A COMPARATIVE STUDY OF SIR WALTER SCOTT AND ABDUL HALIM SHARAR

AS HISTORICAL NOVELISTS

Supervisor

Prof. Dr. Khawaja Imtiaz Ali
Ex-Vice-Chancellor,
Bahauddin Zakariya University,
Multan, Pakistan.

Scholar

Miss Farida Yousaf
Assistant Professor,
Department of English
Language and Literature
Bahauddin Zakariya University,
Multan, Pakistan.
DECLARATION

I hereby declare that I have not submitted this research work of mine entitled "A COMPARATIVE STUDY OF SIR WALTER SCOTT AND ABDUL HALIM SHARAR AS HISTORICAL NOVELISTS" leading to a degree of Ph.D. in English Literature within the country or outside Pakistan. I also promise not to submit the same thesis for a degree of Ph.D. to any other University in future. Research work of the same topic has never been submitted before by any one in any University.

[Signature]
(FARIDA YOUSAF)
Assistant Professor,
Department of English Language and Literature,
Bahauddin Zakariya University, Multan.
DEDICATED TO

THE HOLY PROPHET

(Peace be upon him)
ACKNOWLEDGEMENT

The present work on a comparative study of Sir Walter Scott and Abdul Halim Sharar as historical novelists may, perhaps, be the first research work on two writers belonging to two different climes and cultures, undertaken by any University in Pakistan. In this sense it can be considered as a pioneering work. There were, of course innumerable difficulties and obstacles in the process of the completion of this work, because of its unfamiliar nature, but I was able to surmount them, as far as possible, through the help of various persons and institutions.

The foremost among these is my guide and supervisor Dr. Khawaja Imtiaz Ali whose encouragement, constructive criticism and useful suggestions were a source of invaluable help.

I also owe my gratitude to Mr. Docherty, the erstwhile Director of The British Council, Lahore, who made available a grant of a reasonable amount to help me undertake a short trip to U.K. to visit Libraries and organizations relevant to my work. This help was supplemented by a generous grant from my University (Babaauddin Zakariya University, Multan) which enabled me to visit U.K. and meet people related to my research.
and consult relevant material at different libraries. I am very grateful to my University for this help.

I also owe thanks to the Librarians of the Punjab University Library, Diyal Singh College Library, Punjab Public Library and Karachi University Library where I found copies of Sharar’s Journal *Dilgudaz* and other journals on Urdu Novel, which were of great help to me in my work.

Closer at home I would like to express my gratitude to my friend and colleague Dr. Humaira Dasti for her encouragement and help at crucial times. Last but not least I want to acknowledge the co-operation on the part of my typist, Mr. Muhammad Shafiq.
PREFACE

Literary critiques have usually been written on the works of individual writers belonging to one language and culture but in the modern times there is a growing demand for broadening the horizon of literary perception and encourage cosmopolitan and aesthetic sensibility encompassing more languages and many centuries. The interpretation of such works requires a knowledge of the literatures with which it deals and the modern reader or scholar is dependent either, directly, or indirectly on comparative study. In other words, comparative study is involved even in the criticism of a single writer as locating him in his own ethos and analyzing his work as related to the writers of his own age and of earlier times is an inevitable aspect of the research. Thus the significance of a work of art is more thoroughly grasped and the experience thereof enriched when it is compared to another work of art.

The purpose of the present dissertation is to compare Sir Walter Scott and Abdul Halim Sharar as historical novelists. Sir Walter Scott is the first historical novelist in English and Abdul Halim Sharar holds the same position in Urdu literature. An effort
has been made to explore the similar and dissimilar trends and techniques in the works of the two novelists.

The dissertation consists of six chapters. The first chapter starts with an introduction to the comparative study of literature. Then it proceeds to give an insight into the lives of the two novelists which helps to determine the social, political and cultural factors which stimulated them to write such a variety of historical novels. Chapter two is about the nature and function of historical novel. It relates the different aspects of historical novel and its correlation with history which also includes brief description of English and Urdu literatures given in order to determine the positions of the two novelists in their respective literatures and their contribution to establish the historical novel as an appropriate literary genre.

Chapter three deals with the historical themes dealt by the two writers and points out the likenesses and differences in their treatment of those subjects. Chapter four consists of a comparison between the presentation of characters by Scott and Sharar. Chapter five is an attempt to explore and compare various narrative techniques used by Scott and Sharar.
Their use of various techniques are proved by quoting examples from their novels.

The sixth and last chapter is the conclusion of the whole thesis. In this chapter the creative achievements of the two writers are compared and their success in achieving the goals attributed to their novels are analyzed. It is hoped that this comparative study will be helpful in viewing both Scott and Sharar in a new critical perspective.
<table>
<thead>
<tr>
<th>CHAPTERS</th>
<th>TITLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>THE ART OF HISTORICAL NOVEL</td>
<td>26</td>
</tr>
<tr>
<td>III</td>
<td>HISTORICAL THEMES IN THE NOVELS OF SCOTT AND SHARAR</td>
<td>67</td>
</tr>
<tr>
<td>IV</td>
<td>CHARACTERIZATION IN THE NOVELS OF SCOTT AND SHARAR</td>
<td>141</td>
</tr>
<tr>
<td>V</td>
<td>NARRATIVE TECHNIQUES USED BY SCOTT AND SHARAR</td>
<td>181</td>
</tr>
<tr>
<td>VI</td>
<td>CONCLUSION</td>
<td>220</td>
</tr>
</tbody>
</table>
CHAPTER ONE

INTRODUCTION

Comparative study of literature is one of the most important aspects of literary criticism. It helps to explore what distinguishes the works of two writers. It highlights many important aspects which may have been left unnoticed while studying a writer exclusively. In other words, it opens many new vistas of literary research. The comparison between two writers helps, to a great extent, in determining their literary status. The comparative studies of the works of the same language have been quite common and popular. For example, Shakespeare and Shaw have often been compared as great dramatists of English Literature. In poetry, Wordsworth and Keats offer a fruitful comparative study. In the field of novel we see Richardson and Fielding compared. Similarly, in Urdu literature, the comparative study of Meer and Chalib by Maulana Altaf Husain Hali1 is well-known. Many comparative studies have been undertaken in the field of Urdu novel. But the comparison of the writers, belonging to two different languages, provides a wider perspective for the analysis of different literary and cultural aspects of the works of writers.

(1) Hali, Maulana Altaf Hussain, Mughaddma Sher-o-Shairi. Delhi, 1916.
Henry Gifford in his very perceptive analysis of comparative literature has appreciated difficulties that may arise where two different linguistic and cultural backgrounds are involved. He has also pointed out the linguistic problems in the process of translation and has rightly stated that translation, sometimes, affects the real essence of the original text⁴.

Gifford's comments may be considered relevant in the matter of translations in languages other than Urdu and English where the translation method is regarded as an important means for enhancing the efficacy of a language. A translation may affect the essence but the substance of the original text can be conveyed to facilitate the reader who knows only one of the languages.

It can be said that if the writers compared belong to different languages and also dwell in different ages as is the case with Sir Walter Scott and Abdul Halim Sharar (the former belongs to the nineteenth century and the latter to the early part of the twentieth century) it serves the greater purpose of analyzing the different cultures and different approaches of the writers due to their contrastive environments. In this case comparative study becomes an important vehicle to discover the social, cultural and

---

literary differences between the two civilizations. The similar and contrastive points prove to be more illuminative when a comparison between two historical novelists is made as it brings to limelight certain similar and contrastive points of the history of two nations. The historical novelist's creative imagination comes to his aid and enables him to enliven the dull and dry facts of history. History tells us what really happens and fiction relates what can happen. In the historical novel the writer tries to create a coalition between history and fiction.

Matthew Arnold required that "every critic should try and possess one great literature at least besides his own; and the more unlike his own, the better." This he felt was a law of criticism. In our day it appears to be almost a law of the creative imagination. Arnold's comment indicates that despite the inevitable cultural and social differences the process of creative imagination informing them is almost the same in all the literatures of the world. Henry Gifford has also emphasized the same point when he says that "the ideal student of comparative literature.... will need time and patience; a conviction of where he is going; a keen eye for the local and particular, the awareness of historical

context; an active belief that all literature is one and indivisible. Add to these temerity and reserve: he must not claim too much or enunciate too positively; yet be ready for risk."\(^4\).

In the present dissertation an effort has been made to compare Sir Walter Scott and Abdul Halim Sharar as historical novelists. It may perhaps be profitable to have a look at their life stories. This probe will help a great deal in determining the reasons for various similar and dissimilar literary aspects of their works as the nature of the environment, in which a writer’s personality develops and finds its exposure, determines the nature and functions of his creative works to a very great extent.

Sir Walter Scott was born on August 15, 1771. His father was a lawyer who descended from a long line of country gentlemen and his mother was the daughter of a physician. Through both his parents Scott was connected with families in the Border area of the south of Scotland. The young Walter Scott, one of a large family, was ill in infancy with what appears now to have been poliomyelitis, which left him lame in later life. His parents, hoping that

\(^4\) Gifford, Henry, Op cit, P. 15.
country air would restore him, sent him to live for long periods with his grandparents near Kelso. Which, became a second home to him. It was there in childhood that he first became aware of the traditional ballads and tales of the Border which were to stimulate his imagination all his life.

From his earliest years Scott was fond of listening to his elderly relatives on both sides of the family. He derived much historical material from those accounts and stories. He heard tales of the Jacobites during his stay in the Borders and these tales formed the raw material for his historical novels.

Scott's childhood being divided between Edinburgh where he attended the High School and the Border, set the pattern for that dichotomy visible in his adult life between the educated professional man of the world and the rover of the more old fashioned traditions of rural Scotland. It was because of his upbringing in two different kinds of environments that he could never get rid of the conflict between new demands of time and the "good old causes". In youth he took avidly to reading and stored his tenacious memory with all manners of information derived from books, especially history, romance and poetry. Scott had the classical education of an 18th century gentleman, but the Greek and Roman classics were never his first love; his
youthful imagination was fired by ballad poetry and the works of later writers, especially Froissart, Spenser and Shakespeare. He seemed to be recalling his own reading in adolescence very closely when he described that of Edward Waverley in Chapter 3 of Waverley.

The raw material of his novels is an amalgam of his widely read literary works and the oral knowledge that he derived from his elderly relatives. Though bookish and, in his own way, a distinguished scholar, Scott always preferred to rely for his historical impressions upon oral tradition. That is one reason why, though he wrote about many different centuries and often used a medieval setting, all his best books deal with Scotland and with times within a century and a half of his own. Scott's father was a solicitor and, for some time, employed his son in his office. But young Walter was destined for a higher rank of the legal profession, that of barrister, and he studied, accordingly, at the University of Edinburgh. He became an advocate in 1792 and practised for some time, without much success. In 1799, he got a legal post, more to his liking, when he was appointed Sheriff-Depute for the county of Selkirk and in 1806 he was appointed a clerk of the court of session - two appointments which he retained until the end of his life, and which assured him a modest but steady income.
An outline of Scott's professional career alone gives a misleading picture of his life, dominated as it was by his vast literary output. As a student he was impressed by the current revival of literature in Germany and his first publications were translations of Burger (1747-94) and Goethe (1749-1832). But he soon turned his hand to material, nearer at hand, and started his literary career as a poet. His first major publication was a collection of the ballads of his beloved Border, entitled *The Minstrelsy of the Scottish Border* (1802-3). The work was well received by fellow enthusiasts, but it was not of a nature to bring widespread fame. That came in 1805 with *The Lay of the Last Minstrel*, a verse romance which was an instant success. He followed it with others like *Marmion* (1808), *The Lady of the Lake* (1810) and *Rokeby* (1813). He became, in those years, the most celebrated living poet - a palm which he later had to yield to Lord Byron - and incidentally a rich man. In 1813 he was offered the post of Poet Laureate, which he declined in favour of Robert Southey, who, he thought, needed the money more than he did.

Although Scott was personally a modest man, it was inevitable that success on this scale should influence his style of living. In 1797 after a broken love affair that he never forgot, he married Charlotte Charpentier by whom he
had four children. His post as Sheriff of Selkirk made it desirable that he should live in that county and he acquired land upon which he built Abbotsford, a house in the Gothic style, which in the ambitions of its design was a constant drain on his resources. Abbotsford, near Melrose, is still lived in by Scott's descendants and is open to visitors. Scott's fame, as a poet, surrounded him with visitors and admirers. It may have been a desire to escape the strain of being lionised which caused him to publish Waverley, his first novel anonymously. It came out on 7th July 1814 and was an instant success. Many guessed at once who the author was, but Scott refused all provocation to acknowledge it until many years later. He wrote to Morritt (who was in the secret) in July 1814 "I shall not own Waverley, my chief reason in that it would prevent me of the pleasure of writing again"5.

According to David Daiches, one of the reasons of Scott's anonymity is that "he seems to have had some deep-seated desire to conceal how many lives he was leading and how much his way of life was dependent on writing best-selling novels. Further, he enjoyed mystification"6.


Scott was a sociable man who loved good company and was always excellent company himself. But his journal shows that there was also a streak of solitariness, a tendency to withhold part of himself. He seems to have felt that it would have made him vulnerable if he acknowledged the authorship of the Waverley Novels. In fact, he had to acknowledge the authorship in 1826 to the trustees appointed after the financial crash, since this was his main source of income and in February 1827 he at last acknowledged it publicly at a theatrical Fund dinner in Edinburgh.

Waverley is the first historical novel. It is about the Jacobite Rebellion of 1745. Guy Mannering was Scott's second novel, though written much more according to a conventional formula (dire prophecies, dispossession, the lost heir reappearing and finally gaining the girl and his inheritance) was deeply rooted in Scottish society in the times of Scott's youth and contains some brilliant scenes of common life. Scott's narrative poem The Lord of Isles and his novel Guy Mannering both appeared in 1815. The relative failure of the former and the roaring success of the latter, confirmed Scott in his career as a novelist. Henceforth with extra-ordinary fecundity, and, sometimes, by driving himself desperately because he needed the money, Scott produced

---

an average of more than one novel a year. The victory of Waterloo, an event which stirred Scott enormously, also occurred in 1815. He made a triumphant visit to London in March and the following summer paid his first visit to the Continent, primarily to see the battlefield and meet his hero, the Duke of Wellington, in Paris. The trip produced a series of letters home, describing his experiences in which autobiography is only faintly disguised. It was published in 1816.

Scott's third novel The Antiquary appeared in May 1816. Here Scott came nearer still to his own time. In this way Scott was charting a movement in the history of his own country. The Antiquary was Scott's own favourite among his novels.

Pushed by the need of money for his expanding Abbotsford estates and excited by the profit motive for more novels which danced in his head, Scott now embarked on a curious plan. He invented a series called Tales of My Landlord collected by a fictitious schoolmaster Jedediah Cleishbothem. The first of the new stories was The Black Dwarf, which was considered inferior by his publisher William Slackword. Two novels The Black Dwarf and Old Mortality appeared together in four volumes in December 1816. His next novel, Rob Roy, as well as the second series
of *Tales of My Landlord* (consisting of *The Heart of Midlothian* and other stories were published in 1818.

In March 1817 Scott was visited by the first of the bouts of severe internal pain which plagued him for the next three years. Scott tried never to let his frequent visitations of excruciating pain interfere with his writing. When he was unable to write he dictated to his friend and benefactor, withelandlaw. He struggled through *Rob Roy* in frequent pain. It is another Scottish novel dealing with the relations between heroic violence and enlightened prudence, with merchant and brigand, city and country, Lowland and Highland, counterpointed against each other and, as always, a romantically inclined young man in between. *Old Mortality* is a more deeply imagined novel which springs from the depths of Scott’s historical imagination set in the late seventeenth century (the earliest period he had yet handled in his novels). It dealt with the struggle between fanatical covenanters and their moral opposites, the hedonistic cavaliers, with again a man of good will standing in between and temporarily reduced into joining an extremist group. It was followed by *The Heart of Midlothian*, probably the most generally admired of all Scott’s novels. After its publication he revealed his identity but most of his readers had already guessed that the author of Waverley novels was Scott.
The Bride of Lammermoor and A Legend of Montrose were published in the third series of Tales of My Landlord in 1819. The tragic ending of The Bride of Lammermoor was disliked by most of his contemporaries. Ivanhoe came out in 1820 and was a success. After Ivanhoe Scott published Monastery (1820), The Abbot (1820) and Kenilworth (1821). In 1822 two of his novels Fortunes of Nigel and Peveril of the Peak were published. In 1824 he published Redgauntlet and Tales of the Crusaders, including The Talisman and The Betrothed. In 1826 Woodstock appeared before the public. The Chronicles of Canongate were written in 1827.

It will hardly be credited that a man who became first the foremost poet of his day and then, though supposedly anonymously, the foremost novelist, should have widened his range still further. But Scott’s output, all his life, was amazingly large. He produced reviews, editions (of Dryden and of Swift, for instance) and biographies, including a nine volume life of Napoleon. In 1818 he accepted a barony from the Prince Regent, always an admirer of his work.

Scott’s immense earning contributed to his financial downfall from which he never recovered. In 1832, he suffered an attack of apoplexy and died on September 21.
His biographer records that "almost every newspaper that announced this event in Scotland, and many in England, had the signs of mourning usual on the demise of a king". Lockhart's biography of Scott stands with Boswell's life of Johnson as one of the two greatest literary biographies in English.

Abdul Halim Sharar the second writer of our study was born in Lucknow in 1860. His father's name was Hakim Tafassal Husain. His grandfather was in the service of the exiled King of Awadh in Matyabridge (Calcutta). Sharar had to go to Calcutta along with his parents. At that time he was nine years old. He obtained his early education at Matyabridge from his father and some other teachers. Like Scott he spent his childhood at the house of his grandfather and was fond of listening to the tales from ancient Islamic history. He received his early education in Persian, Arabic, Philosophy and Physics. He also learnt the English language. His grandfather retired in 1875. Sharar was appointed in his place, but he could not continue this job for more than two years and in 1877 he went to Lucknow. There he completed his education in Arabic. He was married to his cousin in 1876 but the marriage could not cause hindrance in his

educational progress. In 1877 he went to Delhi for higher education in Hadith. During his stay in Delhi he continued his studies in the English language. He came back to Lucknow in 1880.

Freelance journalism became his favourite occupation during his stay in Calcutta. At this stage he wrote poetry also. The names of some of his poems were (Shab-i-Wasl) and (Shab-i-Cham). Another poem was Zamana aur Islam (Time and Islam). He pioneered blank verse in Urdu but he never regarded himself as a poet. In fact like Scott his poetic art was eclipsed by his popularity as a novelist. He started his career as a journalist in the newspaper Awadh, which was published from Hyderabad.

After his return to Lucknow he concentrated on prose writing and started writing essays in different newspapers and journals.

In his essays Sharar preferred literary topics to the political ones and tried to imitate English prose style. This style being different became popular. Monshi Nawal Kishor took him on the editorial board of the Awadh. Thus his journalistic career started. Then he began a journal Mehshar and devoted all his attention to it. This journal became popular in a short time. The editors of the Awadh were annoyed with the popularity of Mehshar and decided to
send Sharar out of Lucknow but Sharar could not swallow this restriction for a long period and came back to Lucknow after resigning from the Awadh.

After leaving Awadh Sharar started writing novels. Dilchas was his first social novel. Though artistically sub-standard it became very popular. After that he translated a novel Durgesh Nundine from English to Urdu which also was widely read.

In January 1887 Sharar started his famous journal Dilgudaz for the first time. In the beginning this journal was published on the lines of Mehshar but later the process of novel writing was started in imitation of the Awadh newspaper. In 1888 his first historical novel Malik-ul-Aziz Varjana was published serially in Dilgudaz.

According to Sharar's own confession this novel was written as a reaction to Scott's Talisman⁹. According to Sharar Scott had degraded the Muslim hero Salahuddin and the Islamic Ideology so he wrote this novel in the Islamic zeal and passion. From the publication of Malik-ul-Aziz Varjana Sharar started novel writing regularly and it was continued till his death. Along with novel writing he wrote essays under the name of Mozamin-i-Sharar in twelve volumes. These essays consist of important aspects of history, biography

(9) Sharar, Dilgudaz, May 1934, P.97.
and criticism. Sharar's busy and versatile life can be easily divided into five periods in order to see the continual development in his art and life.

In the first period from beginning to 1884 Sharar completed his education, started writing essays, was employed in Awadh newspaper. It can be considered the training period in Sharar's life because the impact of the studies during this period can be seen in his later literary creations.

Sharar started the second period of his novel writing with the publication of Dilgudaz which runs from 1885 to 1896. According to Mohammad Sadiq Dilgudaz was one of the premier journals which, with a few interruptions, ran till Sharar's death\(^\text{10}\). Some part of this period was spent in Lucknow, and some in Hyderabad. Sharar also went to Europe during this period. In 1885 he completed his first social novel Dilchasp. Bikam Chatterji's novel Duegesh Nandane was originally written in Bengali, Sharar read its English translation and then he translated it into Urdu. Then he wrote his first historical novel Malik-ul-Aziz Varjana to refute Scott's Talisman. This is about the third Crusades

\[\text{His second novel Hasan Angelina was started in Dilgudaz}\]

after he had finished Malik-ul-Aziz Varjana. It is about Georgia and about the Crimean war. In this he also refers to the Shia-Sunni conflict between the Turks and Iranians and its adverse effect on the Muslims.

Mangoor Mohna was the third novel in Dilgudaz. It was about a Hindu girl and Muslim leader. It was written against the background of Mehmood of Ghazna's invasion on India. The same year Sharar started a historical journal in which he published the biographies of famous Islamic dignitaries. This journal had to be abandoned after a year because of financial problems.

In 1891 Sharar started writing his novel Qais-w-Lubna. Its theme is the well-known love story of the Khilafat-i-Rashida period. Soon afterwards, Sharar was sent to England as a tutor with Nawab Waqar ul-Mulk's son and stayed there from 1893 to 1896.

In his absence three of his unfinished novels Dilkash, Zaid-w-Halava and Yousaf-w-Najma were completed by his subordinates and published. Zaid-w-Halava was also completed by Sharar himself and he published it under the name of FloraFlorida. In this novel he has exposed the sinful life of nuns and priests. This era can also be considered as the experimental period of Sharar's life.

In this third period from 1897 to 1907 Sharar plunged himself into historical research. After returning
from England he went to Hyderabad and restarted *Dilgudaz* from there. He remained in Hyderabad till 1899. According to Dr. Iftikhar Ahmad Siddiqui, he excelled in English and French languages, which he mastered during his stay in England. During his stay in Hyderabad he wrote the first part of *Ayyam-i-Arab.* In this novel he has depicted the social conditions of the pre-Islamic Arabs. Sharar's historical research gave rise to a dispute. During his research on Arabic history Sharar came across the biography of a lady Sakina bint-i-Husain who was considered a fashionable and progressive woman of Arabia. Sharar tried to prove that she was the daughter of Holy Prophet's (peace be upon him) grandson, Hazrat Imam Husain. This gave rise to a serious debate and caused the Shia-Sunni conflict. The Shia people were much annoyed at this act of Sharar's and considered it an insult to the Holy Prophet's family on his part. Some dignitaries of Hyderabad asked him to stop this process of research but Sharar preferred to leave Hyderabad and did not act upon their advice. He started publishing *Dilgudaz* from Lucknow for the third time and continued expressing his ideas about Sakina bint-i-Husain.

