the end, she repents for her behaviour and asks for his forgiveness. But Munjal suffers intensely due to his own blunders committed during his life time. In Gujarat-no-nath, Munjal though asserts his dominance everywhere through his might and talent, yet later surrenders everything for the King of Gujarat. The unflinching Krishnadev enters the scene of the novel as mysterious character but later emerges as the son of the King of Gujarat; Kirtidev, a brilliant and idealistic youth, brave, courageous, clever and interesting succeeds in finding his parentage. Also Udo- a selfish man full of intrigues; Sajjan Mantri a character in keeping with the meaning of his name and Vishaldev capable of foul play - are all such characters that meet their fate in accordance with the life they have led.

Munshi has made his characters lively by depicting their inner strife, their feelings at variance with their actions, and a contest between man and fate. Munshi's accomplished greatness in characterization comes from his ability of minute delineation of man's thoughts and feelings. In Rajadhiraj, Jayadev's yearning of making Ranakdevi his queen in spite of she being Khengar's wife, belittles him in the end as Ranakdevi becomes sati with the head of her husband Khengar in her lap. Similarly in Jaya Somnath, Bhimdev suffers a nasty blow on his honour when he finds his wife Chaula dancing in front of Lord Somnath in the attire of devdasi, though she dies at the end of the novel, and Bhimdev leaves the place in utter gloom and anguish.

Mansukhlal Jhaveri aptly says,

“A number of omnipotent, omniscient, awe-inspiring supermen and visionaries, and clever, and capable men of affairs peopled his novels and plays.

The male characters of Scott as well as Munshi have many things in common and the way they are weaved into the novel depicts the mastery of both the novelists.
5.10 Scott’s Minor Characters

5.10.1 Scott's Minor Characters in *The Heart of Midlothian*

A wide range of minor characters are drawn by Scott in the novel *The Heart of Midlothian*. These characters have most successfully been portrayed and any disparagement of them is simply unjustified. The multitude of minor characters enlarge the scope of the novel who, when combined with the variety of scenes in which they appear gives an impression of *Here is God’s plenty*. The novelist plays an exuberance of creation in the diversity of characters presented in the novel. The panorama of a wide range of characterization impart an epic quality to the novel. The characters depicted belong both to the countryside as well as to the city. The minor characters presented by Scott lends a breadth and variety to the novel and create an impression of the multiplicity of life and divulges a notion of omni-humanity.

**Madge Wildfire - Eccentric character**

The frantic and insane Madge Wildfire is considered to be one of the most unforgettable portrayals of Scott's novels. She is not insane by birth. She has a misfortune of having been seduced by a young profligate Robertson (George Staunton). As a result, she gives birth to an illegitimate child. Madge's mother, wishing to conceal her shame and actuate Madge's marriage with an elderly but wealthy man, does not hesitate to destroy the off-spring. The consequence of this brutal action by Madge's mother results in the total derangement of Madge's mind, and it is in this state of madness that the reader meets her in the novel.

Even though, Madge is demented, she at times, speak coherently. She faintly remembers the disaster that befell her. When Jeanie asks her the reason for her fits of weeping, Madge makes roundabout references to her past love-affair, her lover's vow to marry her, the birth of a child as a consequence, and the death of the child at her mother's hands. Madge "*went on with the wild disjointed chat which her rambling imagination suggested, a mood in which she was much more communicative*" *(The Heart of Midlothian*", p. 315) until

\[\text{subsequently mentioned as } \text{THM}.\]
an attempt is made by direct queries to extract information regarding the issue. Madge comes close to revealing the details of her tragedy, but checks herself in time. This proves that she is not absolutely deranged; she even scolds Jeanie for being too inquisitive about her past, and compares herself with Effie in giving birth to a bastard child.

In spite of vague memories of the past, Madge is conscious of the injustice that her mother Meg Murdockson did to her. But she is afraid of her mother because her mother has a strong hold on her mind. She even bullies Madge when the latter is obstinate in some manner. While wandering with Jeanie, away from her mother’s hut, Madge suddenly remembers that she must go back without delay and take Jeanie along with her otherwise her mother would be furious. When Jeanie refuses to go back, Madge tells her that her mother will thrash her if she goes back without taking Jeanie with her.

Madge keeps wandering aimlessly through the wood and talks incoherently and disconnectedly with Jeanie by her side. Jeanie has no other alternative but to follow Madge. Finally Madge emerges from the wood and takes a path that leads them to a small village. Having arrived at the village church, Madge shows Jeanie the grave of her dead father, Donald Murdockson who as per the inscription on the tombstone said, had been a faithful servant of Robert Staunton. The inscription runs as follows,

“This Monument Was Erected To The Memory Of Donald Murdockson Of The King Xxvi, Or Cameronian Regiment, A Sincere Christian, A Brave Soldier, And A Faithful Servant, By His Grateful And Sorrowing Master, Robert Staunton. (THM, p. 312)

Madge’s agitated mind finds relief when

“Jeanie began to arrange her hair, place her bonnet in order, rub the dust from her shoes and clothes, adjust her neck-handkerchief… made her appearance ten times more fantastic and apish than it had been before. (THM, p. 319)

Madge feels elated with personal vanity due to her own dazzling dress and superior appearance.
“She minced, she ambled, she smiled, she simpered, and waved Jeanie Deans forward with the condescension of a noble chaperone, who has undertaken the charge of a country miss on her first journey to the capital.” (THM, p. 320)

Madge then drags Jeanie into the church where, it being a Sunday, a large congregation was attending the service. People sitting in their seats view the two newcomers with some surprise as they both seemed to them to be crazy women, Madge being dressed in fantastic garments and behaving in the most ridiculous fashion. Jeanie inwardly decides to seek the help of the clergyman as soon as the service is over, because he seems to her as a benevolent and dignified man. At the end of the church service, Jeanie somehow gets rid of Madge, though Madge creates an ugly scene thus attracting a large crowd and gives rise to an impression that Jeanie is mad too like Madge who was known in the village as a demented creature fit only to be jeered at and ridiculed. Jeanie is able to get rid of her and Madge falls into the hands of a rabble who thinking her to be insane, tease and torment her without any qualm as it normally happens in such cases.

Jeanie and her companions (Mr. Archibald and Mrs. Dutton) saw that the crowd assembled there was eagerly waiting the hanging of a woman who was reported to be a witch, a thief and a murderess. Inquiries revealed that the person being executed was no other than Meg Murdockson who had shown such hostility to Jeanie when Jeanie was on her way to London. A little later Jeanie encounters Madge Wildfire who being harassed and tormented by a crowd of people appeals to Jeanie for help. At Jeanie’s intervention, Mr. Archibald reports the matter to a local magistrate. Madge is rescued from the crowd and taken to hospital.

Madge has a poetic temperament; she remembers several songs and sings them when in mood. Her favourite song is the one that her lover (Robertson) composed for her. She admits

“I like that the best o' a' my sangs, because hemade it. I am often singing it, and that's maybe the reason folks ca' me Madge Wildfire.” (THM, p. 316)

The song runs as follows -
“I'm Madge of the country, I'm Madge of the town,
And I'm Madge of the lad I am blithest to own-
The Lady of Beever in diamonds may shine,
But has not a heart half so lightsome as mine.

I am Queen of the Wake, and I'm Lady of May,
And I lead the blithe ring round the May-pole to-day:
The wild-fire that flashes so fair and so free
Was never so bright, or so bonnie as me.
But her best song is one that she sings when she is nearing her death:

Proud Maisie is in the wood,
Walking so early;
Sweet Robin sits on the bush,
Singing so rarely.

As Madge sings the song, her voice dies away with the last notes and she falls into a slumber from which she never wakes up at all. The scenes describing the tormenting of Madge by a bunch of village rowdies and her death in a hospital are some of the pathetic aspects of the novel. Madge is modelled on a weak-minded vagrant of the 18th century who roams about the country. It is her song that warns Robertson against the police. It is she who unknowingly becomes the instrument of Jeanie's release from the grip of Madge's mother Meg Murdockson.

Madge serves as a kind of contrast to Effie who too is a victim of Robertson's lust. She is an embodiment of man's ruthlessness and mercilessness to woman. She is depicted by Scott as an infinitely richer character in the sense that her derangement is the result of callous behaviour of Robertson and the vicious nature of her mother. She is portrayed in a sharp contrast to her mother who is ruthless, vindictive, and bloodthirsty. Her mother is responsible to a great extent for the ruin of her daughter. Madge has to live continuously under the horrifying fright of her mother Meg Murdockson.