---

(11) Siddiqui, Iftikhar Ahmad, Dr., *Awvalyat-i-Sharar, Kheyaban,* Journal of Peshawar University, Lahore 1972, P.55.
In 1889 Sharar wrote *Firdous-i-Barin*. It is considered his best novel. It is about the Batinia sect. This sect caused a great turmoil for Islam. In this novel Sharar has depicted the exaltation and decline of the Batinia sect. After that he published a brief magazine *Hasan bin Sabah*. In 1900 Sharar completed the second part of *Ayyam-i-Arab*. In this novel he has presented the Pervaizi period of Iran along with the uncivilized (Jahiliyya) Arabian period before Islam. During the same year he wrote another novel *Mugaddas Nazneen*. In it he has narrated the love story of a Christian girl and a Muslim prince and he has also exposed the inner sinful life of monks and nuns. In the same year he translated an English novel into Urdu and gave it the name of *Dakoo Ki Dulhan*. He started a new journal *Parda-i-Ismat* in order to preach his own ideology as he was against the idea of women's veil. In 1901 he wrote a novel against the veil; its name was *Badru-n-Nisa Ki Museebat*. In this social novel he depicts how the female's veil caused the problem between two families. During the same year Sharar had to go to Hyderabad. For this purpose he stopped the publication of both *Dilgudaz* and *Parda-i-Ismat*, but he reached Hyderabad in a drastically changed situation which caused him to finish his liaison with the state. Nawab Waqar-ul-Mulk was dead, and Hyderabad's new finance
secretary Mr. Walker thought that the services of Sharar were not needed for the state of Hyderabad so he had to come back to Lucknow and in 1904 Dilgudaz was again started from Lucknow. In July 1904 he published a new novel Shauqeen Melika in Dilgudaz. It was completed in December 1904. Its theme concerns the second crusade of the Crusades. In 1905 he published Yousaf-w-Najma. It is the love story of a young man of the Tughluq period. Although a publisher had already printed it during his stay in England Sharar himself completed it again and got it published. In 1906 he wrote the biography of Hazrat Junaid Baghdadi and completed the first volume of The History of Sind. Dr. Murtaza Akhtar Jaffer states that Sharar considered the History of Sind as one of his best creations and it shows that Sharar was an excellent historian as well.

In 1907 he wrote the biography of Hazrat Abubakar Siddiqui. In the same year Sharar was appointed Director of Education and was called to Hyderabad.

In the fourth period between 1908 to 1914 Sharar was working as Director of Education in Hyderabad. In 1908 he started the publication of Dilgudaz from Hyderabad. After some time the Nizam of Hyderabad became annoyed with him and Sharar left Hyderabad. During his residence in Hyderabad he

(12) Jaffery; Murtaza, Dr. "Sharar Ki Zindagi" in Kheyaban, Peshawar University Journal, 1972, P. 50.
wrote two novels. Agra Sadiq Ki Shadi is a social and humorous novel and focuses attention on the social and cultural aspects of Lucknow. Mah Malik is a historical novel about the conditions of Afghanistan during the Ghauri period and the Ghauri’s invasion of India. This is the second novel about Indian history, the first being Mansoor Mohna. In 1910 Dilgudaz was again published from Lucknow. All the novels which had been published serially in Dilgudaz were published in book form and were sent to the readers of Dilgudaz on payment. In 1911 Sharar published another social novel Chaib-Dan Dulhan.

In 1912 Sharar wrote Zawal-i-Baghdad. In this novel he has depicted the glory, glamour and prosperity of the Abbasid Caliphate and its decline afterwards. He has dealt with these aspects in an artistic manner. During the same year Maulana Mohammad Ali Johar offered him the editorship of his newspaper Hamdar but Sharar could not accept it due to some personal reasons. In 1912 Sharar wrote The History of Egypt. In this history he narrated history from the time of Noah’s storm to the birth of Christ. In 1913 he wrote another historical novel Romat-ul-Kubra. In this novel he has depicted the rise and fall of the Roman empire in an artistic manner. During the same year he turned against the princely state of Rampur. The reason was the Nawab of
Rampur's degenerated condition and his indifference to his poor subjects. He wrote two novels on this topic and gave to Rampur the fictitious name of Harampur. In another novel Khaufnak Muhabbat he dealt with the same topic.

During the fifth and last period from 1915 to 1926 Sharar was busy in research and wrote histories. In 1915 he launched a monthly journal Alferoz. He also wrote Alfanso. In 1916 he wrote Maftuh Fatheh. In 1917 Babuk Khurmi was published and he also wrote the first part of Juya-i-Haq. In this novel he depicted the early life of Salman Farsi and the predictions of Christian priests about the birth and prophet hood of the Holy Prophet (peace be upon him). He also published a biography Swaneh-Qurat-ul-Ain. In 1918 he completed the second part of Babuk Khurmi. In the same year he wrote a History of Pre-Islamic Arabs. In 1919 he published the second part of Juya-i-Haq. He completed the biography of Holy Prophet (peace be upon him) through the letters of different Christian priests written to Holy Prophet (peace be upon him). He has written about the Jewish enmities, preaching of Islam and mutual conflicts of the Arabs. In the same year he wrote another novel Lubat-i-Cheen. Then he completed Tarikh-i-Mugaddas in which he threw light on the history of Baitullah and Bait-ul Maqdas. He wrote another history of Saqvia Main Islam and then he wrote
the biography of Holy Prophet, Khatmul-Mursaleen. In 1920 Sharar wrote a verse history, Aseer-i-Babul. In 1921 he completed the third part of Juya-i-Haq by using the epistolary technique. In 1922 he wrote Tahira. It is a social novel describing the life of an educated Muslim woman. In this novel he has also expressed his ideas against the veil. In 1925 he wrote Meena Bazar which relates to the times of the Mughal emperor Shah Jehan.

In the last part of his career Sharar also wrote some plays. Their names are Shahid-i-Wafa and Maiva-i-Talkh. He wrote Tarikh-i-Awad, Abul Hasnain, Sani-us-Nain, Khawaja Mueenuddin Chisti, Tarikh-i-Khilafat etc. He edited books on political, religious and cultural themes which became popular.

Sharar died in December 1926 after serving literature for 50 years. He gave to historical novel many interesting themes and equipped Urdu literature with a new kind of novel.

Sharar's biography proves his keen interest in Islamic history. According to Dr. Sadiq, "Sharar had begun the study of history as raw material for his romances. But soon after he decided to return his knowledge to advantage by writing histories and historical studies."13.

(13) Sadiq Mohammad Dr. Op cit, P. 339.
The historical studies to which Dr. Mohammad Sadiq refers are *The History of the Crusades* and *The History of Sind* which were published in his journals. Sharar was a prolific journalist and has been compared with Defoe by an Indian critic and poet Firaq Gorakhpuri. Thus Sharar was a versatile novelist and a historian.

The turmoil and unrest prevailing in India at that time motivated Sharar to write novels based on the glorious past of the Muslim rulers. If on the one hand these kinds of novels provided a temporary refuge from the tragic atmosphere in which his readers lived, they also stimulated them to raise their voice against the British anarchy. In this way Sharar's novels contributed, to a very great extent, in arousing the patriotic emotions of the oppressed Muslims of India.

The biographies of Scott and Sharar bring to light many similarities between them. Both were fond of listening to the old stories from their grandparents, both of them were poets and wrote a great number of novels as well. Scott wrote twenty-nine historical novels while Sharar wrote forty-two novels in all out of which twenty-nine are on historical themes.

Thus we can envisage that the comparative study of Scott and Sharar as historical novelists can bring into
focus many interesting and thought-provoking aspects of their lives and works, hitherto, unknown to serious research scholars of these two writers.
CHAPTER II

THE ART OF HISTORICAL NOVEL

The nature and function of the Historical Novel can be defined by regarding it as a remarkable co-alition of imagination and reality. This type of novel is based upon real history but the novelist gives it a certain "colouring of imagination" in order to make it interesting in the eyes of the reader. In other words the historical novel is based on the convergence of fact and fancy and this very convergence makes it an important but at the same time, the most difficult kind of novel from the artistic point of view. In the process of fictionalizing history there are greater responsibilities for the historical novelist, as compared to those for the social novelist.

According to Jonathan Nield "a novel is rendered historical by the introduction of dates, personages or events to which identification can readily be given". Most of the eastern and western critics do not regard Nield's definition as satisfactory because in their opinion only dates and personages cannot be regarded as the distinctive features of a historical novel. So it becomes very difficult to define a historical novel because history and fiction are two entirely separate entities.

History consists of the events which have actually happened, and fiction is based upon those incidents which can happen and the historical novelist makes an attempt to create a coalition between them. In this attempt he has to encounter great many intricacies and he has to be careful not to create any imbalance between history and fiction in the process of this coalition. He has to take care that history and fiction do not overlap at any stage of the novel.

History is the depiction of the events of the past in which usually there is no reference to the environment and the real motives of the events of the past. In other words, history deals only with the external events of life and it is the story of only the victorious and the famous. It does not refer to the universal humanity but to some popular and great personalities. According to Augustine Birrel, "History is the story of man upon earth and the historian is the person who tells us any chapter or fragment of that story"\(^2\).

Sheppard has added to this definition and has developed a simple definition of a historical novelist. He says that "When a historian negates the authentic facts and

truth in telling the story of man, he becomes a historical
novelist.\textsuperscript{3}

This definition by Sheppard points out the fact
that a historical novelist does not limit himself only to
the "dry historical facts", but he adds to those facts the
sweetness of fancy, which is inevitable for him as the
historical novel, contrary to history, is spread over both
the external and internal aspects of life. He uses the
historical events as background. Thus, the historical novel is a
story of past in which imagination comes to the aid of fact.

The production of a blend of truth and imagination
is the really difficult problem for a historical novelist.

According to Professor Donovan:

"The materials of history, both events and
persons can be successfully integrated with
the materials of fiction by a judicious
handling of point of view. The historian
writes always from an omniscient point of
view, not because he knows every thing, but
because his province in what is known. His
task is to present his subject in the full
glare of historical scholarship, to leave no
corners in shadow, no matters, not even his
doubts in doubt."\textsuperscript{4}

It means that the historical novelist must avoid
the full light that the historian seeks: his province is not


\textsuperscript{(4)} Donovan Robert Han, \textit{The shaping vision}, (Imagination in
the English Novel from Defoe to Dickens), Cornell
the known, but the thing in the act of being known, and he must prevent the specious and the actual from being seen in the same perspective. He deals in the very illusions that the historian tries to free himself from. The result is that the historical novelist most often keeps history in the background and allows the fiction to occupy the centre of the reader's consciousness. Sometimes, indeed, he keeps his history tidily out of sight.

In a historical novel there is room for the colouring of imagination without which it is impossible for the author to picturize the past in an attractive way to make it alive to the eyes of the reader. A historical novelist derives the facts from history but he also includes certain other elements in the novel with the help of his imagination which give a lively colour to the novel without distorting its historical facts. David Punter gives a very impressive statement in this instance by saying that "the rocks of history have no validity of meaning without the thin waters of fiction washing over them, but these waters themselves have no shape without the half-hidden shoals over which they skim".  

Both Sharar and Scott are in favour of the elements of Romance in the historical novel. According to Sharar a historical novel should be based on true events but it is inevitable to give those events a tinge of romance because without it neither a novel can be called a novel nor the event may seem interesting. In Scott's point of view a historical novel should have the elements of romance because it deals with past, which is remote from present life.

Though the historical novelist uses history as a background but his mode is different. The insertion of imagination makes it more attractive and is helpful in creating an interest for history in the reader, which otherwise seems to him dull, dry and descriptive. The historical novelist breathes new life into a story of a certain period. The facts of past are already spread on the pages of history but in the novel they are re-created in a lively and romantic manner. Hence historical novel is one that portrays a time on which the light of the living generation's memory does not fall any longer in its full force. The work of the historian has certain limitations and he has to state only the widely known facts. Due to the


(7) Scott, Preface to Fortune of Nigel, Page xi.
privilege of colouring the facts with fancy, the historical novelist is capable of recreating life which is beyond the status, framework and limits of a historian. "Death revolution and accidents have thickly verted the life of past and made it out of human sight. And the thing which is out of sight becomes extremely beautiful and attractive to human nature. In order to see the beauty of hidden past unveiled, the reader goes to history, but the desire remains unfulfilled because the picture of past shown by history is full of grandeur but not full of life at all. In Sheppard's words "it is just like skeleton which has neither the softness of flesh nor the warmth of blood". Consequently the aim of historical novel is to present past in a colourful and lively manner.

The historical novel is the most complicated form of novel because it is a novel which consists of history. All of us know that history is based upon facts and novel is born out of imagination which consists of so many elements of observation and experience. According to Stephen Smith, historical novel is an inferior kind of history and a bad kind of novel.


Professor Batterfield has written that "A historical novel may be a good book but not a good historical novel. It may be just a piece of history. It may be a good story but may not be good with the special goodness of historical novel."\(^{10}\)

Thus it is evident that the art of historical novel is of a very intricate nature and it is very difficult to create a perfect historical novel, because it demands a great ability to create a conformity between history and fiction in order to fulfill the requirements of a perfect historical novel.

No doubt the historical novel which presents the historical atmosphere in an attractive manner, and has the historical quality to make the reader visualize all the events through the wordy descriptions, will be considered as successful. A novelist has to use his imagination in order to present the historical scene in a beautiful manner. History provides us with plot and interesting events and the historical novel makes them attractive but where history becomes obscure the novelist brightens it with the light of his imagination.

According to Dr. Ali Ahmad Fatimi the historical novel compensates for the shortcomings of both history and fiction; where the historical facts provide their light the novelist proceeds on easily, where there is no light, fiction comes to his aid with its rays. Then facts again come to light but to present all these things in an artistic way is the task of the novelist. The function of history is to present true and simple events in a direct manner; the novelist thinks about them in his own manner and presents the reality in the form of fiction.  

George Luckas has different views in this instance.

"A writer who deals with history cannot chop and change his material as he likes. Events and destinies have their natural objective weight, their natural, objective proportion. If a writer succeeds in producing a story which correctly reproduces these relationships and proportions, then human and an artistic truth will emerge alongside the historical truths and on the other hand if his story distorts these proportions, then it will distort the artistic picture as well."

In fact what is really required of an historical novel is the equal proportion of reality and imagination.

The first thing to remember is that the historical novel is


a novel primarily and history secondarily; hence the art of
novel should be dominant, but it should have the historical
essence as well.

Both the historian and the historical novelist are
concerned with history. Both are in search of facts but
with a slight difference. The historian searches for the
events and their dates, he tells us about the chronology of
a certain ruler, his method of reigning, about the important
events and circumstances of his age and then how and when he
died; but all these details do not form part of the
paraphernalia of the novelist. A novelist is not concerned
with kings or great personalities. He describes the
historical events, while conforming them with a large
panorama of common human relationships and describes the
same historical facts by tingeing them with emotions and
feelings. He has to build up a story and in so doing
sometimes the historical truths described by the historical
novelist, seem quite remote from the real history.

Thus it can be concluded that the major difference
between history and novel is that of the viewpoints of the
novelist and the historian. The purpose of the historian is
to give details of the past, and the aim of the historical
novelist is to show the modern man a true picture of the
past, so that he can be inspired to improve his present
situation and also anticipate his future. In Urdu literature, it was the aim of Abdul Halim Sharar to arouse the Indian Muslims and to build up their morale, by reminding them of the great deeds of their ancestors. Scott also had the same purpose and wanted to give a new spirit to the Scottish people who were extremely dejected when Scotland had been allied with England.

It is evident that the objective of the historical novelist is to create an inspiration in the reader. For this purpose he has to present history in an interesting manner, and to create interest he has to give history the colouring of imagination. In this process sometimes a little deviation from the historical facts is permissible if it serves the great purpose of inspiration. The patriotic spirit to improve the existing conditions of the nation leads the novelist towards writing a historical novel and it is true of the novelists of all nations. Sharar and Scott are the two distinct examples in Urdu and English literature, respectively.

Thus it is evident that the historical viewpoint is different from the common human viewpoint, and is devoid of sensitivity and passion. A historian only looks at great personalities, and kings. He does not give importance to common man, and the pages of history remain bereft of their stories. The mind of the historian rejects tradition in
favour of truth, considering it unauthentic. As a result
history is devoid of the treasures of Romance. In the
selection of events his attitude is academic, ethical, and
dry instead of being psychological and emotional. The
historian does not realize that apparently trivial things of
life leave a deep and long lasting effect on human life.
That is why the wordy pictures of history are incomplete.
The historian observes the facts in a traditional manner so
he takes into view a very limited span of life and the real
essence of human life does not come into his consideration.
For this reason whatever a historian writes, is neither
impressive nor interesting and attractive for the readers.

History is written for some special purpose. As a
result the historian brings out the facts according to his
own particular bent of mind and throws light on some
historical facts. A historian moulds the events according to
his own aptitude. According to Mumtaz Manglori, this
innovation leads to exaggeration instantly and then
ultimately to lying. Sometimes historians themselves have
related history in such a ridiculous manner that in spite of
its claim to be factual and truthful, history seems to be a
meaningless heap of lie and innovation.¹³

---

(13) Manglori, Mumtaz Dr., Sharar Kay Tarikhi Novel aur In
Ka Tehqeeqi-Tanqueedi Jaiza, Kheyaban-1-Adab Lahore,
1978. p. 31-32.
Dr. Mumtaz Mangluri has gone too far in regarding history as a meaningless heap of lies and innovation. A historian cannot innovate the facts. His task is to relate what has actually happened. While criticizing the facts of history he gives them either a positive or a negative interpretation, according to his own bent of mind. One historian can present a king in a positive manner by appreciating some of his reforms. While another historian can present the same king in a negative manner by criticizing those very reforms. But he can, in no way, distort the facts of history. Similarly a historical novelist is not allowed to distort the facts but is expected to present them in a lively manner which is beyond the scope of a historian.

History shows past as dependent on the great deeds of some great men and historical novel shows that if there was really any life in the past, it was not only because of kings and great leaders but because common human beings had made an equal contribution in it. In this way a novel becomes more attractive and more widely read as compared to history. According to Deane Inge: "The motives for falsifying history are in exact proportion to the interest of posterity in knowing the truth. Falsified history perhaps had more
influence than true history." The lines quoted above show that Dean Inge regards the tinge of imagination in history as essential and thinks it more effective than real history. So we can say that when history is tinged with fancy and imagination it turns into historical novel.

An Urdu critic Ali Abbas Hussaini says that novel has its place where the pages of history are quiet and where the changes of time have fogged the events and personalities. In such instances novel makes them prominent with the help of story and fiction but where history itself is in its full peak, it is ridiculous to turn it into a historical novel. Hussaini's views show that he regards historical novel as a compensation for history, and does not take into account its function as a source of making the history attractive and worth-reading.

It can be accepted that it is difficult for the historical novelist to write about those aspects of history which have been perfectly related by the historian himself but it seems unfair not to allow the historical novelist to write about those events because historical novel is always more popular than even the most popular history.


It should be realized that historical novel is basically a novel and its first and foremost characteristic is that it is a source of enjoyment, and should create an interest in the reader. But this interest and amusement cannot be invoked either by merely relating the historical events, or by imagination. Opposite to historian, a historical novelist's art requires some concessions by which he creates a balance between history and imagination.

According to Sheppard:

"Historical Fiction deals imaginatively with the past. The novelist has a wider range, he may set the foot in the preserves of history, but on one condition, he may not make his habitation there, or may only build if part of his house stands within the demense of the imagination" 16.

In this manner the perspective of the historical novel becomes wider than that of history. It is more difficult at the same time as the historical novelist has to be alert not to shake the balance between reality and imagination. David Punter has also very rightly stated that "history and fiction are then, mutual phantoms; and as such they can give us knowledge through a kind of cross-perspective" 17.

Keeping all the hazards under consideration a
novelist has to consider several aspects in the process of
creating an appropriate historical novel. The first aspect
in this process is the selection of some period as the
theme for his novel. The experts of the historical novel
regard it a very important stage. As there is a lot of
material available for story in the present, the same is
true about the past because the world is so full of a number
of things that every way one turns, there are novels and
short stories for those with eyes to see and all the world's
history offers background.

The greatest difficulty which any novelist, but
especially the historical novelist has to face is the
difficulty of selection. In every period of history, in
every episode, in a fragment of stone, in an old weapon, in
a name on a desolate grave, in a scrap of verse, is the germ
of a historical novel. The difficulty is or should be
selection. A trend for a particular period can serve as a
guide in this matter. The author's own inclination towards
a certain period helps him in deciding about the period of
his novel. A great sympathy with humanity on the part of the
novelist is another important requirement. In the selection
of the period two kinds of trends are prevalent among the novelists. One is that the events of the most glorious and popular period are appropriate for novel. This kind of period is so attractive and interesting in itself because of its social and cultural glory that its real picture suffices to amuse the reader and the artist has no need of exaggeration. The second trend is to choose such a period in which history has left many blanks and the artist fills them with the colouring of his own imagination in such a manner that these colours should conform with real life and they should also create an interest in the reader. The addition of imaginary events to fill in the vacuums is the only possible contribution of the historical novelist to history but this contribution is also full of certain limitations. The imaginary event so used for this purpose should be co-allied with reality, and should not seem to be an external addition. As a matter of fact it seems dangerous to choose some popular and glorious period as the subject of historical novel because the historians have already provided abundant material about such kind of period that the artist cannot use his art of imagination.

In one sense an historical novel dealing with unexplored and elastic ages is easy, it is a tale which goes round without a fiddling stick, like a tale of the old play. But in another sense it is not so easy as it looks. the
surest ground is when one deals with human nature, primitive then and primitive now -- its terrors, loves, jealousies, hatreds, sacrifices and strifes. If a novelist chooses a historically popular period, he should not give primary importance to real and historical events but he should make the imaginary events the centre of attraction and use the historical ones as the background.

According to Saintsbury

"All who have studied the philosophy of novel writing at all, closely know that great historical events are bad subjects, or are only good subjects on one condition the steady observance of which constitutes one of the great merits of Sir Walter Scott. The central interest in all such cases must be connected with a wholly fictitious personage, or one of whom sufficiently little is known to give the romance free play. When the condition is complied with, the actual historical events may be and constantly have been used with effect as aid in developing the story and working out the fortunes of the characters." 18

It is certain that the choice of a remote and unrecorded period can help the historical novelist in maintaining the pretension of accuracy, because common people usually know almost nothing about that period and the novelist can have a wider scope for the easy play of his

---

imagination, and unlike the writer of the popular events of history he is not answerable to the public. But he is always afraid of the danger of being discovered at any moment, and at any place where the human knowledge of reality can interrupt the flight of his imagination.

George Lukacs also holds the same point of view and says that:

"It is clear that the more remote an historical period and the condition of life of its actors, the more the action must concern itself with bringing these conditions plastically before us, so that we should not regard the particular psychology and ethics which arise from them as an historical curiosity, but should reexperience them as a phase of mankind's development which concerns and moves us."19

Thus it is comparatively easy to write about the very remote past to invent names, perhaps which probably were land or sea but the writer does at his own risk -- He may invent names invent environment even make his clock strike in ancient times and years with impurity and with ease until he is found out.

It is considered that the remoter period described by the historical novelists has the least danger of being challenged as inauthentic or as untrue and in this way a novelist can do real justice to the art of novel without being worried about the authenticity of history. But when we

review the examples of different historical novelists we
witness many paradoxes in this context. According to the
research made by Dr. Ali Ahmad Fatimi the number of
successful historical novels about the near past is
greater than that of those about the remote past.\(^{20}\)

In the case of Sir Walter Scott, his novels
written within the range of five hundred years are more
successful as compared to those written about the remote
past. Talisman which deals with the history of remoter past
is less successful and novels like Ivanhoe and Waverley
dealing with history within the last five hundred years, are
extremely successful.

In Urdu literature we can take into account the
examples of Aziz Ahmad and Qazi Abdul Sattar. Their novels
about the near past are more popular but the case of Sharar
who may be considered as the greatest historical novelist in
Urdu is just the opposite. His novels about the remoter past
are more important and popular. Novels like Firdous-i-
Bareen, Ayyam-i-Arab, Juya-i-Haq are the distinct examples
in this respect. Hence the choice of the period involves
many complications for the novelist. The choice of period
should depend on the novelist's own perception. He should

choose the period according to his own predilection, the period in which he feels confident enough to utilize all his artistic capabilities, and which can help him to create a complete conformity between historical reality and artistic imagination. Thus a historical novelist has to be careful in the process of selection and it seems better that a novelist looks for the vacuums in his favourite historical period and fills them as they have been ignored by the historian.

After selecting a period another problem for the historical novelist is to gather the information about that period. He requires to have a perfect knowledge of his topic and should be familiar with the background of style in which he is going to present the life of a particular period. A story writer's material is based upon his own personal observation and experience, while material for the historical novelist is beyond his personal experience and observation. As a historical novelist it is inevitable for him to explore such a land which is beyond his experience and out of his sight. His mind has to take leave of his own time and enter in such a period in which he feels himself a stranger. Thus he has to cross a great many limits of space and time and enter into a strange and remote world. He has to live in that period mentally in order to present a real and lively portrait of the past.
The historical novelist must study books on costumes, on coinage, on the contemporary history of other states; he must read contemporary letters, diaries, despatches, even legal documents and medical works. Nothing dealing with his period and locality should be foreign to him. He may have to go to works on heraldry, on botany, on etymology, on agriculture, picture galleries and museums, cathedrals and churches and castles, all yield their spoils.

The basic responsibility of a historical novelist is that he should not change the authentic facts of history and their chronology; because this change leads to the distortion of history and hence to the unpopularity of the historical novel. It is suitable for the historical novelist to get ideas from actual history and where facts and imagination were at variance, to let romance lead over reality. He should be faithful to the outstanding historical facts, but can make a few trivial changes in the chronology when it is possible. Thus it is extremely essential to make the story seem true.

There are two methods by which history may be made to permeate in the novel. In the first place it can supply the metal for the novelist's mould; but provided, of course, the fire of imagination is present which changes hard fact
into that liquid flow of implied possibilities where the spark fires upwards. The novelist, though he may invent all the characters, dialogues and incidents must be faithful in his invention to the spirit of his period. He need not distort the characters of actual historical people or take liberties with the chronological table, or in any way over the great critical episodes of the past. The second matter, where a plot taken from history is utilized, demands a larger degree of fidelity to documentary evidences.

The next step is that of arranging and conforming the different events into a unified whole. This is called plot. Without any prearranged plot the story is likely to be loose and ill-knit and chaotic. With too rigid a plot or too scrupulous an attention to the plan that has been set before one for guidance, there is the danger of being plot-mastered and plot-ridden. As the plot develops from the germs, so the novel, if it is a living thing, must develop from the plot. You cannot keep tree in a flower pot to its maturity.

With the fine arrangement of elements a plot becomes interesting and seems more real and the required environment can be created in this manner. In order to create an effective plot a novelist should know how to omit certain unnecessary details as well as how to add those which will add interest to the story. Such a novelist is
aware of the difficulties during the development of plot and
can easily tackle the suddenly appearing problems during the
process of the creation of the novel. He is also aware of
his responsibilities when to finish his novel. He does not
challenge the feeling, emotions and expectations of the
reader lest he should feel lack of interest in the novel nor
does he end his novel in such a way that the reader feels
dissatisfied.

Thus it involves a great artistic and analytic
ability on the part of the historical novelist to create an
effective plot in order to make his novel interesting and
absorbing for the reader.

After the arrangement of the plot comes the stage
of characterization in the historical novel. There are
experts who give different views about the presentation of
historical personalities as characters in the novel.
According to one view the novel becomes artistically weak by
the presentation of historical personalities and the
novelist has to face greater difficulties in this matter.
Because if he deviates slightly from portrait of a popular
historical personality as developed by tradition and
history, his portrait is regarded as fake, and the readers
do not accept the truth of his details. The second view
regards the presence of some historical personality as the
strength of the novel. Lettie Stephen and Sheppard are also
in favour of this viewpoint.

Leslie Stephen wrote to Thomas Hardy

"I think that an historical character in a novel is almost always a nuisance, but I like to have bit of history in the background so to speak, to find that George III in the corner though he does not present himself in full front. But if the young novelist brings the big folks on the scene against the background of the epical events and forgets the little folks, he is, in a thousand cases to one inviting disaster".21

It means that the presence of a great historical figure provides strength to novel; the creation of fictitious character is also essential for the interest of the reader. The novelist should always beware of the danger that the great historical facts and figures are not distorted in this process and he should also be able to show the indirect contact between individual lives and historical events which, according to George Lukacs, is the most decisive thing of all. He says:

"People experience history directly. History is their own upsurge and decline, the chain of their joys and sorrows. If the historical novelist can succeed in creating characters and destinies in which the important social-human contents, problems, movements etc., of an epoch appear directly, then he can present history "from below" from the stand point of popular life. And the function of the historical figure in the classics is this; when problems and movements such as these have been rendered concrete for us so that we may experience them directly, the historical

figure steps in to raise them on to a higher level of historical typicality by concentrating and generalizing them. In this way one is not imprisoned in the simple immediacy of popular life in the simple spontaneity of popular movement. For this reason, the historical figures of the classics are only minor figures but indispensable to the total historical figure.  

Ruskin, while regarding the characters of novels as the representative of real life, says that every action of the characters should be similar to that of men of flesh and blood. Thus it can be said that the feelings and meditations should also represent the human feelings and thoughts.

In the process of characterization it is essential for the novelist that he should not limit himself at giving good or bad opinions based on mere descriptions but the negative or positive aspects of a character should be evident from the manners and actions of the character. According to Sir Walter Besant and Sheppard an author should be careful not to write about a character; that he should not pause to give a direct and detailed description but should show men and women gradually in the

course of his narrative—a description might be given indirectly, for instance by comparison with a portrait, or even by reflection in a mirror. Of course, a character's character should be shown in other ways than by mere statement that he is good or bad, kind or cruel, generous or mean.24

From these views it is evident that the novelist should not describe the good or bad traits of historical characters, but should present them moving and acting and speaking in such a way that they should reveal themselves through their actions, movements and speeches. In this manner a lively interest in history can be created.

The next important step after characterization is the use of narrative techniques. These are important aspects of the novel in general but in the historical novel they acquire extra-ordinary importance. The right use of the words, appropriate combinations of different expressions are the essential requirements of a proper historical novel. It is the duty of the historical novelist to make his readers feel that they are actually living in the days and among the people described. In fact it is the mastery of language and

art of atmosphere-building on the part of the historical novelist that creates a clear-cut distinction between historical novel and history. The language of history tends to be more descriptive while that of the historical novelist has to be lively, full of emotions and feelings.

Historical novel needs to be more picturesque as compared to the ordinary novels as it deals with what has already happened. Hence mere descriptives cannot create the effect of environment. The real essence of the skill of the artist lies in that he should present the events in such a way that the reader can see them with his mind's eye.

For the creation of atmosphere a novelist has to keep an eye on his words, language and narration. So, he should be careful in the selection of details and other elements about the period he has chosen to deal with. Walter Scott attaches great importance to the art of narration and says that: "The interest becomes lost in a minute description of events not affecting the progress of tale."25

It can be concluded that the style of narration, which is an important aspect of every kind of novel, becomes extremely important when the creation of the historical novel

---

is involved. A novelist has to exist mentally in the period in which his historical novel is based, and equip his details with pictorial quality. Both Sharar and Scott are great masters in this respect and they present a lively and interesting portrait of the past in their novels.

The pictorial quality adds to the artistry of the historical novel and the really great historical novelists are those who invest and surround their characters — the men and women — of last years, with the haze, wistfulness and glamour which is comparable to that gloss or film on the pre-historic implements and weapons, times own work, not to be copied by any human tool or process. It means that the novelist has to give life to the past. For this purpose he has to merge himself in the very spirit of the past. Then only is he able to create a historical novel equipped with lively human beings.

Macaulay has preferred the historical novelist to the historian because in his opinion the former is able to make the past seen as present, to bring the distant near, to place us in the presence of a great man, one on the eminence which overlooks the field of a mighty battle, to invest the reality of flesh and blood, beings whom we are too much inclined to consider as personified qualities in all
allegory, to call up our ancestors before us with all their peculiarities of language, manners and garbs to show us over their houses, to seat us at their tables, to rummage their old fashioned ward robes to explain the uses of their ponderous furniture, these parts of the duty which properly belongs to the historian have been appreciated by the historical novelist\(^{26}\).

It can be accepted unhesitatingly that the historical novelist must excel in the art of narration and style. It is also evident that a novelist has to struggle very hard in order to maintain the balance between fact and fancy. He has to play a double role of being a historian and a novelist at the same time with such a great skill that one role does not overlap the other.

A historical novel must preserve dignity and avoid grandiloquence, preserve atmosphere and avoid the archaic carried to extremes, preserve accuracy of the background and avoid the crowding of the human interest, preserve strength and avoid the needlessly coarse and ruthless and morbid, preserve the dramatic without being melodramatic, preserve the proportion without sacrificing detail.

---

Thus it can be said that an historical novel is simply a novel which attempts to recapture the atmosphere of an age which is remote from that of the writer. It is a story of manners and morals of the past. History only consists of the great deeds of great men. The historical novel shows the complexity and intricacy of the common human relationships, in a particular age. It shows the motives and incentives of common human beings, who live anonymously, and could not find a place in the golden pages of history, but their deeds had enhanced the great attempts made by the great personalities of kings and heroes. Thus a historical novel is a story of manners and actions which gives base to great attempts of heroes and leaders.

John Buchan has described the difference between a general novelist and a historical novelist, while saying that

"The point of difference is that in every case the writer has to construct for himself, imaginatively, not only the drama but an atmosphere and modes of life and thought with which he cannot be personally familiar. The man who deals with contemporary life has the key nearer to his hand. He is concerned with things which are roughly within his world of experience; the details may be strange, but the access to them is simple. The historical novelist has to think himself into an alien world before he can expound its humanity." (27)

Thus it can be said that the task of the novelist is to romanticize the real events of the past with the aid of his imaginative art, but he has always to be aware of the danger of distortion and has to be always careful that in the process of the creation of the historical novel, the balance between reality and imagination is not shaken.

While comparing Scott and Sharar as historical novelists an attempt has been made to analyze how far they were successful in wedding the characteristics of history to those of novel in their historical novels, and to what extent they were able to fulfill the above stated requirements of the historical novel. But before proceeding to the proper comparison between the two novelists, it seems necessary to review the prevailing conditions of the historical novel, both in English and Urdu literatures, especially when Scott and Sharar started their careers as historical novelists as it would help to analyze and criticize their contribution to the development of historical novel in English and Urdu literature respectively.

It is evident from the history of both Urdu and English literature that a novel is considered the best literary tool to depict the social, moral and political conditions of a particular age. It seems that the historical
element is an inevitable aspect of every kind of novel be it romantic, political or social, even if the novelist is more akin to describe the contemporary scene in his novel, but it is also an undeniable fact that there is no noticeable tradition of a proper historical novel either in English or Urdu literature before Sharar and Scott.

In English Literature novel was started by Daniel Defoe. His novel "Robinson Crusoe" can be considered the first historical novel in the English language, as it deals with the adventures of the legendary character Robin Hood. (In his novel he has stated the various aspects of English Society in the Anglo Saxon period). But Defoe was a journalist by inclination, that is why his novels lack the vigour, kindness and pictorial quality, which are the essential aspects of every kind of novel. Thus, according to most of the literary historians, Richardson is the first novelist in English, as his novels show a perfect blend of sentiment and logic but he also deals with his contemporary conditions rather than tracing the past.

Sir Walter Scott is a nineteenth century novelist. Before him the historical novels of different kinds and pretensions had already been written. W. B. Bur. L. Cross has traced the development of English novel from Smollett's Humphry Clinker to Scott's Waverley and insists
that the Gothic revival was a revival of interest not only in ghosts and other supernatural and horror elements but also was a revival also in history.28

This shows that the tradition of historical romance is as old as the history of novel itself. During the Eighteenth century an interest in history was kept up by historical tales, which were tinged with the elements of romance as well. It is also proved by the historical evidences that in Eighteenth century the romance writers developed a new enthusiasm for Shakespeare's historical plays, and derived fresh material from them. Historical tales of romance and adventure were very popular in those days. The late seventeenth century witnessed the rise of a more objective study of history and therefore of a deeper sense of differences between past and present.

The new emphasis upon historical past is reflected in the novels of Defoe. Though he is not considered a proper novelist in many respects, yet his fiction, for the first time, presents before the reader a picture both of the individual life, in its larger perspective and as a historical process being acted out against the background of trends of a particular period.

According to Ian Watt, Defoe's characters are felt by the reader to be rooted in the temporal dimension. At his best he convinces us completely that his narrative is occurring at a particular place and a particular time; and our memory of his novels consists largely of these vividly realized moments in the lives of his characters, moments which are loosely strung together to form a convincing biographical perspective. We have a sense of personal identity subsisting through duration and yet being changed by the flow of experience.

We can say that the historical perspective was present in the novel from the time of its origin, even though the historical novel with all the ingredients of history had not been started at that time. Whenever the novelist mentioned the past, he mentioned it with all its concreteness and reality. After Defoe we come across the realistic novel of Richardson, throwing light on the contemporary manners and morals.

The year when a new kind of historical novel came into being was 1873, when Miss Sophia Lee published the first volume of The Recess to be followed in 1876 by two more...

volumes. It is a story about Elizabethan age, in which the activities of the Worthiest courtiers are discussed. The story unfolds the character of Earl of Leicester who is banished and recalled by his queen. He indulges in intrigues with Lady Essex and kills his wife by poisoning her.

From Recess there is a steady range of historical romances down to Scott. Most of the novelists derived their stories from Shakespeare's history plays. But the historical romance, at that time, was pre-eminently dominated by sentiments. The novelists showed their historical characters weeping, and sighing. Because of the dominance of sentiment, the sentimental novel and the historical novel could not be discriminated from each other. Another remarkable achievement in the field of historical romance was that of Smollett; his characters are the well known gentlemen of history. After Smollett James White wrote Adventures of John Gaunt in 1970.

According to Wilbur L. Cross, the novelists of the late Eighteenth century laid more emphasis on the facts of history. In this respect he gives the example of Clara Reeve, who at the end of the Preface of her novel Roger Deccarenden, gave a list of authors she had consulted, which included Groissart Holinshed and Smollett. She sketched the characters of the great men of Richard's II reign,
young that the men who contributed to the prosperity of England were not as represented by Plutarch the revolutionary novelist 30.

A great improvement over the imaginative treatment of history was brought about by the romances of Jane Porter. She wrote *The Adventures of Warne in four volumes*. The first volume is almost wholly historical. It is full of the heart-rending events that gather round the partition of Poland in 1793. The Polish battle scenes are depicted in an artistic manner. But the essence of history is spoiled in the last three volumes. *The Scottish Chiefs* was her second historical romance. For writing this romance she was better equipped as having lived in Edinburgh and being familiar with the Wallace and Bruce traditions. She was the first historical romance writer who visited the places she had planned to describe. She had assimilated too, the spirit of chivalry in Sidney's *Arcadia* and in Spenser's *Enorie Queen*. After Jane Porter a very curious experiment in historical fiction was made by Horace Walpole's novel *The Castle of Otranto*. It refers to the events of twelfth or thirteenth centuries. The lively details of the events in this novel had impressed Walter Scott to a great extent.

(30) Corne Will Run L.Oppit, p. 112.
The most successful practitioner of the Gothic novel was Mrs. Anne Radcliffe. According to David Daiches her novels, "While historically inaccurate and psychologically crude have certain verve in their employment of standard Gothic properties"\textsuperscript{31}.

Her novels cannot be considered as historically authentic. After Mrs. Radcliffe a very curious experiment in historical fiction was made by Joseph Strutt in \textit{Queen Huo Hall}. Left incomplete by its author, it was hastily completed by Sir Walter Scott and published in 1808. Strutt states its purpose in the preface to the novel that the chief purpose of the work is to make it the medium of conveying much useful instruction imperceptibly to the minds of such readers as are disgusted at the dryness usually concomitant with the labours of the antiquary, and present to them a lively and pleasing representation of the manners and amusements of our forefathers under the form most likely to attract their notice. The scene of the piece is laid in England and the time (in which the events are supposed to take place) is in the reign of Henry the Sixth\textsuperscript{32}.


\textsuperscript{(32)} Struth: Preface to \textit{Queen Huo Hall}, 1808, P.IV.
In the descriptive details of various kinds of games, tavern scenes and other spectacles Strutt has given the complete cultural and linguistic knowledge of the reign of Henry the Sixth. The details are so accurate and concrete that the novel does not have a gleam of imagination. The importance of such a publication is that it decided a definite framework for the historical novelist—that is, that he should be able to give an exact reproduction of the past in a lively and vivid manner. These were the precedents available to Sir Walter Scott when he started his career as a historical novelist. The examples of The Scottish Chiefs by Jane Porter, Defoe's Robinson Crusoe and some historical romances of Clara Reeve, Mrs. Radcliff Count Hamilton were available to him which, according to Earnest Baker "had all the ingredients prescribed for a good historical novel except the life, the humour and the genuine romance that Scott infused into the feeblest thing he ever wrote".33 Considering Baker's view it can be assessed that the English historical novel before Walter Scott was in a state of impotence and it was due to entire lack of imagination. The novelists dealing with history before Scott did not realize that to make their novels resemble the real life they must

have a sufficient knowledge of the society and culture of a
given age; that is how people lived their lives, what were
their private and personal concerns. They should have to
live mentally in the period of their novel. pick out the
intricate details of the happenings and causes of the
dynamic changes which occurred in that age. As Baker has very
rightly stated that to present and interpret facts was the
historian's business; to summon up a past epoch, to show men
and women alive in it, and behaving as they must have
behaved in the circumstances, was the labour and joy of the
genuine historical novelists.34

It means that the perfect blend of historical
reality and fictional imagination which is the basic
requirements to be fulfilled by a genuine historical
novelist, was lacking in Scott's predecessors. To Scott past
was a living thing. His point of view was that a new method
of approach was needed in order to see the historical past
in its true perspective. In this light we can say that Scott
is the first genuine historical novelist in English
Literature.

As far as Urdu Literature is concerned, the novel
did not appear in its proper form until the publication of

Nazir Ahmad's *Mizrat-ul-Arooq* which is regarded as the first novel in Urdu literature. The art of story telling was popular even before the publication of Nazir Ahmad's novels. Urdu Prose started as a source of different tales, which were translated from Persian and other kindred languages. These stories were overwhelmingly dominated by supernatural elements. They were the tales of adventure in which the hero went through a great many expeditions, fought with many evil forces and was destined to have the ultimate victory after having won battles against all the evil forces.

The novel, in its proper form, was borrowed from the western literature. Before Abdul Halim Sharar we hear the names of two novelists, Nazir Ahmad and Ratan Nath Sarshar. Both the novelists created instructive novels, aiming to revive the fading moral values. The novel originated after the turmoils of the 1857 War of Independence commonly known as the Mutiny. These turmoils had a great effect on the themes of Urdu literature. In these conditions novel appeared as a mirror of life. Nazir Ahmad and Ratan Nath Sarshar were concerned only with the contemporary situations and wrote the moral novels giving them a tinge of light humour. But there is no genuine historical novelist in Urdu Literature before Abdul Halim Sharar. Nazir Ahmad used the novel for moral instructions.
and Sarshar used it for satirical purposes, while Sharar used it to trace the glorious history of the Muslims. Though the great leaders like Sir Syed Ahmad Khan were working to convince the people of the need of taking part in the freedom movement, yet in many ways Sharar's novels, about the victorious past, helped a great deal, to invoke enthusiasm in the public. He wanted to inspire his readers by reminding them of the great deeds of their ancestors.

Thus it can be concluded that both Sharar and Scott are the initiators of historical novel as the English historical novel was in an impotent state before Scott while in Urdu Literature there was no historical novelist before Sharar. Both of them have endeavoured to make the past alive and colourful to the eyes of their readers. Their aims were similar to a great extent. Scott wanted to make his readers aware of the glorious history of Scotland and Sharar wanted to build up the morale of his people in the period of their downfall by presenting before them the great deeds of their ancestors. The intricate likenesses and differences between their methods of treating history will be shown in the following chapters.
CHAPTER III

HISTORICAL THEMES IN THE NOVELS OF SCOTT AND SHARAR

The selection of theme is the first and most important stage in the creation of every kind of novel. The responsibilities of a historical novelist are doubled as compared to those of a social novelist because he has to go back to history to select a period and adopt it as the theme of his novel. If the novelist selects a popular era from history, he has to be careful to maintain accuracy at every stage because the readers are aware of almost every detail and the novelist has not even the slightest chance of deviation from the truth. On the other hand, if he selects his theme from a remote and unknown period of history, he can give a comparatively free vent to his imagination and can also fill the gaps left by the historian by inserting romantic elements in history. In this kind of theme the reality and imagination are merged together in such a perfect way that the reader cannot question the authenticity of history.

A critical analysis of the themes in the novels of Scott and Sharar reveals that there are
comparatively fewer similarities than dissimilarities in the subjects they selected for artistic representation. Both Sharar and Scott wrote about the great eras of history. Their greatness, as historical novelists is evident from their modes of dealing with the popular periods of history by imparting to it a tinge of romance. Both of them wrote profusely. Sharar's novels are mostly about the Early and Middle Ages while Scott chose the period between the eleventh and nineteenth centuries as the themes of his novels. Let us take up the similarities first.

Despite the fact that they lived in two different centuries, the political conditions both in Britain and India were similar to a great extent. Scott created his historical novels at a time when the traumatic events of the French Revolution had shattered his generation and had produced a new awareness of the past. In 1603 Scotland was united with Britain after having lost its independence. The Scottish people felt dejected and suffered from an inferiority complex. In this situation of frustration Scott considered the historical novel as the most effective tool for arousing a new zeal in the Scottish nation. He endeavoured to build up the morale of his countrymen and tried to bring them out of the state of
hopelessness and uncertainty. For this reason most of his novels deal with Scottish themes. He wanted his people to realize the positive side of the Scottish alliance with the English. The Fortunes of Nigel is an evident example in this respect. This novel states a whole series of themes: the historical novelty of life in the seventeenth century London and the hostility between the English and the Scots. Most of his novels dwell on the theme of reconciliation between the Scots and the English. These novels show that Scott is torn between two civilizations. He has nostalgia for the independent past of Scotland but, at the same time, he also realizes the importance and inevitability of Scotland's allegiance to England.

In the same way Sharar wrote at a time when India was colonized by England and the tragic consequences of the 1857 War of Independence were still impinging the lives of the people. Sharar himself had been an active participant in the freedom movement. Before him, Sir Syed Ahmed's movement had inspired a spirit of national progress and improvement. In order to achieve their goals Sir Syed and his friends chose the medium of journalism and literature. Sharar considered the historical novel a better medium for
invoking the suppressed emotions of his people. He wanted his countrymen to muster courage and play an important role in the freedom movement. But while Scott wanted to create an alliance between the Scottish and English nations, Sharar’s aim was quite the opposite. The purpose of his novels was to arouse the Muslims of India against the English rulers. He wanted to stimulate them to fight against their oppressor. Consequently, most of his novels deal with the great deeds of Muslim heroes in which they are shown struggling very hard against their enemies and eventually, triumphing over them.