According to Arnold Kettle,

“‘She [Madge Wildfire] is a conventional figure - the crazy jilted girl turned harlot- but not merely in a literal sense. These mad, semi-prophetic women who are constantly appearing in Scott's novels... these half-crazy women reach strange heights of eloquence -
so much that his eccentric characters interest the readers much more compared to the leading characters of the novel.

5.10.3 Scott's Minor Characters in *Ivanhoe*

**Ulrica (Urfried) - Eccentric character**

Ulrica is a strange character painted by Scott. She is imprisoned in the Torquilstone by Normans. When Cedric, the Saxon enters the castle in the guise of a priest to seek the whereabouts of the castle, he meets Ulrica, the Saxon. She at once understands that Cedric is a Saxon.

Cedric inquires whether Saxon priests visit the castle. He feels that it is the duty of the priests to comfort the outcast and oppressed children of the soil. Ulrica says that the priests do not come, and even if they visit the castle, they are not interested in hearing the groans of their countrymen. Cedric tells her that he is a Saxon but not a priest. He promises that he would send one of the priests to hear her confession. She persuades Cedric to hear her tale. Cedric complies to her request and she proceeds with her story. She says that before she was imprisoned in the castle, she was free, she was happy, was honoured and loved by all. But now she is a slave, leading a miserable and degraded life. When she was young, she was a sport of her masters' passions but now since she is old and no more beautiful, she is an object of their contempt, scorn and hatred. She further says that she was once the daughter of the noble Thane of Torquilstone. Cedric is shocked to hear this as he exclaims,

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“Thou the daughter of Torquil Wolfganger! thou--thou--the daughter of that noble Saxon, my father's friend and companion in arms!” (IVH, p. 216)
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Ulrica tells Cedric how since the death of her father, she has been living in the castle as slave of their murderer, Front de Beouf, the father of Reginald. Cedric is so perturbed to hear this that he asks Ulrica,

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“You hated him, and yet you lived… wretch! was there no poniard---no knife---no bodkin!… daughter of Torquil living in foul communion with the murderer of her father, the sword of a true Saxon had found thee out even in the arms of thy paramour!” (IVH, p. 217)
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Ulrica promise him that she will certainly take the revenge.

Ulrica instructs Cedric to tell the outlaws to attack the fort when they see a red flag waving from the western tower. At that time Normans would be busy inside the castle and thus he and the outlaws would be able to force their way in. After a short time, the outlaws begin their attack. In a small room overlooking the castle walls, Ivanhoe is lying weak and ill. Ulrica has been commanded to look after him. But she asks Rebecca to take her place who in spite of the dangers around her, happily agrees to nurse Ivanhoe. This is because she loves Ivanhoe dearly. With loving care, she nurses the wounded Ivanhoe. The Black Knight starts attacking the wall of the castle. When Front de Boeuf and Black Knight are fighting, Front de Boeuf gets fatally injured. Bois-Guilbert and his men come to rescue him.

Meanwhile Front de Boeuf, the

“lord of the beleaguered and endangered castle lay upon a bed of bodily pain and mental agony… The fever of his body aided the impatience and agony of his mind, and his death-bed exhibited a mixture of the newly awakened feelings of horror… a fearful state of mind… without hope, remorse without repentance, a dreadful sense of present agony, and a presentiment that it cannot cease or be diminished!” (IVH, pp. 253-54)

Front-de-Boeuf, the mighty lord of Torquilstone castle is lying on his death-bed. He knows that death is approaching and thepunishment is very near. He screams in terror. At this very time, a shrill and broken voice is heard close by his bedside, 'Lives Reginald Front-de-Boeuf'. The evil conscience and the shaken nerves of Front-de-Boeuf hears the voice. He shudders with fear. Ulrica says to her, “I am thine evil angel, Reginald Front-de-Boeuf.” (IVH, p. 55) Front-de-Boeuf asks her to leave him alone. But Ulrica refuses to do so and reminds him of his evil deeds that he committed during his life time. Front-de-Boeuf calls her Vile murderous hag and detestable screech-owl. She threatens him to torture him and not allow a peaceful death to him. She tells him about the burning of the tower which she herself has put on fire. Front-de-Boeuf tried to rise but fails. She tells him that she would soon signal the besiegers to press hard. Ulrica hurriedly locks the door behind her. The Norman gives loud cries to save him from fire, but nobody hears him. Ulrica laughs wildly and Front-de-Boeuf is soon
burnt to death.

In spite of the wrongs done to Ulrica, she appears more like a witch than a woman. She provides a dramatic climax to the destruction of the palace of Torquilstone as she chants her death song from the turret. In the end, Ulrica takes a befitting revenge of the death of his father and brethren of the Saxon family.

**Wamba**

Wamba is Cedric's loyal jester. By profession, he is a swineherd. He is a character of literary origin. Compared to his companion Gurth, he is ten years younger. He also wears a dress resembling his companion but of a more fantastic appearance.

“His jacket had been stained of a bright purple hue, upon which there had been some attempt to paint grotesque ornaments in different colours. To the jacket he added a short cloak, which scarcely reached half way down his thigh; it was of crimson cloth,... formed a fantastic piece of drapery.... thin silver bracelets upon his arms, and on his neck a collar... bearing the inscription, ‘Wamba, the son of Witless’, is the thrall of Cedric of Rotherwood. (IVH, p. 19)

Wamba has been portrayed as a clown in the novel. Scott has imparted to him the language suitable to a clown. Here is an example of the same “I have consulted my legs upon this matter, and they are altogether of opinion, that to carry my gay garments through these sloughs, would be an act of unfriendship to my sovereign person and royal wardrobe...” (IVH, pp. 20-21)

Wamba is a delightful character whose wit is his stock-in-trade. It is a tribute to Scott's genius that Wamba has just the right amount of loyalty to Cedric and his friends as well as a sense of pithy good humour. He is able to insert a pointed remark at the right time by the audacity allowed to a jester.
Gurth

Gurth is Cedric's swineherd and Wamba's friend. He is devoted to his master Ivanhoe and sneaks away to help him when Ivanhoe comes in the disguise of a Palmer to Cedric's house. As regards appearance,

"[Gurth] had a stern, savage, and wild aspect. His garment was of the simplest form imaginable, being a close jacket with sleeves, composed of the tanned skin of some animal... This primeval vestment reached from the throat to the knees... with the overgrown beard upon his cheeks... One part of his dress...; it was a brass ring, resembling a dog's collar, but without any opening, and soldered fast round his neck... On this singular gorget was engraved, in Saxon characters, an inscription of the following purport:---Gurth, the son of Beowulph, is the born thrall of Cedric of Rotherwood. (IVH, p. 17)

Gurth escapes from Cedric's house to help Ivanhoe. Though he is later caught, but escapes before Cedric is taken prisoner. He plays a crucial role in saving his master, and for this, he wins his freedom in the end. The swineherd may resemble the rustic of Scott's own day, but he is a believable person with real fears, a homely disposition, and mixed loyalties. His presence makes possible the rite of raising a bondsman to the status of freedman.

5.10.4 Scott's Minor Characters in Kenilworth

Scott paints a galaxy of characters in his novels; many of them are minor characters. They are such beings that impart eerie feeling to the novel. The plot of the novel revolve around such characters which though minor, take the story forward so that they become inseparable part of the novel.

Doctor Dobobie, alias Alasco, an astrologer - Eccentric character

Doctor Dobobie alias Alasco boasts himself to be a great doctor and astrologer. Scott describes him thus:
“The astrologer was a little man, and seemed much advanced in age, for his beard was long and white, and reached over his black doublet down to his silken girdle. His hair was of the same venerable hue. But his eyebrows were as dark as the keen and piercing black eyes which they shaded, and this peculiarity gave a wild and singular cast to the physiognomy of the old man. His cheek was still fresh and ruddy, and the eyes we have mentioned resembled those of a rat in acuteness and even fierceness of expression.