The subject of the Crusades also figured prevailingly in their novels. Both Scott and Sharar approached historical fiction in terms of a story to be told and of a theme to be worked out. The Crusades is a common theme between them. Scott wrote two novels on this subject, The Betrothed, and The Talisman. The Betrothed was a very unpopular novel but The Talisman was regarded ‘a great masterpiece’ by his printers.

Sharar read Talisman and his religious feelings were hurt at the distorted picture of Muslim morals and manners portrayed in that work. So he wrote Malik ul Aziz Varjana as a refutation of Talisman. As
far as Scott is concerned, his interests were different. He indulged in presenting an extremely unfavourable Muslim history. Both Scott and Sharar handle this theme in a prejudiced manner. The theme of the Crusades haunted both of them as a popular aspect of history. The tussle between the Muslims and the Christians is presented in an illuminating manner by Sharar; Scott does not present true history and tries to avoid the authentic facts. Sharar comments on this theme in his journal Dilgudaz.

(1) Sharar, Dilgudaz, May 1934, pp. 97-8.
To improve my English I read Walter Scott's novel *Talisman*, which is based on the third Crusade. I was so annoyed to note the degradation of Muslims on Scott's part that I thought of writing a novel on the same topic. So I started serializing *Malik ul Aziz Varjana*, the first novel of Dilgudaz. When I used the poetic imagination and simplicity of expression to portray in this novel the facts of the third Crusade and heroic deeds of the celebrated Sultan Salahuddin and Richard the Lion-herated, which I portrayed with the help of Arab's history books, the Muslims were immensely inspired.

These comments of Sharar indicate that he was annoyed at Scott's presentation of Muslims' negative role in the Crusades and he wrote this novel exclusively as a result of his Islamic fervour. In order to make this novel a success, from the moral and commercial points of view, Sharar has tinged history with the element of romance. Dr. Aslam Sayyed expresses his adverse opinion about Sharar's *Malik-ul-Aziz Varjana* and says,

"Sharar's lack of training as a novelist and poor knowledge of history detract from his work. The novel contains long discussions on how Jews were slaughtered in England. Islam was a better religion than Christianity, mere conversion to Islam created miracles and how a woman fought against hundreds of soldiers without receiving the slightest injury. Sharar takes pride in mentioning the fact that King Richard proposed his sister's marriage to the Sultan's brother and that Salah-ud-Din did not kill any Christians when he occupied Jerusalem in 1187. He assigns responsibility for later massacres of Christians to the cruelties of Richard, who had every Muslim in Acre killed and every woman raped after
capturing the city. When the Sultan heard of this, he swore not to spare any Christian. It is interesting to note that during his discussions on Islam, Sharar upholds the Sunni Orthodox view of Islam by putting the argument of Mu'tazilites in the mouths of Christian priests.

Scott has also included the romantic element in his novel but he attempts to do so with the help of the institution of marriage and suggests a marriage between Saladin and Lady Edith. Lady Edith is a fictional character. It can be said that both Scott and Sharar have handled the theme in a prejudiced manner.

Malik ul Aziz Varijana became more popular than Scott's Talisman because the existing psychological condition of Indian Muslims was in favour of such a novel in which Muslims triumphed over the Christians. The aggrieved Muslims welcomed, wholeheartedly the novel in which the great Christian King was defeated and was forced to sign a peace treaty and secondly because Sharar was serialising this novel and could make changes at every step to accommodate the

(2) Aslam Syed Muhammad, Muslim Response to West: Muslim Historiography in India, 1857-1914, Islamabad, 1988, p.119.
demands of the public. Sharar wrote another novel on the Crusades' theme, Shaukeen Malika. This novel is about the second Crusade. According to Mumtaz Manglori, this novel is based on authentic historical resources and the events related in it can be verified from the book of Archer and Lane-Pool. But Ali Ahmad Fatimi regards this novel as a deviation from the real history of the Crusades. In this respect, Dr. Manglori's comments seem to be more authentic because he has tried to prove the truth of historical details by quoting references from history. Hence it can be said that Sharar handles the theme of the Crusades more authentically than Scott, as it is his characteristic that he deals more comfortably with the remote past.

Another aspect in which the two novelists appear to be similar is the introduction of the element of romance to the historical subjects. They think it necessary because, in their opinion, a historical novel, contrary to history, has to be interesting, attractive and colourful. Both of them want to give a

---

(3) Manglori Mumtaz Dr. Op cit., P. 20.

colouring of imagination to the realistic depiction of
history but they vary from each other in the gradation
of the combination of romance and history. As compared
to Scott, Sharar gives more importance to romance. In
fact the romantic theme is used as the central aspect
and real history is used only as reference or
background. Moulana Salahuddin Ahmad comments on this
characteristic of Sharar and says that he (Sharar)
merges the historical events into the sweetness of
romantic tales in such a manner that the reader can't
remember it for a long time.\(^5\)

When Sharar's novels are reviewed in the
light of Moulana Salahuddin Ahmad's comments, it can be
observed that Sharar has a great artistic awareness of
the story; the central historical story and the
romantic sub-story go side by side in his novels. In
other words there are two waves of events in his
historical novels. One wave is that of historical
events and the other is that of romantic events. They
do not go side by side but one is merged into the
other. In fact many romantic events are created from

---

(5) Salauddin, Moulana., Urdu Ka Afsanvi Adab, Lahore,
historical events; for instance the story of Malik ul Aziz Varjana starts with the advance of troops headed by Malik ul Aziz, who kills the Christian leader. In the process of chasing the Christians, the Prince reaches a lonely and barren place. He rescues a Christian princess from the capture of a Jew. This historical event serves as an instance of love at first sight 6.

According to Dr. Mumtaz Manglori, a greater part of the second half of Malik ul Aziz Varjana is fictitious and imaginary. In order to prove his statement Dr. Manglori refers to the history of Ibn-i-Shadad and gives the correct details of the events 7.

The same is true of his other important novel Mansoor Mohna. Here he creates a fusion of historical and romantic events in such a way that both kinds of events seem subservient to each other. A Hindu girl falls in love with Mansoor when he saves her life. The same kind of fusion takes place in his other novels, such as Yousaf-w-Najma. Najma falls in love with Yousaf

(6) Malik ul Aziz Varjana, chapter 1, P.
during war. The study of all these novels shows that by tingeing history with romance Sharar tried to create a perfect novel from the artistic point of view. Romance is an important element in all his novels. His novels have the romantic tinge of a strange kind. Usually a Muslim hero falls in love at first sight with a Christian or Hindu heroine.

Sharar's own comments on the novel show that he regards the tinge of romance in history as inevitable. For example he says that

[The novels of European taste are not needed for India. Instead the Indians need the romance in which they are reminded of the great deeds and glories of their ancestors].

Again he says that

"یہ سب سے زیادہ ممتنع ہے کہ کہ ایک انسان سے زیادہ دلچسپی کوہور ہو گی اس کی اپنی خاطر کے سب میں۔"

[The most essential thing for a novel is that it should be extremely interesting and interest can very rarely be inculcated without romance and beauty].

These observation of Sharar about the art of novel writing indicate that basically he is a romantic novelist and he wants to write romantic novels about some glorious periods of the history of his ancestors and regards them as an effective tool to assuage the defeatist sentiments of his countrymen and to create a new zeal and enthusiasm in them. In his endeavour to build up the morale of his readers he, sometimes, tends to make romance dominate his history.

Scott also gives much importance to the element of romance in his historical novels. Ian Jack comments that Scott has found Scotland's past and its events as romantic as anything he has discovered in imaginative literature. "His aim in the Scotch novels... was to communicate his imaginative

excitement to his readers. Just as Sharar has endeavoured to separate the two cultures, converting the Christian or Hindu heroines to Islam as a result of their romantic relationship with the Muslim hero, Scott has tried to wed the two cultures by creating love affairs between Scottish heroines and British heroes. The love affair between the two is usually the result of a compromise on the part of the Scottish heroine and her father with the changed and the new society. The examples in this instant are the marriage of Waverley and Rose Bradwardine in Waverley and that of British Frank Baldistone who marries his Scottish heroine Diana Vernon, the Scottish, in Rob Roy.

According to Marian H. Cusac "the fundamental theme in most of his novels is the movement of the protagonist from Scottish romanticism to English realism. In all his novels historical story dominates over the love story." When we review Cusac's comments in the light of a thorough study of Scott's novels, it can be observed that, unlike Sharar, Scott does not give greater importance to romance: the romantic


relationship between the hero and heroine exist as an important part of the novel, but it never dominates the realism. Unlike Sharar love is associated with nostalgia in Scott's novels. While commenting on the element of romance in Scott's novels, Daniel Cotton says that Scott's novels are dedicated to the time of youth and yet are written in the belief that the time of youth can be recognized only through memory, since youth does not fully appreciate its own blessings. It is only to be expected therefore, that the mourning in these novels for what disappears through change should always be greater than the celebration for what has arrived. And yet this conclusion raises disturbing questions. Even though Scott assumes, for example, that his readers "are, have been, or will be lovers", he describes love as an emotion founded upon loss.

It is evident from his novels that, contrary to Sharar, Scott's notion of love and romance is linked with nostalgic and tragic sentiments. He himself writes that


"the period at which love is formed for the first time, and felt most strongly, is seldom that at which there is much prospect of its being brought to a happy end. The state of artificial society opposes many complicated obstructions to early marriage; and the chance is very great that such obstacles prove insurmountable. In fine, there are very few men who do not look back in secret to some period of their youth at which a sincere and early affection was repulsed or betrayed, or became abortive from opposing circumstances. It is these little passages of secret history which leave a tinge of romance in every bosom, scarce permitting us even in the most busy or most advanced period of life, to listen with total indifference to a tale of true love."

This passage clearly explains Scott's idea of love associated with a tragic attitude. It indicates his belief that the interest of romance flows from a wound in experience so deep that a cure is not even desirable, because of the effect it finally will bring to the lover. Thus the interest of Scott's novels is dedicated to that delightful season "when youth and high spirits and all those flattering promises which are so ill kept to manhood", but one finds compensation for those broken promises in "the spirit of romantic melancholy which perhaps is ill exchanged even for feelings of joyful rapture". In other words

14) Scott, _Peveril of the Peak_, p. 125.
15) Scott, _St Roman's Well_, p. 18.
16) Scott, _Peveril of the Peak_, p. 220.
the love of which these novels tell may form "the most
delightful hours of human existence" but also and just
as frequently leads to "to those which are darkened by
disappointment, fickleness, and all the pains of
blighted hope and unrequited attachment."17

Jane Millgate comments on Scott's Romanticism
and says that

"he could explore the tension between
imagination and reason in a much more complex
fashion. He had no philosophic interest in
the problem and was incapable of any
Coleridgean formulation of it, but in the
movement from verse romance to prose fiction
as embodied in the completed Waverley of
1814, Scott shifts from an initial
romanticism of a very eighteenth century kind
to that much more nineteenth century variety
which perceives the imagination not as the
enemy of knowledge and wisdom but as their
very source."18

Thus it can be concluded that as Scott is
deeply associated with nineteenth century Romanticism;
his involvement of romance in history bears most of the
characteristic of Romanticism, and romance in his
novels is associated with past and pessimism. Even
though Romance is an important aspect of his novels,

(17) Scott, Quentin Durward, p. 271.

(18) Millgate Jane., Walter Scott: The Making of the
Unlike Sharar he does not indulge in making it a dominant element in them."

There were also many dissimilarities in their themes. Sharar very rarely deals with a period twice but Scott does. So the Jacobite revolt is Scott's favourite theme. He has dealt with it in three of his novels. This revolt was the consequence of the suppression of Scottish rights on the part of the British rulers. The crowns of England and Scotland were united in 1603 when, on the death of Queen Elizabeth I of England, the nearest heir was the King of Scots, James VI, who became also James I of England. The Scottish royal house was the House of Stuart, which ruled Britain after 1603. The Stuarts proved unsuccessful rulers in England. Their autocratic view of kingship being based on a "Divine Right" did not accord well with the ideas developing in the seventeenth century of a limited monarchy and a more powerful parliament. As a result of this turmoil the parliaments that had remained separate in spite of the union of crowns were united by a Treaty of Union in 1707. For Scotland, the poorer of the two nations, there was the hope that the union would bring greater prosperity to the country, but in the early years it was hard to see any advantages and easy to see the loss.
of indentity that the country had suffered. There were enough motives for any army to be formed in 1715 on behalf of the true Stuart heir who was now living on the Continent. There was a short campaign, it was badly managed and an indecisive battle at Sheriffmuir known as "the 15" was lost. The next major uprising on behalf of the Jacobites was thirteen years later. This uprising was led by the son of James Edward Francis, Charles Edward, known to romantic history as "Ronnie" Prince Charlie. Both the father and the son are known as the Old Pretender and the Young Pretender respectively.

Scott has dealt with this theme in four of his novels. In Waverley, his first novel, he deals with the events of 1745. In Rob Roy and The Heart of Midlothian he shows the aftermath of 1707. In Redgauntlet he represents the events after of 1746. The reason for this recurrence is that the Jacobite movement haunts him, and he wants to satisfy his inner urge of considering Scotland as an independent nation.

Rob Roy begins before the outbreak of the 1715 Jacobite revolt and closes early in 1716. While commenting on Jacobite emotionalism of Scott, A.O.D. Cockshut says that "he was fond of describing himself as
"an incorrigible Jacobite" and felt sure that he would have taken arms for the Pretender if he had lived in his time. Yet he was not only a loyal subject of the George, he was convinced at a deep level of the necessity and rightness of England’s decision to cast off the stuarts. And he saw the matter, of course with his powerful historical intelligence in all its bearings, not just as a choice between dynasties, but as involving every important question of political and cultural development.¹⁹

His deepest meditations on these themes are embodied in Waverley, Rob Roy, The Heart of Midlothian and Red gauntlet. In his first novel, Waverley, he deals with the last Jacobite rebellion of 1745 and confesses that the Jacobite movement haunted him from time to time. He grew up as the Jacobite tradition was finally ebbing away amid the first generation of Scotsmen and committed once and for all to the association with England and Hanoverian dynasty. David Daiches has commented on Scott’s Jacobite passion and the conflict within him between a British ally and an independent Scott.

"He felt strongly that the association was inevitable and right and advantageous – he exerted himself greatly to make George IV popular in Scotland. Yet there were strong

emotions on the other side too, and it was these emotions that made him Tory in politics and that provided the great blessing of leading him to literature and history.

The Jacobite movement for Scott was not simply a picturesque and historical movement. It was the last attempt to restore to Scotland something of the old heroic way of life. He used Jacobatism and its aftermath to symbolize at once the attractiveness and futility of the old Scotland, that Scotland was doomed after the unions of Parliaments in 1707 and doubly doomed after the Battle of Culloden in 1746. The aftermath of 1707 is shown in The Heart of Midlothian and Rob Roy. The uprising of 1746 is depicted in Redgauntlet explicitly. Through these novels Scott gives vent to his Jacobite emotions but he also realises the fact that the fall of the Stuarts was inevitable and the union of Scottish and British Parliaments was beneficial for the Scottish people.

On the other hand, when we review the novels of Sharar in search of similar themes, it can be seen that he is never on the same theme twice. All his forty-two novels have different eras as their themes.

(20) Daiches, David "Scott's achievement as a novelist" in Modern Judgements on Scott, Ed. Devlin, 1946, p. 38.
The theme of Malik-ul-Aziz Varjana is the third Crusade. The period of HasanAngelina is the post Crimean war era of 1872, when Russia sent her naval forces into the Black Sea after betraying the Peace Treaty of Paris. It also deals with the differences of Shia and Sunni sects. His third novel Firdous-i-Batinia, has its topic the last period of the ascension of the Batinia sect. Sharar has also thrown light on the machinations of the Batinia sect and has related the story of how this group was destroyed. Dr. Mumtaz Manglori regards this novel as Sharar's masterpiece in which he has related the story of the beliefs and misdeeds of the Batinia sect.

Sharar wrote only two novels about Indian history, Mansoor Mohna and Mah Malik. Mansoor Mohna is about the invasions of India by Sultan Mehmood Ghaznavi, and Mah Malik is about the eras of Sultan Ghias-ud-Din Ghauri and Sultan Shahab-du-Din Ghauri. It is named after the daughter of Sultan Ghias-ud-Din.

That Sharar wrote only two novels about Indian history is indicative of his lack of interest in his own culture and tradition. It is also evident that Sharar's perspective of nationality has a wider range and it

takes into account the whole Muslim history, irrespective of geographical boundaries.

Sharar wrote two novels about the history of Muslim Spain, Flora Florinda and Fath-i-Andlus. Flora Florinda is about the conspiracies against Islam and evil deeds of nuns and priests during the heyday of Muslim rule in Spain. It deals with the reign of Abdul Rehman the Second in Andalusia. Fath-i-Andlus deals with the grandeur of the events that paved the way for a long magnificent Islamic rule in Spain. It is about the great chivalrous deeds of Musa Bin Nasir. According to Ali Ahmad Fatimi, Flora Florinda is one of the most successful novels of Sharar. He has very boldly unveiled the evil deeds of priests who seduced women under the guise of religion. He has also shown the real picture of their churches and tried to show that the churches which were apparently the places of worship were in fact the centres of all sins and evils. Sharar has artistically drawn a verbal picture of the internal life of these churches.22

Sharar has dealt with pre-Islamic history in his novels, Ayyam-i-Arab and Romat-ul-Kubra. In Ayyam-i-Arab he shows the cultural conditions of pre-Islamic

Arabs. He comments, in an illuminative manner, on the immoral, atrocious and brutal aspects of Arabic society and, in turn, pays a great tribute to Islamic reforms due to which the Arabs changed into a moral, pious and brave nation. Romat-ul-Kubra deals with the history of pre-Islamic Roman Empire. He throws light on the social, economic, religious and political conditions of Rome up to the 5th century A.D.

Al Fano is based on semi-historical events of the life of Cicily. This novel is heavily dominated by imaginary romantic elements.

Muqaddas Nazneen is about a strange event of the Christian world and especially about the Popes. There is a controversy about this event among different historians but Sharar has tried to give it a universal touch.

Lubat-i-Cheen is about the early period of Ummayads and deals with the historical events of 1st century A.H., when the Ummayads' rule was established and Hazrat Imam Hussain was killed (61 A.H). He has also related the advancement of Muslims towards Mavra-un-Nehr.

Joya-i-Haq is a large novel covering a part of pre-Islamic, Islamic and post Islamic history. It is
a unique novel which throws light on the sayings and deeds of the Holy Prophet. Thus it is evident that in every novel Sharar touches upon a different theme.

Ali Abbas Hussaini has paid tribute to Sharar and says that Sharar wanted the Indian Muslims to think about the reasons of their downfall by reminding them of the ancient chivalrous deeds of their ancestors; so, sometimes, he reminded them of the Crusades as in Malik ul Aziz Varjana and Shaugeen Malika, at other times he repeated the triumph of the Turks over the Russians as in Hasan Angelina. He wrote about the history of Ansari Family in Sind in Mansoor Mohana, presented the religious controversy aroused by the Batenia sect in Firdous-i-Barin and gave a vivid picture of Paradise. In Aziza-i-misr he talked of the era of Bani Toloon, in Flora Florinda he gave the details of the events in Spain, in Fath-i-Andlus he related the Arab conquest in Spain, in Filpana he talked about the wars of Holy Prophet' (peace be upon him) companions, in Babuk Khurmi he related the intrigues of the Abbasid era, in Mah Malik he talked about the rise of women, in Zawal-i-Baghdad he related sectarian fights between Muslims, in Ayyam-i-Arab he touched upon the theme of the pre-Islamic state of uncivilized Arabs and in Al Fanso he talked about
Cicily. These are some of the great deeds of the Maulana 23.

Now, it seems essential to analyze Sharar's own opinions of his themes, as he was not only a novelist but a great critic as well. He wrote detailed and explanatory articles about the aspects of the novel in his journal Dilgudaz. He felt that the average readers could be more easily motivated and inspired by the novel, so he decided to write novels for didactic purposes. The selection of themes was a difficult matter for him. He could choose contemporary political and social events as themes for his novels but for a long time, he was undecided about the themes of his novel. Some people wished him to take up the period of 1857 and show the picture of the turmoils of that era. Some friends wanted him to take some period from the ancient history of India, others suggested to him to turn to European history as his theme but after a great deal of reflection he reached the conclusion that

کی سے کریں کسی مورخہ دور کا مطالعہ کرنا لیکن ایک وہ روزنامہ کا اس حالت کا سب سے معروف تازہ کی یہ نہ رہنے ہیں۔

"as every man likes the incidents of his youth and feels a great pleasure to narrate them, similarly the nations also like the events of their rise, prosperity and progress. In Europe the current era is that of rise and progress, so their curiosities are depicting it in their novels, while the Muslims, whether they are Arabs, Turks or Indians, think that the age of their prosperity and grandeur has long passed, and currently we are suffering from a life full of downfall and calamity. In this situation the question has to be asked whether we shall enjoy the depiction of present life or that of past grandeur and prosperity. Our nationals can enjoy the prosperous events of ancestral history and the same are essential for didactic purposes. It is necessary to inspire them."

After making a contrastive study of Scott's and Sharar's themes another point comes to the forefront. It is observed that Scott creates variety even when he handles the same theme in his three or four novels. He observes the Jacobite movements from different angles in all the four novels and changes the characters and situations according to the demands of his narrative. For example, in Waverley he deals with the events of 1745, in Rob Roy he talks of the events that occurred a few months before the outbreak of the 1715 Jacobite rising and closes early in 1716, soon after the collapse of the Rebellion. The rising is introduced mainly for its effect on the fortunes of the Osbaldistone family.

The Heart of Midlothian is set in times between the two Jacobite risings and concerns the Porteous Riots of 1736. Scott creates a combination of actual and imaginary situations. Red Gauntlet deals with the aftermath of the 1745 Jacobite Rising. David Daiches has regarded it as the story of two worlds: the world of modern Scotland exemplified by the young men

* Porteous Riots are named after Captain Porteous who was very cruel and bestowed severe punishments on criminals. Scott has presented him in his novel Heart of Midlothian.
and their way of life in Edinburgh, and the world of the older, feudal Scotland which still exists for the Jacobite characters 25.

In this way Scott has created a variety even when he handles the same theme, by changing the characters and situations. On the other hand Sharar treats different themes in the same manner. As according to his own statement, his purpose is to talk about the grandeur and glory of Muslim history, hence all the themes are treated in the same uniform manner. Dr. Ahsan Farooqui thinks that his novels are similar to each other and says that as historical novels all are the same; what can be said about one of them will equally be true for all the others 26.

Sharar can be justified in his monotonous handling of theme because his basic purpose was to remind his countrymen of the great deeds of his ancestors. He did not take into account the negative aspects of ancient Muslim history.


This fact leads to another comparative point between Sharar and Scott that Sharar deals only with the grandeur and glory of history, while Scott takes into account all the negative and positive aspects of history. Sharar only talks of the great periods of Muslim history, as it was the demand of the time. He wanted to stimulate the Muslims of his country, to boost up their courage and to motivate them to rise against the oppressor. For this purpose he ignored all the negative aspects of his chosen history and concentrated only on the chivalrous aspects of Muslim history. His conviction was that only the depiction of great historical deeds could inculcate a patriotic passion in his contemporaries and that in turn would lead them to play an active and decisive role in the Freedom Movement. He took account of three points while choosing the themes of his novels. Firstly the eras of Muslim glory and progress should be chosen to build up the morale of disheartened people; secondly he paid attention to those events in which Muslims were defeated due to their own mutual conflicts, disunity and prejudice so that his contemporary Muslims should learn the lesson and become united. Thirdly he wanted to choose the glorious themes so that the Muslims should stop thinking their Christian rulers as
unconquerable and could raise the voice of revolt against them.

On the contrary when Scott's novels are observed in the same light, it is evident from his themes that he takes into account the history of both the triumphant and the defeated. He has also used the tragic aspects of history as his themes. For example in the novels like Fortunes of Nigel and Ivanhoe, he has pointed out the weaknesses of rulers and their regimes. In his novels Waverley, Rob Roy, Heart of Midlothian and Redgauntlet he has discussed the causes of the failure of the Jacobite movement in spite of the fact that his inner self is in favour of the Jacobites. In this way he broadened the scope of the historical novel and established its genre for ever.

It is apparent from the themes of his novels that, to Scott, history is at bottom tragic. As Lukacs has observed "In Scott's portrayal, historical necessity is the tragic atmosphere of a period". Thus it can be concluded that both Scott and Sharar have dealt with the opposite aspects of history. In Scott's novels the tragic or pessimistic element seems to be

(27) Lukacs, George, Oneit, p. 58.
dominant, and in those of Sharar the dominance of the optimistic element is more apparent. One reason for this difference may be attributed to their divergent views on the aims of the historical novel. The aim of Scott was to detach his people from the past and to make them realize that they were more at ease when attached to Britain. For this purpose he reminds them of the negative aspects of their ancestral history and compels them to adjust to their present environmental conditions. On the other hand Sharar and his readers exist in an atmosphere of turmoil and oppression. Sharar wants them to be inspired and stimulated by the glorious and chivalrous deeds of their ancestors, to learn something from the magnificent history of the past and act accordingly. Hence their opposite attitudes to the historical novel moved them to treat the historical material available to both of them in opposite ways.

Scott and Sharar also diverge from each other in the matter of the different eras which they represent in their novels. Scott prefers the themes of the recent past while Sharar wants to revive the remotest periods of history. The best of Scott's novels are comprised of recent Scottish history. In fact he feels more at home with history as far back as one
hundred and fifty years of his own time. On the other hand Sharar goes into the remote past and plunges into the medieval and sometimes even premedieval periods in search of his themes. Scott wrote twenty-seven novels and five stories. In all of his novels he has dealt with the history of Scotland from the 8th to 18th century. But the themes of all his best and popular novels are spread over the seventeenth and eighteenth centuries. He wrote seven novels about the events of the seventeenth century.

In these novels he wants to give a contrast between the old and the new. He himself says that:

"the strong contrast produced by the opposition of ancient manners to those which are gradually subduing them affords the lights and shadows necessary to give effect to a fictitious narrative; and while such a period entitles the author to introduce incidents of a marvellous and improbable character, as arising out of turbulent independence and ferocity, belonging to old habits of violence, still influencing the manners of a people who had been so lately in barbarous state, yet on the other hand, the

* They include the Fortunes of Nigel, A Legend of Montrose, Woodstock, Peveril of the Peak, Old Mortality, the Bride of Lammermoor and the Pirate. He wrote twelve novels about the Eighteenth Century; they include My and Margaret's mirror the Black Dwarf, Rob Roy, The Heart of Midlothian, Waverley Red gauntlet, Guy Mannering, The Highland Widow The Surgeon's daughter, The Two Drovers, The Tapslied Chamber and The Antiquary.
characters and sentiments of many of the actors, may with the utmost probability be described with great variety of shading and delineation which belongs to the newer and more improved period of which the world has but lately received the light.  

It is evident from his comment that he draws a certain line of distinction between versions of ancient and modern times. His various novels indicate that this borderline between the old and the new comes to be set in many different periods of historical transition but it always performs the same function of emphasis that the "good old causes are the lost causes". According to Daniel Cotton, "this borderline might be called the engine of Scott's fiction". This line allows him to distinguish that which is doomed to recede into history from that which bears the stamp of future, for it organizes the basic conflicts of his fiction while at the same time serving to predict the resolution of those conflicts.

These comments indicate that the reason of drawing a borderline between old and new on the part of Scott is to put more emphasis on the history of the recent past. He felt it convenient because this era was

(28) Scott, Walter, Introduction to Fortunes of Nigel, p. XVII.

familiar to him through the stories told to him by his grandparents and also through his discussions with the older people of his age.

While commenting on the nature and function of Scott's themes, Legious and Cazamian also emphasize the fact that Scott feels more at ease while dealing with the recent past. They write

"Scott loses his force as he wanders from the solid ground of contemporary reality, and from those features of it which are of a durable enough nature to be looked upon as ancient, it is through the present that he interprets and reconstructs the past. Therefore, the periods he chooses by preference are not very remote; his favourite domain stretches from the Reformation to the last civil struggles of the eighteenth century."

Thus his first novel Waverley deals with events only sixty years back from his own time Rob Roy deals with the events of 1715. The Time of The Heart of Middlothian is between the two Jacobite Risings in the year of 1736. In the same way all his best novels have recent past as their themes. By such a thorough and detailed description of the recent past Scott wants to emphasize the impact of history on the present, for in

his opinion history does not consist of the past and the dead only. It performs the continual process of inflexion on the present because the impact of recent past on the present is easily perceptible.

On the other hand it is observed that all of Sharar’s best novels take the most remote periods of history as their themes because he wants to take his dejected and frustrated readers into the remote and romantic alleys of the past so that, firstly, they can get rid of the tragic impact of their present situation and secondly to inculcate in them a new zeal to rise and fight against the oppressor. In fact, apart from Sharar, most of the historical novelists in English and Urdu feel at ease in dealing with the recent past and their novels about remote eras are not regarded as their best novels. Dickens in English and Aziz Ahmad in Urdu literature are the most illuminating examples in this respect but Sharar’s position is unique in this matter. Those of his novels which deal with the remotest possible past are regarded as his best. His imagination goes as far back as the pre-Islamic era, and he draws a true verbal picture of that age. His Ayyam-i-Arab, which deals with the pre-Islamic conditions of Arabia, is regarded as his most authentic
novel. The same way, in his lengthy novel Juya-i-Haq he covers the period from the pre-Islamic era up to the Caliph Umar's period.

Maulana Salahuddin Ahmad regards Sharar's method of selection of themes as sagacious and says that Sharar chose his themes wisely and prudently. He derived full benefit from the Muslims' reaction in a decaying political system and took his frustrated nation into the romantic alleys of the past. Indian Muslims were living in a desperate situation at that time. They were dissatisfied with their present and uncertain about their future so they took refuge in the glorious past of their ancestors which was recreated by Sharar in his novels 31.

This comment indicates that going into the remote past in search of themes of glory was a professional as well as a psychological need for Sharar. His frustrated and dejected audience could only be comforted by the optimistic tales of the past. Unlike Scott, Sharar had no living authentic source for his stories. He relied on old books of history and his own imagination. He chooses his themes from the

---

remotest possible eras; his imagination wanders in those eras and enlivens the past before the eyes of his readers.

While commenting on *Ayyam-i-Arab* Dr. Mumtaz Manglori has paid tribute to Sharar and says that *Ayyam-i-Arab* is considered a very important novel because in this novel Sharar has succeeded to illuminate the pre-Islamic state of Arabia\(^\text{32}\). Hence we can regard Sharar as a great historical novelist of the remote past, while Scott is considered one of the best novelists of the recent past.

Another contrastive point, explored while comparing Sharar and Scott, is the difference in their view-points about history. For Sharar the narration of historical events is limited, to a great extent, only to the activities and chivalrous deeds in the battlefield. He does not take us to the heart of the society of that era which he chose as a theme for his novel. On the other hand, Scott takes his readers into the midst of the society of a particular period and describes all the political, moral and cultural aspects of history, while Sharar concentrates only on the war and chivalrous deeds of the great heroes from history.

\(^{32}\) Manglori, Mumtaz Dr. *Oncit*, p. 403.
He depicts the great deeds of his heroes only in the battlefield. In the course of their expeditions they fall in love with the heroines belonging to other religions. The heroines are converted to Islam as they are inspired by the morals and manners of the Muslim hero and, in the end, the hero conquers the land as well as the hearts and goes back to his state to live happily hereafter with his heroine. This is the central theme of almost all his novels, whether we consider Malik ul Aziz Varjana, Mansoor Mohna, Hasan Angelina or any other novel except two or three novels from a large lot of forty two novels. In most of them there is a scene of a harsh battle and Sharar's historical hero dominates and kills a heap of enemies all alone. Sharar's novels indicate that for him history consists of only wars and the deeds of great warriors.

On the other hand, Scott gives us a picture of all the aspects of society of the particular period that he adopts as a theme for his novel. According to Scott's own statement

"what I have applied to language is still more justly applicable to sentiments and manners. The passions, the sources from which these must spring in all their modifications, are generally the same in all ranks and conditions, all countries and ages; and it follows as a matter of course that the opinions, habits of thinking, and actions,
however influenced by the peculiar state of society must still, upon the whole bear a strong resemblance to each other ³³".

This entirely ordinary expression of a humanistic belief often makes its appearance in his novels in one form or another and it seems to constitute a secure ground for Scott's study of social differences and historical change.

Alexander Welsh comments that the superiority of society Scott takes for granted". Welsh also identifies society as the source of Scott's ethical and moral values as seen in the novels and says that "Morality for Scott is neither natural nor individual; it is artificial and social.... Scott cannot accept the notion of spontaneously generated ethics..... when Scott thinks of morality, he speaks in terms of regulation and restraint" ³⁴.

This indicates that while dealing with society in a historical perspective Scott was concerned with contrast of cultures. This contrast takes three

(33) Scott Dedicatory Epistle to Ivanhoe (1, XXV), London, 1940.

forms in his novels. In Rob Roy, for example, Scott speaks of the contemporaneous existence of two opposing cultures in close proximity. He writes:-

"It is this strong contrast betwixt the civilized and cultivated mode of life on the one side of the Highland line and the wild and lawless adventures which were undertaken and achieved by one who dwelt on the opposite side of that ideal boundary which creates the interest attached to his (Rob Roy's) adventures."

In The Fortunes of Nigel Scott takes up a different kind of contrast when he discusses the suggestive material offered to the writer of fiction by the process of civilized and learned culture imposing itself upon one less civilized. The most picturesque period of history is that when the ancient, rough and wild manners of a barbarous age are just becoming innovated upon and contrasted by the illumination of increased or revived learning and the instruction of renewed or reformed religion. He writes that the strong contrast produced by the opposition of ancient manners to those which are gradually subduing them, affords the lights and shadows necessary to give effect to a fictitious narrative.

(35) Scott, Introduction to Rob Roy, P. XII
(36) Scott, Introduction to The Fortunes of Nigel, P. XI.
A third kind of contrast of cultures is that created by the conquering nation in relation to the defeated. Of Ivanhoe Scott says, The period of the narrative adopted was the reign of Richard I as affording a striking contrast betwixt the Saxons, by whom the soil was cultivated, and the Normans, who still reigned in it as conquerers reluctant to mix with the vanquished, or acknowledge themselves of the same stock. Scott gives a further explanation of this contrast in Ivanhoe and writes that

"The general reader ..... might be apt to forget that although no great historical events, such as war of insurrection, mark the existence of the Anglo Saxons as a separate people subsequent to the reign of William the second, yet the great national distinctions betwixt them and their conquerers, the recollection of what they had formerly been, and to what they were now reduced, continued, down to the reign of Edward the Third, to keep open the wounds which the conquest had inflicted, and to maintain a line of separation betwixt the descendants of the victor Normans and the vanquished Saxons".

To present the contrast of cultures in this manner was a common practice on the part of romantic writers. Jane Austen is a prominent example in this respect but Marian H. Cusac rejects this analogy in Scott's case and says that

(37) Scott, Introduction to Ivanhoe, P. XII
"the love of picturesque contrast, may, in itself be a characteristic of the Romantic mind, but Scott's use of cultural contrast is not characteristic of the literature of the Romantic movement. His presentation of the contrast of cultures does not show a democratic attitude, or offer attacks on wrongs in the established order of things or envince interest in the state of nature as a positive good, or stress the importance of the emotional over the rational. Rather, the use of contrast re-emphasizes the acceptance of society as it existed, a position which Scott does not seem seriously to have questioned.38"

In the light of Marian Casac's comments it can be noted that Scott was more profoundly a representative of eighteenth century thought, and less affected by the Romantic ideals of the nineteenth century. Alexander Welsh has also made similar comments. He says that "the contrast of rude and civilized peoples confirmed the impression that unrepressed individuals could not be members of society.39"

It is evident that depiction of society and culture was the most important aspect of the historical novel for Scott. He took history to the heart of common man. For him history does not only consist of the

chivalrous deeds of the great heroes and the political intrigues of different monarchs. Through his novels he probes into common human nature. David Hewitt comments that "Scott does see nature as a mystical entity, but he too resists innovation, that is rootless change, change that does not grow out of what already exists. The nature that Scott appeals to, though, is human nature 40".

It is noticeable that while discussing society Scott equips his novels with an effective critique of the various institutions of society. For example in The Heart of Midlothian he criticizes the cruelty of the institution of law and judgement. He shows how a cruel law in Scotland decreed that if a woman concealed the birth of a child, she could be hanged for murder-presumptive whether or not she was guilty of crime. The image of law in Scott's novels is torn by contradictions through which violence nostalgically appears as a surer justice and law as a deceptive form or cause of violence. For example, it is because the rule of law in his novels is confused by a

desire for personal ties influencing legal connections that Scott could describe Waverley in the general preface to the novels as a story of "brave opponents who did nothing in hate but all in honour". Scott believes in the intimacy of the rude past and fears that etiquette creates enemies instead of controlling violence. This, then, is what he describes in his novels as the decadence liable to destroy all the value of civilization the attenuation of personal bonds between men in favour of "trumpery etiquette". Etiquette makes enemies and violence creates intimacy: this is the overriding conviction that upsets the transition from violence to law in Scott's novels.

Scott's class-consciousness is also reflected from his presentation of law versus balance. This characteristic has been pointed out by Daniel Cotton who says that "One also sees the aristocratic attitude behind Scott's descriptions of law and violence in his adoption of the traditional idea of aristocratic grace". In order to prove his point Cotton gives the example of the behaviour of two characters from Kenilworth. Scott describes two men saluting the Lord

(41) Scott, Preface to Waverley, P. XX.

(42) Scott, Kenilworth, p. 71.
of Kenilworth and Amy Robsart, his wife of undistinguished rank, and says that "the earl returned their salutation with the negligent courtesy of one long used to such homage, while the countess rapaid it with punctious solicitude which showed it was not quite so familiar to her." 

It can be inferred that, for Scott, codes of behaviour need be emphasized only among men and women of inferior birth because, in his opinion, the true aristocratic etiquette is so familiar a second nature that it is merely a transparent veneer, not a disguise or imposition from without. Thus the only true etiquette is not etiquette but rather the nature to which a man was born. In fact, the only situation in which the appearance of etiquette is really allowed any meaning in these novels is when it confronts the vulgar that is when it serves to overawe and subdue or when it serves women as Scott himself says.

"In the higher classes a damsel, however, giddy, is still under the dominion of etiquette, and subject to the surveillance of manners and chaperons; but the country girl, who snatches her moment of gaiety during the intervals of labour, is under no such guardianship or restraint, and her amusement becomes so much the more hazardous." 


44) Scott, Heart of Midlothian, p. 100.
Thus it is evident that, in depicting the social scene of a particular period, Scott goes into the depth of human behaviour and brings out the minutest possible intricacies of different attitudes of human beings. The picture of society also shows his class consciousness and his emphasis that the social codes of behaviour are largely subservient to the social status of different individuals. In this way his novels can be regarded as the evaluation of history in all its aspects; for him history does not consist of the great deeds of the heroes and political policies of the monarchs only, it also includes the description of the attitudes and problems of common man in any particular era. Scott himself comments on the social aspect of his novels and says that

"the incidents of a narrative of this kind must be adapted to each other, as the wards of a key tally accurately with those of the lock to which it belongs. The reader, however gentle, will not hold himself obliged to rest satisfied with the mere fact that such and such occurrences took place, which is generally speaking, all that in ordinary life he can know of what is passing around him; but he is desirous while reading for amusement of knowing the interior movements of events"45.

Many critics have noted Scott's close affinity with eighteenth century thought and have commented on various aspects of that affinity. Lukacs

calls attention to Scott's quest for a "middle way", a search typical of the eighteenth century avoidance of extremes and says that

"His World-view ties him very closely to those sections of society which had been precipitated into ruin by the industrial revolution and the rapid growth of capitalism. Scott belongs neither with the ardent enthusiasts of this development nor with its pathetic, passionate indicters. He attempts by fathoming historically the whole English development to find a "middle way for himself between the warring extremes".

This avoidance of extremes as one of Scott's tenets, is also commented upon by J.A.Bramely.

"What Scott has to say comes in the nature of a warning: we must beware of fanaticism whether in politics or religion. Historian as he was, and deeply versed in the ways and affairs of men, he saw that fanaticism, no matter how good appeared to be the cause that had engendered it, robbed men of their balance, destroyed their judgement, perverted their senses of truth and finally ended by destroying their sanity, charity, human compassion, thus reducing them to the level of wild beasts".

Thus his underlying emphasis is on reason and sanity. This is the lesson which he intends to teach through his historical novels.


The comments of different critics throw sufficient light on the social aspect of Scott's historical novels. His own comments in his novels as quoted above from Kenilworth and The Heart of Midlothian also indicate his views of society. It is evident that unlike Sharar, Scott attaches great importance to society and views the problems of common man in historical perspective. What we find in the historical novels of Abdul Halim Sharar, is only the depiction of battlefields and war scenes. In none of his novels do we find any information about the social scene of a particular era, whether we take up Malik-ul-Aziz Varjana, or have a review of Mansoor Mohna. In only two of his novels, Ayyami-i-Arab and Juva-i-Hag, he has given a bird's eye view of the Arab society; otherwise, in all his novels he talks of one particular event only and devotes all his attention and concentration exclusively to that particular event. He does not try to depict a particular historical event in its social perspective.

In Malik-ul Aziz Varjana he talks of the adventures of Salahuddin's son, Aziz, but does not depict the social scene. The novel is devoid of any information about the life of the common man in that
era. The same is the case with most of his other novels. In *Mansoor Mohra* he depicts the expeditions of Mehmood Ghaznavi's and his son's expeditions but he does not show their impact on the lives of common men. In *Hasan Angelina* he talks of the sectarian conflict between the Shias and Sunnis and talks of the battles between the Turks and the Romans but the events have a narrow framework. In *Firdous-i-Barin* Sharar deals with the activities of the Batinia sect but limits his attention only to the romantic characters of Husain and his beloved Zamurrad. The influence of the Batinia beliefs on common society is not touched upon. *Flora Florinda* is concerned with Spain. In this novel Sharar gives an account of the machinations and villainies on the part of priests and nuns in the glorious period of Islamic rule, but there is no idication of common people being affected or influenced by their activities. Another novel concerned with the glorious Muslim rule in Spain is *Fath-i-Andlas* but Sharar does not throw light on the condition and trends of common human society. These various examples show that Sharar does not give any importance to depiction of society in his novels.

Dr. Abdul Salam has criticized the absence of the social aspect in Sharar's novels. He says that
Sharar ignored the history of his own nation and related the ancient stories of Arabia, Iran and Turkey. He did not try to acquaint himself with the society and manners of the people of those countries. He only depended on his superficial study of a few historical books and did not turn to the literary and cultural books about those periods. He took into account the historical accounts of Aseeer and Lanepool. In his opinion history consists of the conquests only.

It is evident from Dr. Abdus Salam's comments that Sharar has totally ignored the social context of history. Though it is also true that the history of those Islamic eras that he selects as themes for his historical novels is mostly dominated by wars but there is always an interval of peace during the wars, no matter how brief it may be and even during the war the social life is not absolutely suspended.

Ali Ahmad Fatimi has also criticized Sharar's negligence of society in his novels and says that a historical novel should portray the past with all its glory and defeat. He should show the customs and

manners of that particular era. When history tells us about a battle between Babur and Ibrahim Lodhi, it also shows the year of the war and relates the triumph of Babur over Lodhi but when the historical novelist writes about the same event he probes into the very spirit of that age. He should tell us about the social background of Babur, about the morals and manners of the common man of his age and hence include each intricate detail. Because of these requirements of the historical novels, Sharar's most important and popular Firdous-i-Barin is not successful as a historical novel.

Thus as far as the social perspective of the historical novel is concerned, Scott is superior to Sharar. In this respect, as Scott's novels go into the heart of society and enliven the past before the eyes of readers with all its optimistic and pessimistic aspects. His novels do not deal with the history of the glorious and the triumphant only; but the morals and manners of common humanity have as much importance as conquests and defeats. On the other hand Sharar's historical novels are about the deeds and adventures.

(49) Fatimi Ali Ahmad, Oeacit, p. 403.
of great heroes and rulers only and society as it exists in their times does not deserve any importance or attention from him. Hence in this aspect Scott can be regarded a greater novelist as compared to Sharar.

In the matter of distortion of history neither Sharar nor Scott can be totally exonerated; but Sharar's guilt is the greater as he indulges in distortion while treading upon the well-known paths of history. Dr. Mumtaz Manglori has divided Sharar's novels into three categories from distortion's point of view. According to him, in the first kind of novels Sharar has maintained historical authenticity and has used the art of the novel at the same time. In the second type of novels he has deviated from the facts at some points but they have become popular as they excel in the art of novel writing. The third category includes those novels which are very weak historically and are based on imaginary plots. Juya-i-Haq and Qais-w-Lubna are his authentic novels. Zawal-i-Baghdad, Flora Florinda, Filpana, Shauqeen, Malika, Mugaddas Nazneen, Ayam-i-Arab, Malik ul-Aziz Varjana, Fath-i-Andlus, Maftuh Fateh, and Mansoor Mohna fall into the second category. These novels are extremely popular but Sharar has made some changes in the historical events to suit his own requirements. Aziz-A-i-Misr, Hasan
changes in the historical events to suit his own requirements Aziz-A-i-Misr, Hasan Angelina Lubat-i- Cheen, Mah Malik, Yousaf-w-Najma, Tahira Meena Razar, and Naiki Radi are the third type of novels.

This thorough analysis by Dr. Manglori suggests that Sharar has written only two perfectly authentic historical novels. As a historical novelist his popularity relies more on the excellence of his art. The allegation of distortion falls more severely on Sharar as compared to Scott. The reason is that he was not familiar with the Arab society of his choosing.

Dr. Abdul Salam has criticized Sharar in this respect and says that if Sharar had chosen the history of his own culture and civilization (that is the history of Awadh) as themes for his historical novels he would have been a far better novelist.

Dr. Abdul Salam goes too far in his harsh criticism. In fact Sharar had a broader concept of Muslim culture which did not take into account any geographical boundaries. It seems that in the history of his own country he could not explore anything which

---

(50) Manglori Mumtaz Dr., Op.cit, P. IX,
could effectively invoke the patriotic emotions of his readers.