(KEN, p. 185)

Alasco employs his skill in causing harm to others. He is due to the evil machinations of Alasco that the Earl of Sussex falls ill. But Wayland Smith knows the tricks of his old master Alasco. He therefore gives an antidote to the Earl of Sussex and saves his life. The Earl of Sussex, being a fierce competitor of the Earl of Leicester, Leicester wants Sussex to die to put an end to the political rivalry. When Leicester sees the Earl of Sussex recovering, he tells Alasco,

“Your prognostications have failed, Alasco, he is recovering... He has been sick, and dangerously so not however to death

(KEN, p. 185)

Realizing that Alasco is a big cheater, Varney tells him that

“we will have thee down to an old house of mine in the country, where thou shalt live with a hobnailed slave, whom thy alchemy may convert into ducats, for to such conversion alone is thy art serviceable.

(KEN, p. 189)

Boasting about his art, Alasco announces that “There are not six chemists in the world who possess so near an approximation to the grand arcanum” (KEN, p. 189) Varney asks him

“Tell me at once, how came thine art to fail thee at this great emergency?

(KEN, p. 189)

Alasco tells Varney that there is but one medicine that could have saved the Earl's life and no man living in England knows that antidote save himself. Alasco remembers his servant Wayland Smith who probably might have stolen one or two secrets of art.
Varney commands the alchemist Alasco to prepare the same drug as soon as he reaches the Cumnor Place and then “make as much gold as thou wilt.” (KEN, p. 190). The alchemist refuses to prepare any more of that dose. Varney threatens him saying,

“thou shalt be hanged for what thou hast made already.

(KEN, p. 191)

Varney insists the alchemist to make an ounce or two of the same stuff which does not harm more than one or two individuals. Trying to convince the alchemist, Varney asks him,

“Hast thou not told me that a moderate portion of thy drug hath mild effects, no ways ultimately dangerous to the human frame, but which produces depression of spirits, nausea, headache, an unwillingness to change of place even such a state of temper as would keep a bird from flying out of a cage were the door left open?

(KEN, p. 192)

The alchemist admits that what he formerly said is true. But he reaffirms that the proportion of the drug should not be exceeded.

Varney wants Alasco to use his skill against Amy, the Countess of Leicester. He commands the alchemist

“Thou shalt regulate the whole… Thy reward shall be princely, if thou keepest time and touch, and exceedest not the due proportion, to the prejudice of her health; otherwise thy punishment shall be as signal.

(KEN, p. 192)

Alasco is shocked to hear that he has to use his skill on a woman. He considers Varney to a worst devil but says, “I am in your toils, and I must serve you till my term be out.” (KEN, p. 193) Varney sends Michael Lambourne with the alchemist to guide him to the place of destination.

Wayland Smith gets to know through Lambourne that Alasco is going to the Cumnor Palace. He takes an oath that he will thwart that old villain's projects. Varney delivers Leicester’s letter to Amy asking her to go to Kenilworth as Varney's wife. At this, Amy gets extremely furious and calls Varney a treacherous slave. Varney decides to administer the drug on Amy with Foster's help. Anthony Foster holds in his hand a glass cup and a small flask. He forces the
Countess to to taste the choice cordial, which should refresh her spirits. His hand trembles and his voice falters. His whole outward behaviour appears suspicious. Janet takes that flask from her father's hand and announces,

“Father, that which shall benefit my mistress, cannot do me prejudice. Father, I drink to you.” (KEN, p. 225)

Foster without speaking a word, rushes towards his daughter and snatches the flask from her hand with an expression in which

“rage, fear, and convicted villainy formed a hideous combination.” (KEN, p. 225)

The Countess asks Foster to drink the liquid but Forster refuses and leaves the chamber. Janet looks at her mistress with an expression of shame, dismay, and sorrow.

When Janet goes for evening prayer, Anthony reaches the laboratory where Varney and Alasco are waiting for him. Varney asks Foster whether Amy has sipped the drink. Foster impatiently asks him,

“Would you have me do murder in my daughter's presence?” (KEN, p. 226)

Alasco confirms that, “the elixir thou hast there in the flask will not prejudice life!” (KEN, p. 225) Varney thereafter takes the flask; goes to Amy and forces her to drink it. Varney is sure that the drug will cause a sound sleep to Amy.

The alchemist intimates to Varney that he wishes to do some experiments of high import during the greater part of the night while others are asleep. The old woman at Cumnor Place informs Varney that Alasco scarcely eats or drinks, lives perpetually shut up in the laboratory, and talks as if the world’s continuance depends on what he is doing there. Varney goes in quest of the alchemist with a light in hand, and returns

“after a considerable absence, very pale, but yet with his habitual sneer on his cheek and nostril. Our friend … has exhaled.” (KEN, p. 387)

Alasco dies in his chamber. His face and body is swollen. While mixing some of his medicines, the glass mask that he constantly used falls on his face in such a manner that the subtle poison enters his brain and leaves him dead. Alasco dies a painful death and suffers for his wrong deeds in the end.
Wayland Smith

Wayland Smith is bred as a blacksmith. He attains proficiency in this art. But he is “tired of ringing hammer-tunes on iron stithies.” (KEN, p. 103) He therefore goes out into the world, where he gets acquainted with a renowned juggler Doctor Doboobie alias Alasco with whom he works for six years. Regarding his learning in all these years, he tells Tressilian,

“our practice was of an adventurous description, and the pharmacy which I had acquired in my first studies for the benefit of horses was frequently applied to our human patients. But the seeds of all maladies are the same; and if turpentine, tar, pitch, and beef-suet, mingled with turmeric, gum-mastick, and one bead of garlick, can cure the horse that hath been grieved with a nail, I see not but what it may benefit the man that hath been pricked with a sword.

(KEN, p. 103)

Smith remarks that Doctor Doboobie got obsessed with his own imaginations and his high chemical skill. He spent the money which he had acquired in cheating others, in building for himself, a secret laboratory, in which he used to seclude himself both from patients and disciples who used to think that his long and mysterious absences from his ordinary residence in the town of Farringdon were due to his progress in the mystic sciences. Doctor Doboobie tries to deceive Wayland Smith also. He realizes that Smith knows too much of his secrets to be any longer a safe companion.

Meanwhile Doctor Doboobie 's name becomes infamous and people start considering him a sorcerer. Men curse and threaten him. Doctor Doboobie suddenly disappears and falsely tells Wayland Smith that he is going to his laboratory and that he should not be disturbed till two days. After the stipulated period elapses, Smith goes to his vault where he finds the fire extinguished and the utensils scattered, with a note from the learned Doboobius, acquainting him that they should never meet again, bequeathing him his chemical apparatus, and the parchment advising him strongly to prosecute the secret which it contains, which would infallibly lead him to the discovery of the grand magisterium.

Smith is extremely cautious in even lighting a fire in the vault, as he is well aware of Doctor Doboobie's malicious intentions. With careful scrutiny, Smith
discovers a small barrel of gunpowder hidden beneath the furnace put by Doctor Doboobie with the sole intention that as soon as Smith commences his grand work of transmutation of metals, the explosion should destroy the vault and convert everything into a heap of ruins leading to Smith’s death. This incident shakes Smith completely.

Apparently Wayland Smith looks like a quack but in two cases he proves his ability as a mediciner. He is good at heart though he chooses to be “fantastically attired in a bear-skin dressed with the fur on, and a cap of the same, which almost hid the sooty and begrimed features of the wearer.” (KEN, p. 99) This description is not of an ordinary person. It imparts singularity to the personality of the man in question. But it is only of the outward description. The essential man is different from the one who depends upon sartorial embellishments. People are cured through him. He is at first considered to be a cheat and a juggler by Tressilian, but later on he understands the truth. He is actually a queer medico having a chequered career.

The shady vocation pursued by Wayland casts a new light on him. He hops from one vocation to another. He comes under the influence of the learned Dobooobius. Formerly, he was a jovial fellow who kept the company merry through the singing of songs, but later on, he becomes sour and hides his face from the worldly people. He adopts jugglery for some time, and then turns a stage actor and afterwards started practicing the trade of a medico. Smith applies the medicine to men which were meant for horses. He is a kind of specialist of the horse-diseases. In this connection, the incident describing his putting some medicine in the horse-fodder which would save Tressilian the trouble of spurring the beast for six hours at least, is remarkable. On the whole, he appears to be a weird character but proves to be of great help to Tressilian in the hour of need. His debtors would not pay back the sum lent to them by him. He keeps himself concealed from the public gaze. He thrives himself on the silly fears of the ignorant boors of the place. The superstitious masses regards him as a sorcerer and a strange creature.