Another reason for Sharar's indulgence in the distortion of history seems to be that Sharar had no need to care about the authenticity of his historical themes because the public which was to be presented with his novels, was not in a position to test their authenticity. In their frustrated and dejected condition the Indian people needed inspiring novels of a kind which could build up their low morale and rejuvenate them to partake in the freedom movement with a confidence to win. For Sharar slight distortion is inevitable in the process of the creation of the historical novel. He writes that

(The events related in a novel will be true and authentic on the whole but slight exaggeration and deviation is an inevitable requirement of the novel because without it a novel cannot be a novel and the events cannot be made interesting).

(52) Sharar, Mazameen-i-Sharar, Vol. 4, p. 22.
It means that Sharar regards the tendency of historical distortion as inevitable for the popularity of his novels but sometimes he goes to the extreme and does not bother to mention even the correct dates of the events. Slight deviation (as Sharar himself states) is acceptable but its extravagance is unpardonable because after all a historical novel is basically derived from history. He only makes a passing reference to the dates of the events in a half line and then makes his own amendments and sometimes totally changes the whole event. In most cases he tends to distort even the most well-known events of history; the prominent example in this case is the history of Mehmood Ghaznavi in Mansoor Mohna. In this novel Sharar has falsified the occurrence of the battles involved. Dr. Mumtaz Manglori has pointed out some historical inaccuracies by referring to authentic books such as Tarikh-i-Farishta, and Ibne Khaldoon. He states that Mansoor Mohna has many faults from the historical point of view. For example Ajmeer did not hold any important position in the days of Mehmood, though the novelist has given it special importance. There were many Hindu kingdoms in those days. Brahmans reigned in Gandhara near River Indus and Tumaars (११५) reigned in Delhi, Buddhist
rulers prevailed in the lower areas of River Gang, Guptas ruled in Malva and Chandelas (ଚଂଦଳ) ruled in Mallooba. Mahmood fought three important battles in India. The first war was against Jai Paal, the second was that of Qanuj (କନୁଜ) and the third was that of Somnath. The time which Sharar has chosen in his novel is 395 A.H. or 1016 A.D. which is the time of Qanuj war in 1018. Mahmood invaded Tumara Raja's capital city Qanuj and after fighting many short battles he entirely destroyed the house of Tumara in 1020. In the first week of December 1018 Mahmood conquered Mathura and after that he advanced towards Qanuj. The great war scenes which Sharar has depicted are all baseless. Lane Poole has written that the Raja escaped when he heard the news of the Sultan's advance and the seven forts of this great city by the bank of Ganga were reduced to ashes the very next day. The great wars were fought before 1018 and after 1020, so the fixation of the era 395 (A.H.) is not correct from the historical point of view.\footnote{Manglori, Mumtaz Dr., \textit{Opeít}, p. 92-6.}

While viewing his other novels, it can be observed that in \textit{Romat-ul-Kubra} Sharar succeeds in giving the true details of the events and has not
deviated from the facts of history. Even the love affair and the marriage between Usul-pheus and princess Vagenda is according to the real history. In Malik ul Aziz Varjana, Sharar has indulged slightly in exaggeration. However, it is his first novel, so falsification in the matter of some years, historical dates and historical personalities seems to be inevitable. This novel is about some wars by Sultan Salahuddin Ayyubi and his son Aziz. There is exaggeration in the depiction of the battle of Akka. In Hasan Angelina there is no strong grip on historical events. At the end of the novel Sharar makes a reference to the exemplary victories of Turks and states that they conquered many cities but this statement is not verified by history. In fact the Russians had conquered many cities of Turkey and the Turks were compelled to sign a peace treaty with Russia.

In Firdousi-Barin Sharar has very rarely cared for historical authenticity. The true history of the Batinia sect is kept in the background. In Flora Florinda there is a realistic presentation of events. The given details can be proved from history books. Mughadas Nazneen is written on a controversial
historical event which has been proved to be true by some historians but rejected by others. In Fath-i-Andlus Sharar has distorted some events but mostly proceeds with a true presentation of events. Sharar has exaggerated about the story of Ibabin Nazahe and Marian and this is the weak point of the novel. These examples prove that Sharar has distorted the true facts in many instances but he can be justified firstly because he was dealing with the remote past and the endeavour to recreate the remote past may involve some inevitable deviations. And secondly because he wanted to glorify the past and in the process of this glorification he tended to distort, deviate and exaggerate.

When the novels of Scott are analyzed in the matter of distortion of history, it can be noted that he also indulges in some deviations from history but the accusation is less severe in his case than in the case of Sharar. Scott's use of historical material has generally been considered fairly accurate. However, as his own comments indicate, he never claimed for his work an absolute fidelity to fact.

"A poor fellow, like myself, weary with ransacking his own barren and bounded imagination, looks out for some general subject in the huge and boundless field of history which holds forth examples of every kind; lights on some personage, or some
combination of circumstances, or some striking trait of manners, which he thinks may be advantageously used as the basis of a fictitious narrative, bedizens it with such colouring as his skill suggests, ornaments it with such romantic circumstances as may heighten the general effect, invests it with such shades of character as will best contrast with each other, and thinks, perhaps, he has done some service to the public, if he can present to them a lively fictitious picture, for which the original anecdote or circumstance which he made free to press into his service only furnished a slight sketch. Now I cannot perceive any harm in this. The stores of history are accessible to every one, and are no more exhausted or impoverished by the hints thus borrowed from them than the fountain is drained by the water which we subtract for domestic purposes. And in reply to the sober charges of falsehood against a narrative announced positively to be fictitious, one can only answer by Prior's exclamation --- must one swear to the truth of a song?

In another comment Scott says that because historical inaccuracies are easy to detect along the "well known paths of history", he prefers to use material which is less well known.

"I avoid in prudence all well known paths of history, where one can read the finger posts carefully set up to advise them of the right turning; and the very boys and girls, who learn the history of Britain by way of question and answer, hoot a poor author if he abandons the right way."

(54) Scott, Water, Peveril of the Peak, Prefatory letter, PP. XXVII – XXVIII

Though Scott refers to his device of not being found out while doing the act of inaccuracy, yet he always sought historical accuracy and it was not that of the individual facts but that of the total historical context within which his characters moved. It is evident that he endeavoured to recreate an area of the social life within a particular era. That his casual attitude toward history is only apparent and not real becomes clearly evident when we read the introductions which precede and the notes which follow the Waverely novels (on the other hand Sharar's novels are devoid of these devices). The depth of skill which Scott could employ in the creation of historical themes, is astounding; there are, for example, more than sixty pages of historical and biographical information in the introduction to Rob Roy. They indicate that Scott wanted to recreate history in its true context; and he was seriously concerned with historical accuracy. He gives a detailed introduction to the actual events with which he is going to deal in the novel. It deals with the period of few months before the outbreak of 1715 Jacobite rising. The Rising is introduced mainly for its effect on the fortunes of the Osbaldistone family, but indications of the methods by
which it was arranged occur in the course of Frank Osbaldistone's adventures in Northumberland, in Glasgow and in the Rob Roy country among the hills of Lochmond.

It can be proved by a thorough study of his novels that Scott is accurate when he deals with the recent past and the history of his own country. A.O.J. Cockshut has very rightly commented that Scott's method could only be truly historical when he knew enough and felt enough about the period with which he dealt to recreate the past with imaginative insight. He could only do this for times within about a hundred years of his boyhood.

He tends to distort history in Ivanhoe and The Talisman as both of these novels are concerned with other than his own land and culture. He also deviates from the true path of history when he treats the historical situations in which the class relationship, familiar to his imagination, had not come into being, and to which he could not, therefore, apply himself with any confidence of success. David Brown has expressed similar views in an article on Scott and writes that

"Scott's historical imagination seems to have been limited to the states of society in which the clan (the Scottish patriarchal system), the feudal aristocracy, and the commercial classes held sway, with all the complexities in Scottish history. In particular Scott is at home with the unified Royalist - feudal system which operated in Scotland under the Stuarts from James (VI) and with situations in which conflicting classes in Scotland came into contact with each other as part of the inevitable economic progress of society from its more primitive to its more advanced state. Undoubtedly, this consuming interest of Scott was based on his own experience both direct and indirect and included not only his wealth of historical knowledge, but also his conversations with old Jacobites as a boy, his understandings of former "manner" gained from his collection of Border ballads and his practice in the Scottish law."

Some of Scott's own remarks on the relationship between fiction and history suggest that he did, indeed, regard his novels as works of imagination, but inferior to histories, in purpose and effect.

"I aver, on the contrary, that by introducing the busy and the youthful to "truths severe in fairy fiction dressed" I am doing a real service to the more ingenious and the more apt among them; for the love of knowledge wants but a beginning - the least spark will give fire when the train is properly prepared; and having been interested in fictitious adventures, ascribed to historical period and characters, the reader

begins next to be anxious to learn what the facts really were, and how far the novelist has justly represented them. But even where the mind of the more careless reader remains satisfied with the light perusal he has afforded to a tale of fiction he will still lay down the book with a degree of knowledge, not perhaps of the most accurate kind, but such as he might not otherwise have acquired. 58.

Speaking here as the anonymous "Author of Waverley" Scott justifies the writing of historical romances as a means of leading his readers to an inherently more serious study of history. His service to the "busy and youthful is to incite a desire to know the history, to discover "what the facts really were". With this knowledge in hand, the curious reader can determine the degree of the novelist's fidelity to the facts.

The Prefatory letter to Peveril of the Peak quoted above reflects Scott's belief in an essential difference between fiction and historical fact. Novels are mere fictions, fabrications which can evoke the reader's curiosity about the past, but which cannot give the truth of the past. History, by implication, is

(58) Scott, Prefatory letter to Peveril of the Peak, P. IXX-IXXI.
a body of facts about the past, about things as they actually happened. It can be inferred from this that Scott assuming the greater seriousness of history, was willing to make only a few modest claims for his fictions. Scott did not believe in the capacity of the imagination to reveal the truth of things as they were. But as we review his introductory chapters and his narratives against the context of his own comments on his writing, it becomes equally clear that Scott believed in the power of the imagination to revise the facts of history.

Scott challenges the validity of literary forms for representing the past by appealing to a reality beyond the boundaries of fiction. Present novels in accurate historical representation by submitting the past and its textual records to the transforming power of romance. Despite Scott's studied manipulations the novels are marked by a disjunction between imaginative play and realistic perception. Scott knew that his novels were not copies of historical reality but stories about an imagined past. Yet at certain moments he wrote as if he believed that he was telling the truth about things as they were, as if he has somehow forgotten the gap between imagination and reality. There is, particularly in the earlier
fiction a tension between Scott a historical romancer, the trickster who writes history as he wishes it happened, attempting to befool the credulous reader with his clever illusions of the past, and Scott the realist, writing a straight narrative of the past, faithfully depicting things as they were. While Scott knew that he was concocting stories about history, he still held to a notion of historical truth and intelligibility. He regarded his fabrications as imaginative works written, at least in some part, in the service of historical veracity. His seemingly casual treatment of his own fiction and his skepticism about the power of language to grasp historical reality coexist with a belief that there was a truth to be told about the past, that the past was objectively there, and that it could be accurately understood and presented from the perspective of the present. Along with the author who writes extended reflections on his own historiographical methods, we find a Scott who wants to write real history, to give his reader the unvarnished truth of the past. This contradiction, with its formal corollary in the jarring admixture of romance and realism which runs throughout the novels, remains unresolved even in the most self-conscious of his works.
In spite of the contradiction between Scott the romantic and Scott the realist it is evident that he does not deviate when he deals with Scottish history and manners. As a great heap of his novels consists of Scottish themes, so he can be regarded as a more authentic historical novelist than Sharar.

Another point of dissimilarity between Scott and Sharar is that Sharar has dealt with the theme of sectarian conflicts in at least two of his novels. In Hasan Angelina he has depicted the Shia and Sunni conflicts. His purpose is to point out the adverse consequences of the Shia Sunni conflicts and to teach his people a lesson of unity. He himself has written that....

The novel Hasan Angelina has also been finished along with Bilguday. The purpose of this novel was to present a picture of Shia Sunni conflicts by pointing out the harmful effect of this conflict it was meant that every one should learn to develop good cherished and polite religious relations with others. I have been successful in this purpose and I have proved that enmity begets evil consequences.

In Juva-i-Haq he has dealt with the conflicts of Jews, Christians and Muslims and in Firdous-i-Barin he has depicted the atrocities of the Batinia sects on Muslims. These novels also indicate Sharar's views as a rigid Sunni Muslim and his prejudice against the other sects can be assessed though Sharar has tried his best to keep it between the lines. In Zawal-i-Bagndad also he has dealt with sectarian conflicts.

On the other hand, Scott was not much concerned with sectarian conflicts in his novels. The cultural clashes between the Scots and the British are more prominently shown in his novels. In his Guy Mannering he only gives a passing reference to the murder of the Pope which is the result of a sectarian fight. Sharar has an upper hand in the depiction of sectarian conflicts.
Sharar's novels are devoid of any Gothic element though sometimes the exaggeration in the depiction of wars tends to make the events appear supernatural. On the other hand Scott has used Gothic elements in his novels. He introduces this aspect in Guy Mannering. According to him his purpose was similar to that of Walpole's in Castle of Otranto to draw such a picture of domestic life and manners during the feudal times as might actually have existed, and to paint it chequered and agitated by the action of supernatural machinery, such as the superstition of the period received as matter of devout credulity.

He has used Gothic elements in novels like Bride of Lammermoor, Redgauntlet, The Heart of Midlothian, Rob Roy. This is indicative of the fact that he gives great importance to the supernatural element. He does so with the help of a slightly abnormal character who points out and predicts the future. Thus he regards the Gothic or supernatural element as an important aspect of human psychology and the reader is enchanted when he comes across sentences like these:

"The apparition, whether it was real or whether it was the creation of heated and agitated imagination\(^{64}\), or "strange and shocking as they were to human feeling, possessed yet the interest of sorcery or of fascination which rivets the attention by its reawakening horrors\(^{62}\)."

Daniel Cotton has commented on this aspect of themes in Scott's novels and says that "Scott will approve such an institution rather than allow the possibility that superstition could exist as something completely foreign to the governing purposes of modern psychology and law. It can be seen, then, how this connection between superstition and social control lends some rationality even to the belief so definitively irrational and thus not only confuses still further the condemnation Scott otherwise passes upon it but also shows something of the arbitrary demands of authority that actually prevent the conduct of reason\(^{63}\)."

---

\(^{64}\) Scott, *Bride of Lammermoor*, 1826, p. 218.

\(^{62}\) Scott, *Fortunes of Nigel*, p. 287.

Superstitious ideas are not always directly opposed to rationality in Scott's novels, for they may darkly prefigure the judgements of reason. This is the case, for example, when Lord Mentieth says that M'Amlay "himself says that the predictions which are in reality the result of judgement and reflections are supernatural impressions on his mind, just as fanatics conceive the workings of their own imagination to be divine inspiration. This is also the case when Scott interprets the Puritan search for divine inspiration, psychologizing it even as he claims to refrain from entering into an abstruse point of theology.

"One thing is plain; namely, that the person who lays open his doubts and distresses in prayer, with feeling and sincerity, must necessarily, in the act of doing so, purify his mind from the dross of worldly passions and interests, and bring it into that state when the resolutions adopted are likely to be selected rather from a sense of duty than from any inferior motive".

Despite being related to reason, however, these superstitions are definitely opposed to the development of the individual as a mature and responsible agent in society. All extremes including those of reason are rejected in these novels, because

(64) Scott, Legend of Montrose, p. 195.
they tend to become independent of those balanced judgements which are the only kind Scott considers to be true. Even superstition, then while generally intolerable, may be granted a limited virtue by way of balance. As he says:

"It seems that human nature, when its original habits are cultivated and attended to possesses on similar occasions, something of that prescient foreboding which announces the approaching tempest to the inferior ranks of creation. The cultivation of our intellectual powers goes perhaps too far when it teaches us entirely to suppress and disregard those natural feelings which were originally designed as sentinels by which nature warned us of impending danger."  \(^{65}\)

From this passage it is evident that Scott regards psychology and superstition as mutually inclusive and the element of superstition which is generally regarded as non-existent, is granted a tinge of reality, though this mutual inclusion explains all the power that superstitions wield over men. But, according to Cotton, this very explanation becomes the source of further superstition:  \(^{66}\)

The reason is that for every comment in these novels that portrays the supernatural as a projection

(65) Scott, *Heart of Midlothian*, p. 146.

of psychological processes upon the physical world, a
simple confusion of the exterior and interior, there is
an event that dramatically confirms superstitious
beliefs and so contradicts its inclusiveness with human
psychology. Hence, a Highland seer who predicts the
death of an English colonel and a chieftain, who
claims to have seen a vision that tells of his own
imminent captivity are both born out by events
(Waverely), a horoscope drawn up as a playful exercise
proves to be in accord with a wild gypsy's prophecies
and these prophecies come true to the last detail (Guy
Mannering); a young man follows a prophecy of Thomas
the Rhymer, by dying in quicksand after the woman he
loves stabs her husband on their wedding night, goes
crazy and dies (The Bride of Lammermoor) horse shoe
shaped stigmats and a tendency to be involved in losing
causes are handed down, as prophesied to the
descendants of a man who had accidently killed his own
son (Red gauntlet), the exiled Queen Margaret tosses a
black feather and red rose to the wind that returns the
rose to her attendant, thus foretelling the future
return of the House of Lancaster over that of York
(Anne of Geierstein). These examples indicate that
though Scott co-relates the human psychology with
superstition, but at the same time he often directs the plots of his novels so as to fit them to superstitious predictions. The assurance that superstitions are the outcome of some psychological tendencies, is given with one hand and taken away with the other. Thus Scott believes that superstition gives literature its enchanting influence and it is an important aspect in the themes of almost all his novels.

Unlike the novels of Scott, those of Sharar are devoid of the theme of superstition as he thinks that his people need to remember the glory, grandeur and progressive deeds of their ancestors and secondly because his novels do not touch upon the social, cultural, and psychological aspects of history. They are limited to war scenes, fights and romances during the wars. Thirdly because unlike Scott he does not belong to the romantic age and is surrounded so much by harsh and tragic aspects of concrete life that he cannot afford to include any superstitious element in his novels.

It can be concluded that Sharar and Scott are akin to each other in dealing with the subjects of the Crusades and in giving a tinge of romance to history. They diverge from each other in all
other aspects. Hence it can be said that the themes and subjects represented by Scott and Sharar are mostly contrary to each other, except in the two aspects discussed above.
CHAPTER - IV

CHARACTERIZATION IN THE NOVELS OF SCOTT AND SHARAR

According to George Lukacs "what matters in the historical novel is not the re-telling of great historical events, but the poetic awakening of the people who are figured in those events"1. It means that the responsibilities of a historical novelist are doubled as compared to those of the general novelist, in the matter of characterization, for he has to introduce the characters from the past. The authenticity of his novels depends to a great extent, on the art of presentation of historical and non-historical figures.

Let us examine their method of characterization and see how they are similar or dissimilar in the portrayal of their characters. As far as their likenesses are concerned, they appear to resemble each other in presenting an effective interaction between historical and fictional characters. They are also alike in the depiction of female characters as important figures in their novels.

Scott and Sharar appear to resemble each other in presenting a combination of historical and fictional characters. In some of his novels Scott gives more importance to the fictional characters but others of his novels are dominated by the historical characters. The eloquence of his art of characterization lies in that there is a constant interaction between the historical and fictional characters. He does not neglect this level of historical continuity. In Guy Mannering it is Meg Merrilies who provides a clue to Bertram's past. She, the last of her race in that locality brings together father and the son. In this way fictional and historical characters are in constant interaction with each other. He has to mould his characters and their actions so that they are not at odds with history and can be clearly seen as products of the society that Scott portrays.

Due to the proper interaction between historical and fictional characters Scott is able to change the dominance of both kinds of characters according to the requirement of the historical themes presented in his novels. This helps him to maintain a proper interaction between history and fiction without distorting the historical accuracy. For example, in The Abbot the fictional characters predominate but, as is sometimes the case in
Scott’s novels, the emotional emphasis is upon the historical character. Mary Queen of Scots’ tragic destiny is depicted in an eloquent manner. According to Marian H. Cusac "the story of Mary is one of the many "fine things which Scott has brought into his novels by means of a sequence of events which belong structurally to a fictional protagonist." Thus The Abbot serves as the best example of perfect interaction between historical and fictional characters. The historical figure vanishes into history, leaving the fictional characters still 'alive' and in a sense immortal in their fictional existence.

"The sails were hoisted, the oars were plied, the vessel went freshly on her way through the firth, which divides the shores of cumber/and from those of Galloway; but not till the vessel diminished to the size of a child's frigate, did the doubtful and dejected and dismissed followers of the Queen cease to linger on the sands; and long. Long could they discern the kerchief of Mary as she waved the oft repeated signal of adieu to her faithful adherents and to the shores of Scotland."3.

Kenilworth can be referred to as an example of those novels of Scott in which historical characters predominates. The historical characters are involved in each of the dramatic moments. Like most of Scott's historical

(2) Cusac, Marian H., Op cit, p. 43.

characters Leicester and Amy are tragic and their fate is determined, unlike the fate of other such figures; however their tragedy appears to result from the evil deeds of another character, Varney. He is ambitious and wishes to keep his master in the good graces of the court at any cost, so that he may advance his own career.

_S. Ronan's Well_ presents no historical character but Clara herself is, in some respects, similar to Scott's historical figures in other novels. Her sad past of betrayal and ruin, her "history" determines her destiny, just as Mary's future is shaped by the unchangeable past. Clara's fate also bears resemblance to that of Effie Deans and clearly to that of the semi-historical character, Lucy Ashton, in _The Bride of Lammermoor_. In fact the doom which surrounds her strongly resembles that of Lucy Ashton. Hence it is evident from these examples that Scott has endeavoured to keep balance between the historical and fictional characters; his fictional characters are the means of illuminating the social life of a particular era and their mutual connection with the historical figures helps Scott to portray the common human society of a particular era.

Queen Caroline's interview with Jeannie Deans in _The Heart of Midlothian_ is another example of Scott's supremacy.

(4) Scott, _Heart of Midlothian_ (Effie Deans is the heroine of this novel)
in creating an interaction between historical and fictional characters. Jeanie goes to the Queen in order to seek pardon for her sister who is accused of the murder of her premature child. Her conversation with the Queen is presented in a realistic manner. She requests the Queen to "save an honest house from dishonour and an unhappy girl, not eighteen years of age, from an early and dreadful death". Here Scott uses another device and claims in his introduction to the novel that the character of Jeanie Deans is based upon that of a real lady, Helen Walker. Her story was narrated to him by a lady called Mrs Goldie. Helen Walker's sister was found guilty of child murder and sentenced to execution. Scott regards Helen Walker "the prototype of Jeanie Deans". This technique of basing fictional characters on the real ones is unique in Scott's art of characterization. Scott's characterization is intimately bound up with his historical vision. Tillyard comments on Jeanie and says that

"I say nothing of Jeanie Deans as a character in fiction and take it for granted that she is a very great character indeed set in a successfully supporting context. It is only because she is such a character that any political and national significance, she can have is more than nominal". 


(6) Ibid, p. 4.

It is also debatable that Jeannie's greatness as a character is due to the force with which she exhibits the typical character traits of the early eighteenth century. It is to this interaction that Daiches refers when he says of Scott, that "it was his tendency to look at history through character and at character through the history that had worked on it that provided the foundation of his art". Consequently it can be said that Scott's fictional characters, along with the historical ones, serve the equal purpose of illuminating the historical events in lively colours. Thus the fictional characters play the realistic roles in his novels.