Wayland Smith is apprehensive that he might be taken up as a wizard, so he looks for an opportunity to leave this place at the earliest. When asked by Tressilian whether Smith is acquainted with the roads, he answers,

“ I could ride them every inch by midnight” (KEN, p. 105)
Tressilian asks Smith to change his dress and follow him for a short time till his pranks there are forgotten. Wayland Smith eagerly embraces the proposal, and expresses his devotion to his new master.

Tressilian and Wayland now proceed to the Say's Court, the seat of the Earl of Sussex. On the way, Wayland purchases some genuine medicines which would cure the ailing Earl. At first Yoglan, the Jew wanted to cheat Wayland, but since he proves to be the master of the trade, the Jew does not charge even a penny from him. As a medico, he cures Sir Hugh Robsart and Earl of Sussex of their ailments. While treating the Earl of Sussex, he puts a condition that since he has been incurring all the risk of the treatment, no other physician shall be permitted to interfere with it. He warns the Earl that the first effect of this medicine will be to produce a heavy sleep, during which, the chamber must be kept undisturbed, as the consequences may otherwise be fatal.

The Earl of Sussex consumes the medicine given by Wayland Smith. As suggested by him, his predictions are speedily accomplished, and a sleep falls upon the Earl, so deep and sound that those who watched his bedside began to fear that, in his weakened state, he might pass away without awakening from his sleep. Wayland Smith himself appeared fretful and feels the temples of the Earl slightly, from time to time, attending particularly to the state of his respiration, which he finds deep, but at the same time uninterrupted. Wayland Smith sees his old master Doboobie at the Court. He therefore tells Leicester that he must go away from there the next day since his life is in danger. Wayland Smith accordingly bids farewell to the Earl of Sussex after dictating instructions as to his treatment schedule and precautions concerning his diet.

Wayland enters into the Cumnor Place as a merchant of Vanity, called Pedlar. Since Amy Robsart has no occasion to purchase anything anywhere, she is tempted to buy things from him. Wayland informs her that the Queen of England feasts with the noble Earl for a week during the Summer's Progress, and it is reported that the country shall have a king too. Amy does not believe in this rumour. Wayland Smith is highly moved to find lovely Amy “exposed to the machinations of such a gang of villains.” (KEN, p. 208) His passions are greatly excited by hearing the voice of his old master Doboobie against whom “he nourished, in equal degree, the passions of hatred and fear.” (KEN, p. 208) He decides to reach the bottom of mystery that very night. He also determines to
aid the distressed Amy.

Varney appears on the scene which forebodes something evil. The word is brought to Amy that she must go to Kenilworth where Varney shall acknowledge her as his wife. She does not believe in the veracity of the statement conveyed by the villain. He is thought to lie, and is called a treacherous slave by Amy. Now an attempt is made to make her sip some sickly stuff prepared by Alasco. It is feared that the potion might be disproportioned and may cause her death. At this Varney says,

“he will but sleep the sounder, and the fear of that shall not break my rest.”

(KEN, p. 229)

Janet tells Amy that the pedlar who brought goods will help her escape from Cumnor Place. She also tells Amy that he has been waiting at the postern gate of the park with means for her flight. Janet curiously asks Amy

“But have you strength of body?-have you courage of mind?-can you undertake the enterprise?”

(KEN, p. 230)

To this Amy replies,

“She that flies from death, finds strength of body-she that would escape from shame lacks no strength of mind. The thoughts of leaving behind me the villain who menaces both my life and honour would give me strength to rise from my deathbed.”

(KEN, p. 230)

Janet assures Amy that the youth (Wayland Smith) is honest and a friend to Master Tressilian. Both of them approach the magnificent abode of the Earl of Leicester. The Countess writes a letter to Leicester and in lieu of a seal and silken thread, secures it with a braid of her own beautiful tresses and fastens by what is called a true-love knot. Wayland only understands by her conduct that she wishes to put herself under the tutelage of Tressilian and appeal to the Queen for protection. Wayland Smith communicates to Tressilian the message of the arrival of Amy at Kenilworth and rids himself of all further responsibility. Wayland Smith is a character that belongs to the lower strata of life who gradually mingle with the elite world but once again reverts back to his own world.
5.11 Munshi’s Minor Characters

5.11.1 Munshi's Minor Characters in *Patan -ni-Prabhuta*

Devprasad

Devprasad, the father of Tribhuvan and husband of Hansa has an important role to play in the development of the novel. *Patan-ni-Prabhuta*. He is portrayed by Munshi as a strong, dedicated and committed Rajput warrior who wishes to spread the glory of Gujarat in the whole of India. He is called Mandaleshwar and his hold over Patan and its surrounding areas is significant. He being the nephew of King Karnadev, is the heir-apparent and possesses right to be instated as the King after the death of Karnadev. But Queen Minaldevi's machinations proves fatal for Devprasad. She desires her son Jayadev to sit on the throne of Patan. She therefore imprisons Devprasad's charming wife Hansa in the palace and declares her dead. In spite of repeated requests from Tribhuvanpal, she does not reveal any whereabouts of Hansa. Moreover she conspires to kill Devprasad with the aid of Anandsuri so that her son could be the sole rightful claimer of the throne.

The incident of Devprasad's journey towards Patan with his son Tribhuvan and his strange experiences on the way is quite suggestive. While going towards Patan on his robust horse and son Tribhuvan following him on another horse Devprasad's horse stumbles and falls down. Devprasad also loses his balance and tumbles down. At this time,

“In the glow of dreamlike dusk formed with the amalgamation of silvery moonlight and dim radiance of late evening, he saw a woman sitting on the rock. Her clothes appeared simple and white, the complexion seemed beautiful but parched, eyes looked big but full of grief.”

Devprasad experiences the hallucination of Hansa; his eyes dilates wide and a deep sensation surges throughout his body; he forgets where he is; he hurriedly gets up and babbles,

“Who! Ho! Wasn’t somebody on the rock!”

\(\text{\textsuperscript{67}}\) Tribhuvan is stunned

\(\text{\textsuperscript{\textdagger}}\) Translation: *Mine*
to see his father behaving like a mad man with eyes wide open searching for somebody, but does not find anyone. An imaginary fear runs throughout his body; he gives a sigh, presses his temple with his palm to get some relief from piercing headache, and wipes the drops of perspiration on his forehead. He comes back to his senses and realizes that it was all illusion and once again he starts heading towards Patan with his son Tribhuvan.

After reaching the palace of Patan where the King Karnadev is lying on his deathbed, he once again feels the presence of his wife Hansa. While talking to his uncle Karnadev, he is shocked to hear from Karnadev that Hansa is alive. But Minaldevi refutes the matter completely and tells Devprasad that Hansa has been dead since long. Tribhuvan also tries to extract the information regarding his mother from his uncle Munjal, but of no avail. Minaldevi tries to imprison Devprasad after the death of her husband King Karnadev, but Deviprasad is successful in running away from Patan before the Queen could get her abject idea implemented.

Minaldevi, with the aid of Jain monk Anandsuri, conspires against Devprasad. He releases Devprasad's imprisoned wife Hansa from the palace and sends her to her husband at Dadhisthali. Devprasad plans an attack on Patan with the assistance of Munjal, the Chief Minister who is removed from his office by Minaldevi. But Hansa's arrival changes all the plans of Devprasad and as desired by Minaldevi, drops his idea of attacking Patan. He is unable to believe his eyes to see the living Hansa in front of him. Hansa tries to convince Devprasad to give priority to his duty of attacking Patan first, but he forgets everything after meeting Hansa after so many years. Anandsuri takes advantage of the situation and plans to burn Devprasad and Hansa alive in the castle. But Devprasad jumps from the burning castle into the water with Hansa in his arms. He tries very hard to save her life. But Anandsuri follows him even into water. Ultimately Devprasad dies with the body of dead Hansa in his arms.

Munshi has presented a pictorial view of the deadly struggle of Devprasad trying to rescue Hansa. Though a minor character, Devprasad's presence is felt at every stage of the book and his significance in the shaping of the novel is no less.
**Hansa - Eccentric character**

Hansa, the wife of Devprasad and mother of Tribhuvanpal, has been imprisoned by Minaldevi, the Queen of Gujarat and Hansa's own brother Munjal Mehta for the last fifteen years in the palace. It is her divine and brilliant personality that has become the cause of her imprisonment. Minaldevi has put Hansa in solitary confinement to fulfil her own political ambitions. She has a doubt in her mind that if Devprasad gets Hansa's support, then he would become the king after the death of Karnadev. Minaldevi suspects that Hansa, being so attractive, would be able to win love of people of Patan, enabling Devprasad acquire the crown of King of Patan.

After King Karnadev's demise, Minaldevi wishes to instate her son Jayadev as the King of Patan. But she loses her Chief Minister Munjal's support and the situation takes a pugnacious turn when Munjal and Devprasad plan to join their forces and attack Patan. In order to stop this, Minaldevi makes Hansa a scapegoat and commands her to go to her husband Devprasad and convince him not to ally with Munjal. Minaldevi goes to the room where she has imprisoned Hansa. She knocks at the door.

“One who opened the door was a woman of thirty years, her white garment, absolutely pale and parched face, blank immobile eyes gave the feeling of a corpse; yet if seen through microscopic eyes, a mysterious gracefulness appeared even in her cadaverous appearance. A poetic beauty was experienced in her walk, in silhouette of her eyes; also in the movement of her hands, a gracefulness that soothes the eyes was visible. It seemed as if this human figure was made up of some divine element of the sky; though she was alive, yet it seemed as if she had come back after mistakenly visiting the abode of ghosts.”

With the passage of time, because of her experience of misery and isolation resulting from rigorous imprisonment, Hansa becomes hard-hearted and reticent. She gets enraged at the selfishness and fake sycophancy of Minaldevi. She puts an allegation on Minaldevi that if she is *divinely enlightened*, then why was she [Hansa] tortured for fifteen long years; why was her life made such a Hell that and she was not allowed to experience even a bit of affection of her

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*Translation: Mine*
husband or her son. Minaldevi requests Hansa to have patience. At this, Hansa angrily says,

Patience! Patience! How cruel of you! Are you not ashamed? You are free! You had husband, You have a son, You have a slave-like brother of mine. How much patience you have maintained! Patience! Patience! Had you lost a God-like husband at a young age of fifteen, had someone snatched a budding child from your lap leaving you agonized; had you passed days after days alone, without any moral support and in heart rendering cries, then you must have understood, how can patience be maintained!

Hansa spends her life in extreme distress and pain. Queen Minaldevi proves herself very selfish in dealing with an angelic woman Hansa. Minaldevi adds to the suffering of Hansa saying that her husband Devprasad has let her suffer and he himself is enjoying his life in the company of other women. To this, Hansa stiffly replies that sati has only one swami! Not only in one avataar but in eighty four avataars. Hansa does not agree with Minaldevi that her husband has let her rot for all these years without trying to find out her whereabouts. She says that even if her husband has not tried to inquire about her, then also she has no grievance. This is because she considers her husband as her Lord. Hansa perceives her husband in high esteem and worships him like God.

When the Queen implores Hansa to restrict Mandaleshwar Devprasad to attack Patan, Hansa does not pay any heed to her because her heart is full of hatred for Minaldevi owing to her selfishness and cunningness. She wittingly tells Minal,

“For whom should I bother? You have done what you could. Why shouldn't I not speak? My ancestors’ efforts helped you establish your state, Your respect is due to my husband's might, Your power is sustained because of my brother's wit. Then why should I not speak?”

Hansa decides not to concede to Minaldevi's commands. But the sight of fatally wounded son Tribhuvan surrounded by soldiers of Minaldevi forces her to surrender to the queen. She feels helpless; her heart cries bitterly; the sight

*Translation: Mine*
of her son in the midst of death becomes overbearing for her. Minaldevi takes advantage of the situation. She puts a condition to Hansa that if she wishes to see her son alive, then she must stop Devprasad from attacking Patan. Hansa is forced to leave the place immediately. Before departing, she kisses her son's face repeatedly whom she has seen after a long span of fifteen years. She requests Prasanna to take care of him and then leaves the place with a heavy heart.

When she meets her husband Devprasad, a gush of emotions overpowers her. She starts behaving as if she is a girl of fifteen. Her limbs start trembling and her eyes radiate indescribable love for him. She becomes speechless and forgets herself in the arms of her husband. Soon after she requests Devprasad to carry on with his plan of attacking Patan. But Devprasad remains unmoved and drops his idea of meeting Munjal to plan an invasion on Patan since he does not wish to lose even a single moment without her whom he has met after long years of separation. Both of them talk about their son Tribhuvanpal who has grown into a young man.

Minaldevi feels glad that Devprasad has dropped his idea of attacking Patan. In furtherance of her conspiracy, she gets both of them killed through a plan designed by Jain monk Anandsuri. The waters of river Saraswati costume both the lovers; they meet death in each other's arms. The death of Hansa and Devprasad throws the reader in a deep abyss of sorrow as these characters win the sympathy of readers and their union gives a feeling of bliss to them. But their untimely death leaves the reader in an abyss of gloominess.

5.11.2 Minor characters in Gujarat-no-Nath

Tribhuvanpal

Tribhuvanpal of Gujarat -no-Nath has grown into a renowned warrior and popular prince of Patan. He is the son of the valiant General Devprasad, who was King Jayadev's cousin on his father's side and Munjal Mehta's nephew. His wife Prasanna, now called Kashmiradevi is Queen mother Minaldevi's niece. Regarding Tribhuvan, it is said that there is no equal to him in his valour. He is compared to Lord Rama for his virtues of integrity and honour. He is considered
to be the brightest jewel of the whole kingdom.

Describing Tribhuvanpal's physical appearance, Munshi says,

“Tribhuvanpal was tall and somewhat dark-skinned. His long, muscular arms and broad chest testified to his enormous strength. His handsome face and large eyes would light up easily with a smile, while his nose and forehead hinted at his frank, upright and perhaps a little impatient nature. By the light of the torches, his hair turned loose without a turban, his eyes shining with adventure and his chest heaving after the brief fight, his appearance did full justice to his reputation as one of the mightiest warriors of the time.

(MOG, p. 125)

Tribhuvanpal is appointed the Governor of Lat. Unlike his father Devprasad, he gives up his claim to the throne of Gujarat and swears loyalty to the kingdom. He becomes a towering presence in the kingdom. He is sent to Panchaleshwar with his army to fight with Ra Navghan. Kak joins his master Tribhuvanpal and in the fierce battle that ensues, Ra Navghan is defeated and taken prisoner by Tribhuvanpal.

Kirtidev

Kirtidev is a young Malwa warrior who arrives at Patan with Ubak Parmar, the Commander of Malwa. Munshi describes Kirtidev thus:

“The warrior seemed to be very young, his tender features almost hinting at a very pretty young woman dressed as a man... In spite of the full weight of his weapons and armour, he moved with the smooth grace of a demure bride. His face glowed with intelligence, and his large eyes had an ethereal brightness. His eyes took in the surroundings and the gathered crowds, but saw right through them. It was as if he lived in a glorious, invisible world of his own, and he seemed to avert his eyes from his immediate surroundings and turn them inwards to his own world. (MOG, p. 148)

Kirtidev is a handsome and intelligent warrior having arresting personality. Kirtidev is instrumental in making the peace treaty possible between Patan and
Avanti. But he is grief stricken as he observes many people of Patan opposing the treaty. He reveal his mind to Tribhuvanpal,

“ I pray to almighty God that the peace should prevail forever! Look, Patan and Avanti are like our country's two eyes! Doesn't it pain you when the two fight? (MOG, p. 153)

When Tribhuvanpal expresses his opinion that peace between Patan and Avanti cannot last for long time, Kirtidev retorts

“ Why can it not last Maharaj? … We have fought for three hundred years - Is that not enough? Should we not put aside our petty squabbles and face larger challenges together? (MOG, p. 153)

Kirtidev always advocates the establishment of peace between two states. Through his fascinating talk, he overpowers people. He tries very hard to actuate a peace treaty between Patan and Malwa. In a powerful appeal to Chief Minister Munjal, he pleads for a settlement between Patan and Malwa. He unfolds a terrible picture of the imminent ruin and desolation in case the treaty is not settled. However Munjal does not agree with Kirtidev.