In the same manner Sharar has also tried to maintain the interaction between historical and fictional characters in his novels. The best example in this instance is his novel Firdous-i-Barin. Husain and Zamurad are the fictional characters, but the events of the novel are woven around them in such an artistic way that they become the tools of revealing the conspiracies and atrocities of Batinia Sect in 7th Century A.H. The interaction between the historical character, Sheikh Ali Vajudi and Husain, the fictional character, helps Sharar to merge history and

fiction in an artistic manner. Sheikh Ali Vajudi is an evil person in disguise who convinces, motivates and stimulates Husain to perform all kinds of evil deeds like murdering the great Muslim scholars. When Hussain is guilty, he convinces him by his effective arguments that he has obeyed his Murshad and the Murshad can never order to do an immoral act. His influence on Husain and obedience on the latter's part enables Sharar to reveal the evil and the cruel act of murdering the great Muslim scholars. In this way the fictional characters of Zamurad and Husain are helpful in revealing the historical truths. The dialogue between Husain and Sheikh Ali Vajudi is indicative of the best interaction between historical and fictional characters. Hussain feels guilty after murdering Sheikh Imam Najmuddin and expresses his sense of guilt before Sheikh Ali Vajudi saying that some doubts arise in his mind. Sheikh answers:

(9) Sharar, *Firdous-i-Barin*, p.113.
[Sheikh: Sure they would come. The soul cannot be easily freed from the impurity of matter which creates doubts in the mind. The spirit which is trapped in the body cannot easily become aware of the varieties of 'Ishq'].

Another example in this aspect is the fictional heroine of Malik-ul-Aziz Varjana. She is a fictional character but her love affair with Aziz and the development of her character, throughout the novel, keeps her perfectly balanced with the real historical characters. Dr. Mumtaz Manglori considers her character far better and attractive than that of Aziz. In his opinion Sharar has created a human being of flesh and blood by using imaginary similies and virtues. In her character he has presented a beautiful combination of eastern and western traditions and values.10 Thus it can be said that both Scott and Sharar create an appropriate equilibrium between historical and fictional characters.

King Richard and Sultan Salahuddin are two characters from history who figure in the novels of both Scott and Sharar. The two novelists are alike in dealing with them according to their own religious prejudices. As it has already been pointed out that Sharar's reading of Scott's Talisman gave vent to his religious emotion and Malik ul Aziz Varjana was written in reaction to that. In

his reactionary mood Sharar has presented Salahuddin as a
great and triumphant warrior even though there are very few
references to Salahuddin's character in his novel because
Sharar concentrated more on the character of Aziz. Dr. Mumtaaz
Manglori states that Sharar has rescued himself from many
artistic difficulties by presenting Salahuddin's character
very rarely and has relied only on one or two
glimpses of his character, otherwise it is very difficult to
present such a great historical character in a realistic
manner while he has to consider also the readers'
associations with Salahuddin and their prior knowledge about
such a great character.

In spite of the few glimpses of Sharar's
presentation, Salahuddin's character appears rather
exaggerated and he depicts him as a superhuman hero who is
unconquerable. On the contrary Scott has presented him as a
distorted human being although he talks about the moral
virtues of Salahuddin as well. Professor Fayyaz Mehmood
writes that Scott has deliberately distorted the portrait of
Salahuddin and presented him in an insulting manner.


(12) Mehmood Fayyaz "Abdul Halim Sharar Aik Bailaag Tanqeed",
Karwan Lahore, 1933, p.115.
It is true that Scott has condemned Islam in his book and he makes Richard comment inappropriately on Islamic values and it is an unpardonable act on his part; but as far as the lively and realistic presentation of character is concerned Scott has done better than Sharar. According to Dr. Ahsan Farooqi, Scott could not present Saladin properly but the grandeur and glory that he has inculcated in his character, is unequalled by Sharar. If Salahuddin comes across both of them he may tend to ignore Scott but will never forgive Sharar. Dr. Ahsan Farooqi's comments are justified when we compare Salahuddin as depicted by Scott and as presented by Sharar. In Sharar's Salahuddin we perceive only a great warrior and a triumphant leader. On the other hand though Scott's religious prejudice impinges itself through his portrait of Salahuddin yet he has reflected his moral grandeur and nobility in an expressive manner. Hence he has portrayed Salahuddin as a human being and not as a superhuman creature as has been done by Sharar. Whitwell Elwin drew attention in his article on "Sacred Geography" in the Quarterly Review praising "the extraordinary insight into the minute lights and shades of the oriental character as depicted in Saladin". Thus it

(13) Farooqi Ahsan Dr. Urdu novel ki Tangeedi Tarikh, Waqtba-i-Adab, Lahore, 1968, p.44.

can be concluded that in spite of all its prejudiced fervour Scott's portrait of Salahuddin is more realistic and more human as compared to that of Sharar.

As far as the character of King Richard the Lion hearted is concerned Scott and Sharar depict him in the same manner as they portray the personality of Salahuddin. Both of them have portrayed him as a King who is afraid of Sultan Salahuddin's bravery and who is perplexed over his ill health but in spite of his illness he is always well-informed and in a commanding position, Carlyle appreciates Scott's portrait of Richard by saying that

"An inferior writer would have made the King charge in imagination at the head of his chivalry, or wander in dreams by the brooks of Aquitaine; but Scott allows us to learn no more startling, symptoms of the King's malady than that he was restless and impatient, and could not wear his armour. Nor is any bodily weakness or crisis of danger permitted to disturb for any instant the royalty of intelligence and heart in which he examines, trusts and Obeyes the Physician whom his attendants fear"15.

These comments are indicative of the fact that Scott depicts the character of Richard in a realistic manner. He throws light on his greatness and glory as a king and also points out his weakness as a normal human being. On

the other hand when we analyze Sharar's portrait of Richard we see it impinged with Sharar's religious prejudice he presents him as a power-hungry King who has a passion for removing every sign of Muslims from this world. Though the lust for power is a true aspect of Richard's personality but Sharar's presentation of him as an evil incarnate is evidence of his own religious prejudice. Hence the religious prejudices of both Scott and Sharar are reflected in their portraits of Salahuddin and Richard.

Other examples in this instance are Scott's presentations of Queen Elizabeth, Mary of Scotland and King Bruce. Scott presents them with all their human strengths and weaknesses. The human aspects of their lives, of which not much is recorded by history, are presented by Scott in a lively manner. On the contrary Sharar does not point out the ideas, feelings and sentiments of his monarchs. The great heroes, like Memood Ghaznavi and Sultan Salahuddin, become wooden in his novels. His novels are devoid of the human aspects of the lives of these monarchs. Ali Abbas Hussaini has analyzed a character from Aziza-i-Misr and says about Ahmad Bin Toloon that in history he was the person who expanded his kingdom up to Syria, Iraq and Palestine. He had raised the voice of revolt against the Caliph's court and defeated a brave Turkish army. When this great personality
comes into the hands of the Maulana, he makes him so trivial that many slaves break into his court. This seems inappropriate.  

At another place Hussaini says that the live characters become dead and lifeless in Sharar's novels. They do not seem to be the known personalities who had performed the great deeds in history. Sharar's ignorance of human psychology is evident from the presentation of these characters. But Scott's assertion in the first chapter of Waverley is that "the object of my tale is more a description of men than manners." He has thrown the force of his narrative upon the characters and passions of the actors; those passions, that are common to men in all stages of society, and which have alike agitated the human heart, whether it throbbed under the steel corslet of the fifteenth century, the brocaded coat of the eighteenth or the blue frock and dimit waist coat of the nineteenth century.

Thus it can be concluded that Sharar and Scott present the great monarchs differently. Scott presents them with all their human traits: they seem to be the real human beings with all their mortal tendencies.


(17) Ibid, p. 301.

(18) Scott, Waverley, Ch. I, p. 20.
while Sharar gives an angelic and superhuman presentation of those characters. In this instance Mumtaz Manglori comments that Sharar only aimed to present historical events in an interesting manner. This kind of angelic presentation makes his characters remote from life and spoils his novels with distortions and exaggerations.

As far as the presentation of female characters is concerned, both Sharar and Scott present them in almost the same manner. The females tend to be more romantic in the novels of Sharar, but Scott uses them for other purposes also. Scott’s female characters usually form the central part of the story. They are affected by the existing political or social environment and their role as beloveds has a secondary importance. For example Jeanie Deans of The Heart of Midlothian represents the simplicity, beauty and determination of a rural Scottish girl. Die Vernon of Rob Roy is a perfect emblem of cleverness and wisdom. Though Scott gives a secondary importance to the romantic aspect of his heroines, Lucy Ashton in The Bride of Lammermoor is a fine example of a typical romantic heroine. She can be regarded as the best tragic heroine of Scott. Jeanie Deans of The Heart of Midlothian is a symbol of those moderate

virtues which Scott regarded as indispensable to good life. Scott describes her character in the following manner:

"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 particular charm was an air of inexpressible serenity, which a good conscience, kind feelings, contented temper, and a regular discharge of all her duties, spread over her features."

Jeanie's rather stiff view of life comes to govern the whole atmosphere of the book. Certainly, for Scott, she was the book's glory. Thus the grandeur of Scott's art lies in situating Jeanie and her battle with her conscience firmly in the context of Lowland Scottish life in 1736. The depiction of her character enabled Scott to raise moral issues within the novel, and to making her, an emblem of the moral and cultural aspects of Scottish life.

Die Vernon can be called one of the most romantic female characters of Scott's novels. Her character was formed in her utterly unprotected state, - professing a typical faith, doomed to a convent, or to be the wife of one of her scorned cousins. As A.O.J. Cockshut commenting on Die Vernon says: that

(20) Scott, The Heart of Midlothian, Ch. XXXIV, p.315.
"It is often said that Scott's heroines are uninteresting and are just part of the machinery in his books. But Diana Vernon really stands in a separate, intermediate position. Diana Vernon is a perfectly respectable day dream of the not impossible she."21

She plays an active role in the novel though Scott does not make her devoid of the female tenderness. She is herself a critic of the stupidity and debauchery of her relatives. But more impressive than this is her way of defending the tradition. Urged by Frank to inquire into the protestant arguments she says.

"Hush! no more of that. For the sake of the faith of my gallant fathers! I would as soon, were I a man, for sake their banner, when the tiek of battle pressed hardest against it, and turn like a hireling recreant, to join the victorious enemy."22

This answer of Diana indicates that she does not challenge Frank's assumption that all reason is on his side and all sentiment on hers. Her comments can be regarded as the best for the Catholic and Jacobite cause by a charming and intelligent girl. Thus both Jeannie Deans and Diana Vernon can be called exemplary females of Scott's novels who play an active role in the development of historical events in the novel.


(22) Scott, Rob Roy, Everyman, London, Ch.9, p. 88.
In the same manner the female characters of Sharar’s novels, though presented in flowery romantic colours, play an active role in the course of events of the novel. The heroine of Muqaddas Nazneen can serve as a good example in this instance. According to Dr. Mumtaz Manglori Agnus in Muqaddas Nazneen is an extremely attractive and perfect character. She is a living character of flesh and blood who, sometimes, is influenced by the prevailing circumstances but, at some occasions, Sharar presents her as dominant over the existing situation.

The character of Agnus grows in the course of the novel and Sharar has portrayed her artistically. The conflicts, confusions and confessions of her mind are brought to limelight gradually and the hidden traits of her personality are revealed to the reader in a concrete manner. In spite of all her inner conflicts she has full control over her external behaviour and plays a central role in the advance of events in the novel. Due to her character, Sharar, who is usually regarded as an unskilled portrayer of character, is able to build a character in an excellent way.

The character of Palaqaidia in Romat-ul-Kubra can also serve as an example of an active female character of

Sharar. Her character leaves an everlasting impression on the reader. Sharar describes her in the following manner.

[An anglic and beautiful lady is sitting a high golden chariot in the company of riders and is viewing the surrounding scenery so enthusiastically as if some one looks at a long departed friend].

Sharar also gives details of her civilized manners and education. She is fully aware of the grandeur of the Royal family of Rome. Nature has gifted her with an intelligent mind. She plays an active role in all the important matters of the court. Thus the characters of Agnus and Palaqaidia are the most illuminating of those of Sharar's female characters whose role in the novels is very important and different from the usual romantic roles of the heroines.

Sharar and Scott also differ from each other in some aspects of their characterization. As far as the role of the hero is concerned, Scott presents him as a passive figure in his novels but Sharar's hero, on the other hand, is active, dominant and a superhuman figure in most of his

(24) Sharar, Romat-ul-Kubra, p. 16.
novels with the exception of Hussain of Firdous-i-Bazin.

Scott's hero is a mere observer whose duty is to have a keen eye on the situation in which he is driven by his creator. He is almost continually beset by uncertainty as he tries to distinguish between the ancient and the modern, the out-moded and the refined way of life.

In an interesting document Scott recorded his own impression of his heroes. In 1817 he had an opportunity to review the first series of Tales of my Landlord in the Quarterly Review. This anonymous review of his own work was favourable but Scott charged his heroes by saying that

his chief characters are never actors but always acted upon by the spur of circumstances and have their fates uniformly determined by the agency of subordinate persons.25

Olifant Nigel in Fortunes of Nigel utters similar words when he laments his helplessness before adverse circumstances. He regards himself as

"a mere victim of those events which I never even attempted to influence - a thing never acting but perpetually acted upon - protected by one friend, deceived by another but in the advantage which I received from the one and the evil I have sustained from the other, as passive and helpless as a boat that drifts without oar or rudder at the mercy of the winds and waves"26.

(25) "Characters of Waverley Novels", Quarterly Review, XVI 1817, p. 431-2

In the same way the hero of his first novel *Waverley* also performs the task of an observer instead of having a firm control on the circumstances. Other characters of the novel Fergus and Flora MacIvor and Baron Bradwardine are more complex and have richer personalities and the character of Waverley appears to be colourless and inactive but all these traits of his personality are pardonable when the fact of his entering into an entirely new situation (i.e. from England to Scotland) is taken into consideration. Because of this he is more confident in the second half of the novel and turns into a "sadder and a wiser man" who has an internal confidence and mental dignity, a compensation for the gay dreams which, in his case, experience had so rapidly dissolved. Objections to Edward’s inactions or to lack of probability in the second half of the novel are less common, but Adolphus, after commenting on the hero’s early situation as "pupil, guest, patient, protege or prisoner" says that after joining the rebellion *Waverley* was "ineffectually repenting, snatched away by accident from his sinking party; by accident prevented from justice and restored by the exertions of his friends to safety, fortune and happiness".27

---

The examples of passive heroes can be found in many other novels as well. All the novels of Scott contain statements on determinism. These statements made both by characters and by the author, emphasize the idea that man is not free to act but is dictated upon by the waves of circumstances. In *Ivanhoe* Bois Guilbert says to Rebecca "Thou and I are but the blind instruments of some irresistible fatality that hurries us along like goodly vessels driving before the storm which are dashed against each other."

"Using the same image, Norna of fitful states, in *The Pirate* that we drive on the stream of fate, without oar or rudder. You had no purpose this morning of visiting the kirk of St. Ringan, yet you are here; you had no purpose but a minute hence of being at kirk wall and yet you will go thither."

These speeches reveal the role of destiny and fate in Scott's novels. Scott's heroes are passive because of the belief in the dominance of destiny and fate. In his review of *Tales of My Land Lord* Scott offers an explanation for his inactive and passive hero:

"the passive hero supplies a medium for introducing historical and topographical detail. He is a kind of representative of the reader at the scene of action. He is inactive because he shares the reader's unfamiliarity

---


with the scene. Without such a hero the instructive or informative content of the fiction would seem dull. 30.

Alexander Welsh states another reason for the passivity of Scott's heroes. In his opinion Scott's hero is a mere observer and not a partaker. He is committed to the civil state and observes the uncivil. 31.

Marian H. Cusac holds a somewhat different view on the point of passivity of Scott's heroes. She divides the novels of Scott into three categories, Comic Romances, Tragic Romances and Chronicles. In assimilation with other critics she regards the heroes of tragic romances and chronicles as passive but she holds a different opinion as far as the comic romances are concerned and insists that the heroes of the romances play an active role in moulding the incidents of these novels. In her opinion the protagonists of Waverley, The Antiquary, Ivanhoe, The Pirate, The Talisman, Wood Stock, Anne of Gerierstein, The Heart of Midlothian and Rob Roy are active heroes. 32. When all these novels are reviewed in the light of her views, it seems that she goes too far in holding such an opinion. All the heroes of the

---

(30) Scott, Quarterly Review, XVI (1817), p. 432.
novels stated above may be partially active as compared to those of his other novels; but at some stage they are affected and influenced by the sway of circumstances. Waverley is influenced by the Scottish partakers of the Rebel of 45 and Frank Osbaldistone of Rob Roy also becomes a puppet in the hand of the prevailing circumstances. Ivanhoe also seems to be taken away by the flow of circumstances. Scott himself has regarded all these heroes as mere observers.

Patricia Harkin comments on the passivity of Scott's hero and says that

"His adventures are not like those of Tom Jones or Robinson Crusoe. In Waverley the picarsque journey motif is adapted to a new poetic end. Edward travels through time as well as space as he returns to the feudal society of the Highlands. Neither is Scott's new protagonist like Joseph Andrews or Humphry Clinker: in Scott the theme of innocence is not a moral but a conceptual naivete."35

Thus he has changed the nature of the protagonist in British prose fiction by making him passive and inactive in his novels.

When Sharar's heroes are compared with those of Scott, it is observed that he presents his heroes as active and dominant figures in his novels except for his hero of Firdous-i-Barin. Husain is passive as compared to the other characters in spite of being the protagonist. Dr. Mumtaz Manglori comments on Husain's character and says that Sharar leaves him in the unfathomable sea of circumstances. The character of Sheikh Ali Vajudi is more dominant in the novels. He drives Husain to all the actions and circumstances. He exploits Husain's love for Zamurrad and due to his love Husain becomes a puppet in his hands. Thus Husain is a timid hero as compared to other heroes of Sharar and he is similar to the heroes of Scott. According to Syed Waqar Azim, Husain is an unheroic character but due to this trait he seems to be a normal human being as compared to other heroes of Sharar. His actions are determined by internal and external forces.

The heroes of the rest of Sharar's novels are active to the extent of being superhuman and angelic. They are the most beautiful, the bravest and extremely religious men of the World. They are unconquerable. He exceeds so much

(34) Manglori, Mumtaz Dr. *Oncit*, p. 386.

in hero-worship that his hero seems to be a supernatural being. Dr. Mumtaz Manglori comments on Sharar's art of characterization and says that Sharar's hero seems to be a supernatural being who can defeat the whole army. An example in this instance can be quoted from Malik ul Aziz Varjana. Sharar presents Aziz, the hero of the novel with flying colours:

[The young Muslim officer was really a very brave man. He did not care about the excessive number of army. Wherever he attacked he caused panic in the enemy's army. He destroyed the opponent army at every point].

Thus Sharar's hero exceeds all the human limitations in his chivalrous and courageous deeds. The examples of Mansoor in Mansoor Mohna and Hasan in Hasan Angelina can also be cited to prove that the hero of Sharar's novels is an active, brave and chivalrous knight who acts upon the circumstances and moulds them under the

(36) Manglori, Mumtaz, Dr., Op cit, p. 156.

(37) Sharar, Malik ul Aziz Varjana, Lahore, 1964, p. 84.
press of his dominant and strong personality, but Husain of Firdous-i-Barin is an exception as he is different from the brave heroes of the rest of Sharar’s novels.

If the characters of Scott and Sharar are reviewed in the light of E.M. Forster’s distinction between flat and round characters it can be said that Scott’s characters are round while Sharar presents flat characters in his historical novels.

Scott's story-telling was mainly a device for delineating character. His most obvious characteristic, as a painter of character, is the complexity of impression he achieves by apparently simple means. We are tempted to value lightly something which is achieved with such ease. Superficially viewed his characters are simple, but when they are analyzed minutely, they reveal their complexity; they have infinite light and shade; though the light is exactly where it should be and the shadow falls so naturally that we scarcely notice it yet they are complex and surprising possessing all the negative and positive qualities of the round characters.

The characters of Rob Roy are the best examples of Scott's round characters. Bailie Nicol Jarvie with his mixture of business and sharpness, Andrew Fairservice with

his cunning conceit, self-righteousness and rustic poetry and above all, James the Sixth of Scotland and First of England are typical examples. Scott never tells us what James is thinking. He reveals him entirely through what he does and says yet he gives as complete an impression of the bottomless complexity of that curious man, a human being who successfully reconciles within himself outrageous inconsistencies. It is done with a great artistic fervour; the use of light and shade is so subdued yet the figure so definite.

The thorough insight into the novels of Scott reveals that his characters present their inherent traits with an unequalled eloquence. They are not made up of one or two sets of qualities. They are moulded from the substance of which human life is made and possess all its attributes. The only difference between one character and the other is that in different characters these attributes are compounded in different proportions so that beyond the individual compounding there is something universally human which may burst out in some emergency as in Jeanie Dean's appeal to the Queen in The Heart of Midlothian.

"Oh, madam if ever ye kend what it was to sorrow for and with a sinning and a suffering creature, whose mind is sae tossed that she can be neither ca'd fit to live or die, have some compassion on our misery." 39

(39) Scott, The Heart of Midlothian, pp.397-98.
These characters show Scott's fascination for the complexity of character and this grasp of complexity comes from his perception of human wholeness.

On the other hand Sharar's characters are one-sided, either good or bad and hence flat characters. According to Faiz Ahmad Faiz "all his characters are one-sided as he emphasizes a single virtue or vice in them". The characters of Malik ul Aziz, Mansoor, Richard and Hasan can be presented as examples of Sharar's flat characters. Aziz of Malik ul Aziz Varjana is a brave and virtuous character. There is no human weakness in him. His chivalry is evident from the fact that he can triumph over a large group of enemy's army; hence he is a flawless character who can alone kill hundreds of soldiers of the enemy's army. Another example in this instance is the character of Mansoor in Mansoor Mohna. He is presented as a very brave man who can turn the tide of events because of his chivalrous deeds. He kills great many Hindus and plays the basic role in the triumph of Islam. Mirza Muhammad Saeed Dehlvi regards Sharar's heroes as monotonous and says that they are cast in the same mould. Their imaginative capacity is the same, their speech and style are similar. The only difference

between them is that of dress Mansoor wears Afghani dress and Aziz has Turkish attire but they resemble each other to the extent of being real brothers. But Dr. Mumtaz Manglori insists that Mansoor is different from the flat characters presented in other novels of Sharar. The conflict within his mind between duty and love for Mohna makes him more akin to a human being of flesh and blood. Hence in Dr. Manglori's opinion he can be regarded as a round character as compared to other characters. But Dr. Manglori goes too far in regarding Mansoor as a round character. He has his confusions but unlike the other round characters he does not grow at all in the course of the novel.

The same is the case with the evil characters in Sharar's novels. They are evil incarnate. In Malik ul Aziz Varjana he depicts Richard as an extremely evil character. It seems that he has given vent to his religious prejudices in presenting the character of Richard in a totally negative manner. Yulajees of Flora Florida is another example of Sharar's flat characters on the evil side. He remains unchanged from beginning to the end. His conspiracy, cunning, meanness and sinful life in the guise of religion,


(42) Manglori, Mumtaz Dr., Op cit. p. 375.
are kept intact with his character. Thus be remains an opportunistic throughout the novel. In the same way the character of Talha in *Ayyami-Arab* remains unchanged in the pursuit of evil throughout the novel. His speech is matched perfectly with his character. The following speech is evident of his hard-heartedness and dominant evil of his character:

[I do not know why your hearts are so tender that they melt over trivial things. My heart is affected neither by a weeping eye nor by any alluring glance. I extalt the beauty of someone just as like a person who sniffs a flower and then throws it away...... A clever and wise man should not take pity on any one].