Kirtidev is arrested at Munjal's instance and is brought at a place where the kidnapped Manjari is kept at Uda's instance. Munjal speaks to Kirtidev in prison and offers him freedom if he accepts service under Jayadev. This propsal is outrightly rejected by Kirtidev. Hot words are exchanged and Munjal puts an allegation on Kirtidev that on the pretext of fighting the Yavans, Kirtidev's game is to make Lakshmanvarma of Malwa a Chakravarti. Both come to blows. In a deadly duel, when Munjal is about to strike a blow at Kirtidev, his hand is held back from behind. Munjal turns back and sees Kak who comes with the discovery that Kirtidev is the long lost son of Munjal. A touching reunion between father and son ensues. After his identity is revealed, conflict arises in Kirtidev's mind. Though he is born in Patan, yet his heart longs serve where he has been brought up. Munjal realizes the dilemma of his son and therefore advises him to return to Malwa.

Ubak Parmar

Ubak Parmar, the Commander of Malwa is a tall, powerfully built warrior who wears a high turban, and whose face is made fearsome by a huge, old battle-
scar on it. To the people of Patan, he is the symbol of Malwa power. A peace treaty is signed by Shantu Mehta between Patan and Malwa. Some people amongst the crowd are full of resentment since they have lost their loved ones in the past while fighting against Malwa. There are others who feel that it is better to lay down their lives than to sue for peace with Malwa. None of these people appreciate the idea of Patan signing a peace treaty with Malwa. People feel that Ubak's arrival in this manner is a shameful defeat for Patan, and old soldiers in the crowd feel the condition so distressing that they are unable to hold back their tears.

Ubak inquires about Jayadev and Munjal Mehta since they are not seen. Ubak gets an impression that his hosts are shamed out of their wits. Suddenly an uproar is heard amongst the people all around. From the main gate is seen Munjal Mehta's elephant entering in royal style. Munjal Mehta's proud face reflects the might and authority of the entire kingdom. With Munjal is seen Tribhuvanpal, the Governor of Lat who had arrived in Patan only a short time before the start of the welcoming ceremonies. Munjal brings with him Tribhuvanpal in the same dusty and soiled clothes which he had worn during his journey. As people see the popular prince arrive, they forget their shame and resentment. They forget that they have gathered here to welcome Ubak, and instead start cheering Tribhuvanpal. Ubak's welcome parade is turned into a victory parade for Tribhuvanpal. Ubak feels insulted as the attention of the people is shifted towards Tribhuvan instead of him. Munjal Mehta gives a befitting reply to the insulting demeanour of Ubak Parmar by displaying the power and glory of King Jayadev of Patan.

**Vachaspati Gajanan**

Vachaspati Gajanan, a renowned astrologer and scholar of Vedas is a resident of Patan. Students from all over the world come to him to acquire knowledge of scriptures. Many anxious women visit him with horoscopes of their wards asking for auspicious dates of marriage. His wife is Matra whose father Leelaji was a well known physician in King Karnadev's court. Due to his vast knowledge, he was called Gajanan, the son of Lord Shiva.

Ironically Vachaspati does not share any of the qualities for which Lord Ga-
Gajanan is renowned all over the world. Lord Gajanan is rotund where as Vachaspati Gajanan is skinny. Lord Gajanan is always smiling and relaxed; while Vachaspati Gajanan is always engrossed in his study and found in deep thought. Lord Gajanan carries a small head on a giant body, but Vachaspati Gajanan carries a large head on a thin body. Lord Gajanan has two wives to look after his all needs; while Vachaspati Gajanan is so busy helping others that he forgets even his only wife Matra.

5.11.3 Munshi’s Minor Characters in Rajadhiraj

Rajadhiraj is the last novel of the trilogy after Patan-ni-Prabhuta and Gujarat-no-nath written by Munshi. The characters of the novel Rajadhiraj grow in age; the novel concentrates on the earnest efforts of Jayadev, the King of Gujarat to establish his supremacy as Lord of Gujarat. His overgrowing ambition to extend the territories of Gujarat and his ardent desire to marry Ranakdevi, Khenga's wife, are the incidents around which the novel is focussed. The characters like Minaldevi and Munjal Mehta grow in years; they are sidelined in the novel and the prime importance is accorded to the valour and audacious deeds of Jayadev.

Ranakdevi

Ranakdevi, the queen of Ra Khengar is portrayed as a committed, steadfast, brave and fabulous woman. Munshi has imparted sublimity and divinity to the character of Ranakdevi. She proves to be an architect of Khengar's fortune as she stands by him at all times. She proves to be an affectionate mother and for the people of Sorath, she is an incarnation of Goddess Amba.

When the news of invasion by King Jayadev of Patan over Sorath reaches the ears of Ranak, she at once realizes that it is the result of King Jayadev's desire to win her and marry her. In spite of pressing circumstances, she remains strong, inspiring and unruffled. She continues to pray Goddess Amba to overcome the adverse circumstances. She becomes a sources of inspiration to the people of Sorath; she successfully transforms the hearts of violent slayers and forecasts the future events.
To her husband Khengar, she is an incessant spring of encouragement. She chooses Khengar as her husband against the ardent pleas of Jayadev who desires to make her his queen. When Kak meets Ranakdevi, she appears to him dignified and determined. Her face appears to him, small and dessicated - it gives an impression of being beautiful in the past but now she has covered her face with a garment with a black border. Her lips reveal fortitude; a curious shimmer reflects through her eyes and her face reveal an unexplainable and intolerable profundity.

Ranak has an unfathomable faith in the adeptness of her husband Khengar. She worships him and is ready to sacrifice everything for his honour. She asserts that her Ra’ has never yielded to enemies nor will he do so in future too. Ranak finds a great affinity between Khengar with Mount Girnar - both of them, unbending and invincible. Kak is highly impressed by Ranakdevi’s magnetic personality since she carved an enduring place in the hearts of people of Junagadh.

When Jayadev attacks Sorath, Khengar is killed and Ranakdevi is abducted by Jayadev since he wants to make her his queen. But due to timely intervention of Kak, Ranak is saved against the wilful intentions of Jayadev. In spite of having two sons, Ranak decides to become sati to remember the death of her husband Khengar. She goes to Wadhwan situated at the bank of river Bhogawa to become sati to pay her obeisance to her martyr husband. The entire scene of Ranak becoming sati is narrated in a moving manner by Munshi. Before the first ray of dawn, the entire Wadhwan rushes out of the house. All the people - men and women hasten with kumkum and flowers in hands towards the place where the queen of Khengar is to become sati. People in a huge number gather on the path leading towards the burial ground at the bank of Bhogawa.

The atmosphere is charged with drumming and the jingle of bagpipes. The entire village is reverberated with the proclamation of Jay Ambe! Jay Ambe! Khengar’s head is kept on the bier in the midst of heap of flowers surrounded by the decoration of Jari. Sati Ranak comes proclaiming loudly Jay Ambe! Jay Ambe! Wherever Sati advances, thousands of people hurl kumkum and fling flowers proclaiming loudly Hail Satimata! Tears run through the eyes of all. Ranak climbs bravely on the funeral pyre. A feeling of bliss appears on her face. A brahmin applies kumkum on her forehead, puts coconuts by her side.
and hands over the head of Ra' to her. Putting it in her lap with tremendous affection, she pronounces *Jay Ambe! Jay Ambe! Jay Ambe!* Jayadev puts on the fire, the atmosphere is pieced with the sounds of drums, bagpipes and trumpets. “The sky is turned red with the sprinkles of kumkum and Gulal... A big fire erups and the hairs of Ranak catch fire... A cry of Jay Ambe - One scream is hardly heard and Ranak goes with Ra to heavenly abode.” 71

The ritual of Sati in the times of Solanki age is expounded in a poignant way by Munshi by narrating the incident of Ranak becoming *sati*. His portrayal of Ranakdevi, the queen of Ra' Khengar of Sorath in a magnificent way demonstrates Munshi’s superb artistry in delineating even minor characters powerfully.

**Samarath, Premkunwar, Gangali & Bena**

Among other minor women characters are Samarath, Premkunwar, Gangali and Bena. Samarath, the grand daughter of Sajjan Mantri and daughter of Commander Parshuram is a curious, innocent and cheerful young girl eager to marry Vahad Mehta, son of Uda Mehta. Whether Patan is ruined or Junagadh is won; whether Jayadev remains alive or dies a valiant death; whether Kak Bhatt fails in his political strategies or turns out victorious, Samarth is not interested. She only wishes for the company of Vahad Mehta all the time. She keeps on singing, “*Vahad Mehta has vanquished all; fastened up Kak!*” 72 Her chattering seems tiring to Premkunwar, the wife of Shobh, a Nagar Mantri of Patan but she listens to all her nonsensical talks. Premkunwar is described by Munshi thus:

“*She was tall, fair and a bit plump. Her eyes were big and expressive. Her lips were little thick and sensuous. Her cheeks had a brightness of youthfulness... The curves of her body were fleshy, and she seemed an incarnation of carnal pleasures.*” 73

Premkunwar is always found clad in beautiful expensive garments and wearing elegant jewellery. She appears extremely alluring and charming. She keeps an eye on the movements of all around her. She is even aware of the whereabouts of Liladevi, the Queen of King Jayadev. She keeps her husband close to the king

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1Translation: *Mine*
2Translation: *Mine*
so that she can extract benefit out of it. The character of Premkunwar though minor is very appealing.

Moreover the character of Gangali, Nera Bobda's uncultured, uncouth and obnoxious yet faithful wife is painted by Munshi in a realistic manner. Also the hard hearted and bad tempered character of Revapal's wife Bena is portrayed authentically by the novelist. Such minor characters do not enhance the flow of the story yet when presented, they help in the advancement of the story.

Other Minor Characters

As regards male minor characters in the novel Rajadhiraj, Munshi has painted all of them with a great artistry. Though their role in the novel is small, yet their presence in the novel is exemplary. Ambad Mehta and Vahad Mehta are the two sons of Uda Mehta who, like their father takes active interest in the politics of Gujarat. Ambad Mehta is appointed the Governor of Lat at the behest of his father Uda Mehta who with the connivance of King Jayadev, summons Kak, the former Governor of Lat to Patan to join the force of the King to attack Sorath. Kak is perturbed at the decision of the king as he has to leave his wife Manjari and his two children - Mahashweta and Vausari in Lat at the mercy of God. Kak requests Revapal to protect Manjari and two children in his absence. Revapal assures Kak to keep the promise, but he does not keep the promise. This results in the death of Manjari due to utter starvation in the fort of BhruguKacchha. Revalpal does not extend any help to Manjari and lets her die of hunger. This enrages Kak who kills Revapal before performing the final rites of his dead wife Manjari.

Ambad Mehta, like his father Uda Mehta is highly fascinated by the charms of Manjari, Kak Bhatt's wife, and tries to win her at any cost. He looks at her with a passionate eye and hovers around her in Kak's absence. He is instrumental in sending Kak Bhatt to Lat and himself becoming the Governor of Lat in the place of Kak. When the circumstances compel him to spend time with Manjari in the fort of Bhrugukacchha, his feelings towards her undergo a sea-change. He starts looking at her in high esteem and with great reverence. He extends all possible help to Manjari and her children to fight out the difficult situation they are put in.

In spite of all the efforts, when Manjari dies, he is struck with a feeling of
extreme despair. When his brother Vahad Mehta arrives at the fort of Lat and finds his brother Ambad on the verge of death due to utter starvation, he expresses his grief at the death of Manjari. Vahad finds Ambad's face swollen due to incessant crying; Ambad painfully retorts, “Vahad, Ultimately she could not survive.” When asked by Vahad as to whom Ambad is talking about, Ambad replies that he has been talking about his Goddess, his Mother Manjari. This transformation of Ambad from a lustful Governor to a composed and self possessed individual is artistically presented by Munshi.

Nero Bobdo and Manibhadra, the residents of Lat also have a minor yet significant role to play in the novel. Nero Bobdo, a greedy, selfish and bulky person, befriends Ambad and tries to enter the politics of Lat. Munshi comments,

“Nera was not created as a human being; while creating an elephant, he was mistakenly shaped into a man. He was tall and unbelievably plump. His nose was pointed and leaning downwards. His eyeballs were big like that of small pox. His pot-belly had acquired such a rotund shape that it embarrassed even a gigantic pitcher; his hands and legs were curvy and flabby.”

Nero is a voracious eater and a man devoid of principles. He can go to any extreme to gratify his selfish desires. He is solely responsible for the wastage of food grains in the fort which leads to the death of his own self as well as the traumatic death of Manjari. Another character, Manibhadra, though a minor character is vigorously painted by Munshi. He protects and takes care of Manjari and her children in the fort. He nurses Manjari when she is nearing her death due to extreme starvation in the fort. Munshi has exercised his competence in painting even the minor characters that play decisive roles in linking series of incidents described in the novel.

5.11.4 Munshi’s Minor Characters in Jaya Somnath

Kundla

Among the dancing girls of Prabhas Patan, Kundla is the most attractive and ambitious dancer. She is twenty five years of age. She desires to obtain the

*Translation: Mine*
topmost position of a dancer and become Gurudev's favourite. She dreams of Goddess Mahashakti entering her body during the festival which is held every three months, and of being worshipped as a living Tripurasundari. Since last year, the Goddess has not manifested Herself through her. A night before the Goddess had come in her dream for the first time; and as guided by the Goddess, she found a man called Samant at the precise spot indicated in the dream. At the last moment, something goes wrong and Samant refuses to perform the rites at Tripurasundari temple. She feels frustrated and agonized.

Kundala's second desire is to win over Shivarashi. As the foremost disciple of Sarvagna, one day he would succeed him as Gurudev, and if only he would take a liking for her, her status would improve. It is not difficult for her to attract Shivarashi's attention, but it is almost impossible to win him as her own. This is because Shivarashi is in love with Chaula. Kundla however hopes that if on a festival occasion, Goddess Mahashakti would appear through her, Shivarashi would surely offer worship to her and his mind would then be diverted from Chaula towards her (Kundla).

The festival of Tripurasundari is a very special festival. The Goddess manifests herself in the body of a living woman, and through her, she receives worship according to the shastraic rites. As the time for the festival draws nearer, Kundla grows more and more impatient. She feels no faintness, no delirious exaltation as she would have if she is possessed by Goddess Mahashakti. She has drunk wine freely but even that has failed to have any influence on her. She is convinced that everything is over. But as Shivrashi enters the room, Kundla lets out a scream pretending to feel giddy; she presses her head with her hands and slides down on the ground unconscious.

When the sadhus see Shivarashi, they bring the unconscious Kundla saying that Goddess Mahamaya has entered the body of Kundala. Shivarashi roars angrily at the pretension of Kundla. He orders the sadhus to put Kundla down on the ground. He shakes Kundla with his foot and orders her,

“Get up, you liar. If you do not, I shall kick every tooth out of your mouth. (JS, p. 152)

Being afraid of Shivarashi, Kundla opens her eyes. Shivarashi proves his point that Kundala is pretending. He assertively says that “It is Chaula in whose person the Mother of the World has entered. ” (JS, p. 152) The sadhus
immediately leave Kundla to her fate and walks out with Shivarashi. Kundla realizes that her last effort to win the love of Shivarashi has failed. She gets up and looks around with bewildering eyes trying to accept her final defeat.

**Sajjan Chauhan**

Munshi describes Sajjan Chauhan as a tall, handsome, long-haired, fierce-looking Rajput of about forty years of age. He is directed by Gang Sarvagna to go to Ghogha Rana and convey him the message that the Hammir of Garjan is on his way to invade Somnath and is bent upon destroying God's temple. Sajjan contends,

“Master, you fear nothing. So long as there lives on earth Ghoghabapa's sons, grandsons and great-grandsons, no destroyer will be able to cross the desert.”

(JS, pp. 52-53)

On leaving Prabhas Patan, Sajjan sends his son Samant to Jhalor to warn its ruler to prepare himself to face the invader Gazni. Sajjan himself decides to cut across the desert by an unfamiliar route on his beloved camel ‘Padamdi’. It travels with the speed of wind and is endowed with skill of anticipating the rider's instructions. Sajjan travels for four days without much hassle. He is cautioned by the cowherds of the village not to travel further. He is warned that if he ignores the wishes of the desert goddess, he would have to meet a terrible fate. But Sajjan gives no heed to the warning and proceeds further on his camel ‘Padamdi’.

On the fourth day, Padamdi gets tired. The excessive heat of the sun and the sand rising in spirals stretch out in all directions.

“For miles there was no grass, not even birds, but sand all around - dazzling sand - in all directions, often blinding Sajjan's eyes.

(JS, p. 63)

Sajjan's mind gets preoccupied with fear. He starts wondering whether he is on the right track or not. Yet he consoles himself that he has taken this route in order to carry out the wishes of Lord Shankar and that the Chauhans are under His protection. His sole purpose is to prevent the infidels from attacking the shrine of the Lord Somnath. On the fifth day, he gets entangled by the storm.
All around him, spirals of sand rises furiously like pillars of fire. Neither Sajjan nor Padamdi is able to keep the eyes open. Sustained only by deep faith in the power of Lord Shiva and the chanting of Lord Somnath, he is able to get through the fury of the storm unhurt.

When Sajjan leaves the region of the storm and reaches his home fortress, he finds that it is deserted and the stench of decomposing corpses of men and beasts is emanating from it. Sajjan understands that the Sultan has passed that way. As he enters a hamlet, he is shocked to see that there is no sight of beast or man. The doors of the huts are open. The roofs of some of them have fallen down, the temple has been razed to the ground. In the pond there is nothing but mud and he can see that many animals have been washed there. There is not much water in the well either. He observes that this part of the desert is turned into a large cemetery.

Soon Sajjan falls into the hands of a search party of Mahmud Gazni and he is immediately taken to the Sultan. Sajjan is petrified to see the unimaginable vast army of Gazni that he never imagined even in his dreams. But he feels happy that the Lord has made him the means of destroying Mahmud. Mahmud asks Sajjan to show him the route to Prabhas. Sajjan advises the Sultan not to go through the main highway where the Rajput armies are believed to be waiting for him. The Sultan accordingly abandons his plan to march eastwards and plans to take a straight road passing through the desert as instructed by Sajjan. Sajjan decides to take the invader's army straight into the jaws of the death diving sand-storm. As they move on, sand-storm rises in blinding fury and Chauhan looks on proudly as the advancing forces are engulfed in swirling, scorching rising of sand. One-third of Mahmud's army thus meets its fate. Sajjan extremely satisfied with the thought that he has done his duty, clings to his beloved Padamni with Jaya Somnath on his lips, as the sand overwhelms him. The Sultan reorganizes his forces and beats a hasty retreat from the danger zone leading them to the beaten path which they had left a few days before. Though Sajjan and 'Padamni' meet their ends in the swirling sand storm yet Sajjan dies with the satisfaction that he is able to destroy a large part of the army of Mahmud.
Damodar Mehta

Damodar Mehta is Bhimdev's powerful minister who makes all possible arrangements of defence against the progressing army of Mahmud that has been marching towards Patan to invade it and destroy the shrine of Somnath. He sends away women, children and the aged from Patan to Pavagadh; directs the traders to go to Brigukacchha (Broach) or Khabhhat (Cambay), and provides facilities for those who are unable to fight by sending them to distant areas. Also to meet the contingency of Hammir's laying siege to Patan, he arranges for large quantities of foodgrains and water to be stored so that Patan is able to resist for a long time. Moreover he converts merchant ships at the sea-port Cambay into fighting vessels. Also he visits neighbouring kingdoms, negotiates with each of them a treaty of friendship and skillfully arranges for their armed forces to join the forces of Patan. All this work, Damodar Mehta does with tolerance and charming smile on his face.

5.12 Comparison Between the Minor Characters of Scott and Munshi

Each minor character coined by Scott as well as Munshi in their novels is alive and full of life and vitality as any of the principal characters. The minor characters portrayed by both the novelists bear the mark of absolute fidelity to human nature. Besides imparting the idea of infinite manifestations of human nature, the minor characters have a tangible role to play in the novel. They are not just so many 'extras', but they are woven artistically into the texture of the novel. Some of the minor characters directly aid the action of the story; some lend to the novel a comic or a pathetic interest; whereas some serve as a chorus on the happenings. They all bring into a close relationship with the plot by one means or other. They do not constitute surplus material; they are woven into the texture of the novel.

Scott and Munshi take an exceptional interest in the portrayal of the characters drawn from humble background. The ordinary people comprising of peasants, shop-keepers, house wives, servants, astrologers and inn-keepers impart an artistic touch and a feeling of penetrating passion in their novels. Along with
the low-land characters, both the novelists take pleasure in the presentation of old, eccentric and insane characters. These characters talk in the vernacular, their speech is racy and they lend a peep into the beauty of the Scottish Earth. Characters of paeant boy, Wayland Smith and Giles Gosling in Kenilworth; David Deans in The Heart of Midlothian; Buckley in The Bride of Lammermoor and Ulrica in Ivanhoe fall under the category of novels written by Scott whereas Hansa in Patan-ni-Prabhuta; Kirtidev in Gujarat-no-Nathi; Nero Bobdo in Rajadhiraj and Shivarashi in Jaya Somnath could be accommodated in this category.

References


13. Ibid., p. 155.


22. Ibid., p. 5.


25. Ibid., p. 57.


30. Ibid., p. 59.

31. Ibid., p. 59.

32. "राजी, चूंकि कैरी चाहिए?

33. "मुंबई तू मारो के मद्देन सी गयो?

34. "हां, राजी, चूंकि कैरी चाहिए?

35. "सुगन्धित श्याखा छोटी ने कृतन पार्श्वी, ने अंतिम वार असस्त्र उपरी में भी लगा छुई. मात्र माँ नहीं, पाल आदिन्ती रही; तस्था अंतर जोता संपर्कमं अंत भी धारा बहे धारा रही."

36. "पुष्प वर्षना प्रमाणता तेना श्याखा जपाणो बहारवार चाह लतीं, तेना मुषणं वालिन्य पूर्विमाना बंदर सुमं संपुर्णं वर्षु लतं; अने तेना गर्भविया जन्मो अभी परराई श्रीनां लतं."

37. "तेनु सुब्राम शरदीय दूसरं चुड़ं. तेनु मेन खुष्ण निम्नलिख वर्षु लतं. तेनी मोटी अण्णो चाँदे ने चाँदे मोटी जपाणी लतीं. पाल तेनु जोश तेनाथी चमारे अंड करं लतं अने रोपे ने निर्बलता चरी परे तेनी अंडना बर्णे ने अंतरं ज चमारी."

38. "आंबेर बिसुता! आ जग तेना राजनो नथी, मार दुर्गमाणी छ. इंगलं प्रागु छ ना सुबी छु अर्ठना ज रेतनाती."

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39. "माँ! माँ! तुम साह्बजी नबी? शुं करें छ? अभाव हुं चरा लंडुं छ? मामा दुर्जा! श्रावंकुं मरीज़ अद्यांशां! दुर्जा! नामक पहुं नमें बांधा?... तणबे करूं बिंबू? तप्तसितांतें कदाक्षमवं... ना मां ब्रेली मंगूरुं के तमासे वाण चांडे करूं? पहुं शुं अजुं नामा! नामा! तमें में क्षेरी गए?... तमें साथे दोनों में मरतां नतां वाणां वाणां... तमासा पोणां मांयुं मुझीने मरत..." (राजविंदर, p. 391)

40. "नांदा! नांदा! ...में क्षेरी गए? गणां मारो छम जब छे. आपाला संसारांच्या मनोरंजनांच्या शुं चांडे? तमासी ग्रीन शोल्ग गेस? ने चांडापाणा व्रो जशों?" (राजविंदर, p. 401)


42. Ibid., p. 118.

43. Ibid., p. 118.


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59. ``````

60. ``````

61. ``````


67. "..."(पाठलेखा प्रमुख, p. 4)

68. "..."(पाठलेखा प्रमुख, p. 4)

69. "..."(पाठलेखा प्रमुख, p. 4)

70. "..."(पाठलेखा प्रमुख, p. 66)

71. "..."(पाठलेखा प्रमुख, p. 70)

72. "..."(पाठलेखा प्रमुख, p. 365)

73. "..."(पाठलेखा प्रमुख, p. 185)

74. "..."(पाठलेखा प्रमुख, p. 405)
75. "

"નેચાને માફુસ ખાંયો નાલયો; લાખીબનાતાં જૂબશીલી માફુસ ખાંયો બની જતો હતો. તે શો એ જાણો અને ન કંઈ શક્યા અને જાણો હતો. તેમનું નાર તીસ્વર ને નીચે દાંતુ; સ્નાન કરવા મોટા હતા. મી મોડી જાવથી પાળુ શરમાંને અયો અપૂર્વું ગોબાર વાપરત હતી; તેમાં જાં અને પણ જાં અને જોળ હતા.

(શાબદિક્ષા, pp. 42-43)"