This one-sidedness of Sharar's characters tends to make them unfirm. This monotony has annoyed his critics. According to Payyam Shah Jehanpuri, Sharar had a few characteristics in his mind which he divided among the

personages of his novels. All his heroes have the same characteristics, either they are extraordinarily brave or unique in beauty or are angelic. This uniformity is disliked\(^\text{44}\).

Maulana Salahuddin Ahmad has also expressed his dislike of Sharar's characterization and says that characterization was beyond his powers. If he had been a character writer of the same standard as he was the story teller and a scene depicter, he would have been the greatest novelist in Urdu\(^\text{45}\).

Thus Sharar's depiction of flat characters tends to make them monotonous; on the other hand Scott's characters remain vibrant throughout the novel due to their roundness. By using the device of creating the round characters Scott was able to create memorable and universal characters like Baron of Bradwardina, Rob Roy, Claverhouse, and others.

Another point of discrepancy between Sharar and Scott in the manner of characterization is that Scott presents characters from his own country in most of his

---


noveles: most of his characters are Scottish. On the other hand Sharar presents characters from other countries also.

Scott feels at ease in presenting the personalities from his own country. Ivanoe and The Talisman in which he presented non-Scottish personalities are considered his least successful novels. Nigel (Fortunes of Nigel) Fergus Maclvac (Waverley). Jeanie Deans (The Heart of Midlothian) Adrew Fairservice and Bailie Nicol Jarvie and Rob Roy (Rob Roy), Claverhouse (Old Mortality) Edgar RavensWoods (The Bride of Lammermoor), belonging to his Scottish novels are considered his masterpieces. They serve as sources of Scott's ideas about the fate of Scotland. His art of characterization is at its peak in these portraits. George Lukacs has paid tribute to Scott's characterization and writes that

"Scott's greatness lies in his capacity to give living human embodiment to historical social types. The typically human terms in which great historical trends become tangible had never before been so superbly straight-forwardly and pregnantly portrayed. And above all, never before had this kind of portrayal been consciously set at the centre of the representation of reality".46

Thus Scott excels in portraying the Scottish characters. The reason Behind his great art is his

(46) Lukacs George, Opcit, p. 35.
familiarity with Scottish culture and tradition which enables him to present his Scottish characters in a masterly manner. Sharar, on the other hand, prefers to portray characters from past Islamic history, who do not belong to his own country. Though he expresses his liberal views that all Muslims are bound together by the same religious bond which ignores the geographical and cultural boundaries, yet his lack of familiarity with the culture and life of these heroes is evident in his presentation of such characters. Ahsan Farooqi has regarded it as one of the reasons for his weaknesses of characterization and comments that a twentieth century Muslim has tried to transfer life of the Arabs of the Eighth century to his time which results in the infirmity of his characters. Had the Maulana been born in Arabia and had known about the contemporary Arabs he could have endowed the Arab historical personalities with life. Hence all his Arab heroes Aziz, (Malik-ul-Aziz Variana), Hasan (Hasan Angelina), Mansoor (Mansoor Mohna), Hussain (Firdous-i-Barin), Zaid (Ayyam-i-Arab), are depicted as if they belong to the culture and society of Lucknow. Because of these discrepancies, Sharar’s characterization is harshly criticized. According to Yousaf Sarmust he takes his

characters from Arabia, Iran and Andalusia; he is unaware of the particular characteristics of the people of these areas. Knowledge of the people of a particular nation plays an important role in characterization\(^4^8\). Thus this lack of familiarity with the cultures of those countries and people prevents his art of characterization from maturing.

Prof. Fayyaz Mehmood has pointed out this drawback in Sharar's characterization and says that Sharar lacks those personal experiences and observations of life which help the novelist to create his characters with all their concreteness. Due to this lack of experience and observation he fails to portray the true feelings of his characters and is unable to reveal the emotional conflicts, internal clashes and sentimental fluctuations of the characters\(^4^9\).

Scott and Sharar also differ from each other in the depiction of comic characters. In Sharar's novels they do not exist at all; on the other hand Scott not only creates them but also makes them play important roles in the course of events. Angus and Calder in their comments on such characters say that:


\(^{49}\) Mehmood Fayyaz, "Abdul Halim Sharar", in *Karwan*, Lahore, 1933, p.232.
"The great body of Scott's characters, however are neither great men, nor heroes vilians nor prophets. The temptation is to describe them all as comic characters.... But they are all seen with the same impartial, sympathetic yet laughing eye. Scott's method with these "comico serious characters is always the same. He describes them, gives them their place in society and history, and then lets them talk, once they start talking they amuse us or move us."

Some of the major comic characters are Muckle Backits in Antiquary Caleb Balderstone in The Bride of Lammermoor, Ephrain MacBriar in Old Mortality, Evan Dhu in Waverley-Andrew Fairservice in Rob Roy Richie Moniplies in Fortunes of Nigel and Cuddie Headrigg in Old Mortality. They make ironic comments on their neighbours and on society without realising it themselves. These characters can be compared to the Shakesperian fool due to the task assigned to them by their creator. Like the fool of Shakespeare's plays they have the freedom to make ironic comments on individuals and society without the fear of being punished.

They are capable of giving same comments in the guise of their foolishness in the manner of Shakesperian fool. The Bride of Lammermoor and Kenilworth - are largely taken up with the comedies of the common life of the period in which

they are set. When we think of the gloomy Ravenswood, in The Bride of Lammermoor, we at once remember the scene in which Caleb conceals his master's poverty. Caleb's pompously covering up for his master's poverty presents a comic picture which satirises the aristocratic obsession with honour.

It is evident from the behaviour of the comic characters that Scott's comedy, like all great comedy, is essentially serious. It reflects a balanced and human outlook. It is also essentially historical. When people from different classes, with different codes of behaviour, are thrown together through historical upheavals, the results may be grave or comic or even both. Scott presents a broad perspective of history and society. In his novels the outlook and actions of ordinary people, which are limited by time and place they live in, are bound to seem either touching or funny. According to Angus and Calder

There are two main types of comedy in Scott: The "comedy of Collision" between widely different types of people and the comedy of self exposure when people show themselves up by their deeds and conversation.

(51) Scott Sir Walter, The Bride of Lammermoor, Ch. IX, P. 92.
(52) Angus and Calder, Op cit, p. 225.
Cuddie Headrigg's trials in *Old Mortality* serve as an example of the comedy of collision. He is on trial for his life for his small part in the convenanter's rebellion. His judges are the notorious tyrants, the Duke of Landerdale and General Dalzell.

"Were you at the battle of Bothwell Brig"? was the first question which thundered in his ears.

Cuddie mediated a denial, but had sense enough upon reflection, to discover that the truth would be too strong for him, so he replied, with true caledonian indirectness of response. "I will say no but it may be possible that I might have been there".

"Answer directly you knave - yes or no? You know you were there" "It is not for me to contradict your Lordship's Grace's honour."
said Cuddie

"Once more Sir were you there? - yes or no", said the Duke impatiently

"Dear Sir" again replied Cuddie "how can ane mind precesely where they hae been a days of their life".

"Speak out you scoundrel" said General Dalzell, or I will dash your teeth out with my dudgeonhaft....53".

(53) *Scott, Sir Walter, Old Mortality*, Ch. 36, P. 215.
Thus the comedy is implicit in the collision between General Dalzell and Cuddie and the dialogue would be equally funny even if Cuddie were later executed.

Another type of the "comedy of collision" occurs in *Fortunes of Nigel* when Richie Moniplies describes to his master Nigel the unfortunate encounter with James VI and I..."

"And down Sir, came the King with all his nobles dressed out in his hunting suit of green doubly laced and laid down with gold. I minded the very face of him, though it was long since I saw him. But my cretice lad, thought I, times are changed since ye came fleeing down the black stars of Holy road House in grit fear, having your breeks as your hand without time to put them on..."

To hear a serving man describing the King with such familiarity is amusing for two reasons. Firstly, it reminds us that a King is only a man who has been seen without his trousers on occasion and the dissonance between our dignified idea of Kingship and the human dimension to it creates laughter. Secondly Richie sees James as only another Edinburgh lad, like himself who has made good in the world. Richie's speech also serves as a comedy of self-exposure as he reveals his own conceit.

(54) Scott, Sir Walter, *Fortunes of Nigel*, Ch.3, p.60.
In the matter of self-exposure Scott creates characters typical of classes, trades and varieties of men as they really are. Andrew Fairservice of Rob Roy is one of Scott's best comic characters as he is a hybrid of several types. He is a pedant, he is a typical gardner, who loves his work; he is a local patriot who thinks everything in Scotland better than its equivalent in England; he is a loyal follower, an opinionated serving man like Richie Moniplies. He seems to be an odious character but he delights the reader with his odd combination of typical traits.

Hence it is evident from these examples that Scott gives importance to the comic characters in the historical perspective. They are used to make ironic comments on society and to expose the comedies of common life.

In opposition to Scott, Sharar's novels are totally devoid of comic characters as humour and entertainment is not an aspect of his historical novels. He never thought of instructing or inspiring his readers in a humorous manner. His only source of delight for his readers is romance and the insertion of comic characters could not serve his purpose in the situation of unrest and turmoil, so he avoided it in all his novels.
Thus it can be concluded that Scott and Sharar have intricate likenesses and differences in their modes of characterization. They are alike in depicting an effective interaction between historical and fictional characters. Historical characters of Salahuddin and Richard are depicted by both of them with an equally prejudiced fervour. Females play important roles in their novels though they tend to be more romantic in those of Sharar. They also differ with each other in some aspects of characterization. The monotony of Sharar's characters stands opposite to the versatility of those of Scott. Their contrary is also evident from the fact that Scott's characters are round and those of Sharar are flat. Scott's passive heroes are contrary to Sharar's active and superhuman heroes. Scott presents a heap of comic characters; but Sharar's novels are completely without such characters.
CHAPTER V

NARRATIVE TECHNIQUES USED BY SCOTT AND SHARAR

It would also be interesting to probe into the mechanics of novel-writing by Scott and Sharar in respect of the narrative techniques employed by them as historical novelists. Here they seem to be similar in a greater number of aspects while broadly differing in many others. Let us take up their likenesses first.

The narrative technique of dialogue is used equally by both Scott and Sharar. They regard it as an important vehicle for presenting the various types of events and traits of character. For Scott dialogue is the supreme means for the revelation of characters and unfolding of events. The action is contrived simply to give the characters an opportunity to speak out. They put all of themselves into what they say. Their dispositions, moods, memories and philosophies are revealed through their dialogues. Scott knows that his main strength lies in the artistic depiction of dialogue as he shows in an ironic imaginary dialogue between Dick Tinto, a painter, and himself at the beginning of the Bride of Lammermoor.
"Your characters" Dick tells him "make too much use of gabble; they patter too much... there is nothing in the whole pages but mere chat and dialogue"; the author replies "the ancient philosopher was wont to say "speak that I may know thee" and how it is possible for an author to introduce his personal dramatics to his readers in a more interesting and effectual manner than by the dialogue in which each is represented as supporting his own appropriate character".

Though Scott has defended himself here yet in an anonymous review of his own novels he criticizes this excessive use of dialogue and insists that

"the practice especially pushed to the extent we have noticed, is the principal cause of the flimsiness and incoherent texture of which his great admirers are compelled to complain".

Due to the lack of a proper and coherent plot, Scott has to make an excessive use of the dialogue technique in his novels. In his Guy Mannering he presents three strata of the dialogue. First is the simple yet eloquent speech of the gypsy

"Ride your ways" said the gypsy, "ride your ways Laird of Ellangowan, ride your ways Godfrey Bettram. This day have ye quenched seven smoking hearths - see if the fire in your ain parlour burn the blythe for that... Ride your ways, Ellangowan - our hairns are hinging at our weary backs... and now, ride e'en your ways; for these are the last


(2) Quarterly Review, XVI, 1817, p. 431.
words you'll ever hear. Meg Merrilies speak, and this is the last reise that I'll ever cut in the bonny woods of Ellangowan" 3.

It is an example of passionate dialogue. The dialogue between counsellor Pleydell and Dandie Dinmont in Ch. 36 of the same novel serves as a specimen of humorous realism:

"Na, Sir nae memorial" answered Dandie; for your honour said before, Mr. Pleydell, ye'll mind, that ye liked best to hear us hill folk tell our ain tale by word of month.

"Be shrew my tongue, that said so!" answered the counsellor, "it will cost my ears a dining—well say in two words what you 've got to say—you see the gentleman waits".

"Ou, Sir, if the gentleman likes he may play his ain spring first; it's a, ane to Dandie" 4.

In Ch. 24 of the same novel Scott has presented a domestic and synthetic kind of dialogue.

"Me! Lord help me" said Ailie, who at that instant entered with the basin and ewer "how can I help it?—I have naething else to give them, poor things" 5.

---

(3) Scott, Sir Walter, Guy Mannering, 1815, Ch. VIII, pp. 61-62.

(4) Ibid, Ch. 36, p. 305.

(5) Ibid, Ch. 24, p. 195.
These three passages present the varied range of Scott's dialogue from the passionate outburst of a gypsy to the humorous realism of the conversation between Pleydell and Dinmont and the sympathetic domestic scene at Charlie's - Hope. The extracts quoted above illustrate Scott's basic equipment as a realistic social novelist.

David Daiches has paid tribute to Scott in the matter of dialogue construction. He says that "Scott's novel lives by its dialogue, the magnificent pedantic monologues of Oldbuck, the racy Scots speech of Edie Ochiltree, the chattering of gossips in the post offices are the examples". Thus no action, in these early novels of Scott comes to life until somebody talks about it whether in the sardonic tones of Andrew Fair Service, the vernacular declamations of Meg Merrilies, or the shrewd observations of Edie Ochiltreet. It is also to be noticed that the dialogue is at its best when it is in the speech of humble people. Scott could make them live by simply opening their mouths.

Sharar's novels also present fine specimens of dialogue writing but just like Scott sometimes his lengthy dialogues affect the flow of the story. The language and dialogues of Malik-ul-Aziz Varjana are not as perfect and mature as in his later novels. It seems that in this novel Sharar has not used dialogue in order to project the personality of his characters. In the same way he has not succeeded in presenting the inner conflicts of his characters and their psychological and emotional conditions through the dialogue technique in his first novel. Through his dialogues Aziz reveals himself as a common man. Even the dialogues of Salahuddin do not project his personality. The reason for this defect is that Sharar remains under the pressure of being purposeful while writing the dialogues of his characters. According to Mumtaz Manglori, the dialogues of Malik-ul-Aziz Varjana are important because for the first time dialogues become part of the development of the plot in Urdu novel and reflect the spirit of Sharar's age and there is the same logic and relationship in them that marked the religious debates of Sharar's time.

Sharar is comparatively good in the creation of dialogue in his later novel like Mansoor Mohma but Firdousi-Barin can be regarded as the best novel in every aspect. Sharar has also enriched it with literary and learned dialogues; especially the dialogues of Sheikh Ali Vajudi are perfectly suited to his personality, nature and temperament. The conversation between Vajudi and Hussain is a case in point. Vajudi can read human nature and psychology. He wants Husain to kill his (Husain's) uncle and benefactor. His dialogue with Husain serves as a potent catalyst. He wants to develop a blind faith for himself in Hasan so that Hasan cannot refrain from obeying his Murshad: Husain says

ح سن: ہے کبھی میں نہیں چاہئے کہ ہم کو کسی ساتھ کھڑے ہوں گے کہ کہاں کا کا لمبی نہیں گا کہ ہگا

یہاں ہے

فینج: (نماں اس جملے کے ساتھ اورد ایک ہسپتال کے) جہاں ہے نہیں ہے چراغ سے کام کا سرمی

دے کا

سیم: (زمرے کے معنی چدری کی ہو رہی ہے) لکھ مگر ہے کہ وہ میرے اور عروج کے کوVK گھل کے نظر

کاٹا کر

فینج: ہیں ہم کہ ہم کہ کیا بیں ہوا نہیں جا کرے مرہ بیہ مرہ ہو کرے۔
Husain: Undoubtedly I shall obey you in this manner but should the sins and bad deeds also be performed with the same devotion?

Sheikh: (angrily, with red eyes) Do you suspect that Murshad will ever order you to commit bad deeds?

Husain (scared, and exhibiting moral weakness). But it is possible that Mureed may regard that act as sinful.

Sheikh: Yes, it is possible but its internal aspect is not sinful and results are determined only by the internal.

Husain: But only from that internal which is in the heart of the doer. When I have bad intentions, the result will be according to them.

Sheikh: (eyes red with anger) will the intention of the Sheikh ever be suspicious in your opinion and do you refuse to accept the original secret (pertaining to the virtue of Sheikh).

Husain: Not at all, but I argue only to seek the satisfaction of the heart and may God not show me the day when I should doubt the intention of the Sheikh).

Thus the taming is complete on the part of the

(8) Sharar, Firdous-i-Barin, pp.113-114.
Sheikh and now he can exploit Hussain for his nefarious aims:
Hence the dialogues of Firdous-i-Barin have a great artistic merit. They make a great contribution in the development of building the plot and atmosphere. Some romantic dialogues are weak but others are totally appropriate to the psychology and personality of the characters. Awaiz Ahmad Adeeb, however, criticizes Sharar's dialogue technique. He complains that Sharar has not written about events of everyday life in his dialogues; instead, he has concentrated on the debates about religion and philosophy along with emotions of love.

Contrary to the practice of Scott, Sharar writes brief literary sentences. Some character speak just one line. On some occasions Sharar makes use of verses in his dialogues. Arabic and Persian expressions are also common in his novels. These expressions lend heaviness to the sentence. That is why critics like Sayyad Waqar Azim tend to think that Sharar failed as a dialogue writer and his characters speak the language of the novelist himself.


Thus both Sharar and Scott make the best use of the dialogue in their novels. In Scott the excessive use of this technique compensates for the weakness of the plot in his novel, while, in Sharar, it strengthens the plot and contributes a great deal in the development of the story.

The narrative technique of soliloquy is used both by Scott and Sharar, on a few occasions, in their novels. It informs the reader about the inner feelings of the characters.

Scott has used this technique in Fortunes of Nigel. Nigel delivers a significant soliloquy on his status and actions.

"She (Martha Trabois) is right and has taught me a lesson, I will profit by. I have been, through my whole life who learnt upon others for that assistance which it is more truly noble to derive from my own exertions.... Whatever good or bad has been fallen me hath arisen out of the agency of others not from my own.... Nigel olifaiunt, from this moment, shall owe his safety success and honour to his own exertions. I will write it down in my tablets, in her very words - "the wise man is his own best assistant"."

This soliloquy reveals the inner feelings of Nigel and also indicates the growth in his character from a passive to an active hero. It can be noticed that the use of soliloquy gives a dramatic style to Scott's novels. Another example can be cited from *The Bride of Lammermoor*. Towards the end of the novel, in the belief that Wolf's Crag has caught fire, Edgar goes to watch the final ruin of his only remaining property. Instinctively he is disgusted at the attitude of the boys from the village who also run to watch the spectacle. He says to himself:

"And these are the sons of my father's vassals" he said, of a men bound, both by law and gratitude, to follow our steps through battle, and fire and flood; and now the destruction of their Leige Lord's house in but a holiday sight to them!"

Thus the technique of soliloquy helps in making Scott's novels lively and dramatic. Sharar has used this technique in his novel *Firdous-i-Barin*. After murdering Imam Najmuddin Nishapuri, Husain feels guilty and reflects over the saying of his Murshad that Mureed is only a lifeless tool in the hands of the Murshad".

---

(12) *The Bride of Lammermoor*, XXVI, P. 245.
If these spiritual scholars are right in saying that reward and punishment is the name of that pleasure and sorrow which develop in one's mind as a result of one's own conscience and appreciations and condemnations of one's own actions by one's heart then no one but the doer himself is responsible for his actions. For instance, my deed may be good in others' eyes but if I think it bad and condemnable, I shall feel guilty in my mind, and if that condemnation is a punishment according to Shariat terminology, then I cannot escape hell and chastisement.

Hence both Scott and Sharar have used the technique of soliloquy to present the inner feelings of the characters. It also helps to reveal the inner traits of his characters.

Both Scott and Sharar have utilized the epistolary technique in their novels. Scott inherited the epistolary technique from Fielding and Richardson. He used this technique profusely in one of his most important novels.

(13) Sharar, Firdous-i-Barin, Ch. 3, p. 129
Red gauntlet. The first thirteen chapters of the novel are epistolary, consisting of a series of letters exchanged between Darsi, on his itinerary through the Scottish countryside and Alan, in Edinburgh. These chapters are headed "Letter I" Letter II and so on. After Letter XIII, Scott changes his method of presentation to Chapter I entitled "Narrative, and continues this method in Chapter II; he then introduces for Chapters III to IX, "the journal of Darsi Latimer" Chapters X through XVI are headed "Narrative of Alan Fair Ford" Chapters XVII through XX "Narrative of Darsi Latimer, and Chapters XXI through XXIII "Narrative of Alan Fair Ford". The final chapter in the novel after the action has closed, is entitled "Conclusions by Doctor Dryasdust, in a letter to the Author of Waverley". Because of this kind of structure, Earnest Baker regards this novel as "irregular, easy going almost haphazard as any of Scott's novels". It is evident from Baker's comment that Scott failed to employ with success the epistolary technique, which had been effective and popular for his predecessors, Richardson and Fielding. For this reason he did not use it in any others of his novels. In The Heart of Midlothian he has included the letters of Jeanie Deans

and Davie Deans but they are not contributive to any development of theme.

Sharar used the epistolary technique in two of his novels, *Juya-i-Haq* and *Firdous-i-Barin*. *Juya-i-Haq* covers the long history of pre-Islamic Arab days of Prophet Muhammad (peace be upon him), and reaches up to the Second Caliph Hazrat Umar's days. It starts from the story of a young man, Mah-Ba, who wanders in search of truth. He meets Bahira, a great Christian scholar, and his follower, Istawfanus. Bahira predicts the Prophethood of Muhammad (peace be upon him). He asks Mah Banu (who was named Salman Farsi by the Holy Prophet after his conversion to Islam) to go and meet the Holy Prophet. Salman Farsi informs Bahira about his various adventures through the letters. Then after accepting Islam, he informs Bahira about the inspiring deeds of the Holy Prophet. Thus the whole story is told in the form of letters. Commenting on the epistolary technique of this novel, Ali Ahmad Fatimì says that by composing the story through letters an effort has been made to make it interesting and impart to it the characteristics of a novel and the author has been successful at some places due to his skill but basically it is more a history and less a novel.

---

In Firdous-i-Barin Husain receives the letters of his beloved from the so-called paradise created by the Batinia sect. Through those letters he is instructed to perform some sinful deeds. Letters are the only source of communication between Husain and Zamurrad after their separation. One of the letters of Zamurrad is addressed to Balghan Kahtoon in which she exposes the nefarious designs of the Batinia sect and helps Balghan Khatoon to take serious action against the sect. Contrary to Scott, Sharar’s epistolary method has helped him to create coherence, sequence and interest in the events of the story. It has helped him to throw an illuminating light on the atrocities of the Batinia sect as well as the political and moral conditions of those days.

Scott and Sharar both excel in the art of scene depiction. The pictorial quality of their novels is evident from their modes of describing the scenes. Scott gives an objective description of the landscape in his novels. In other words, his scene depictions are more reader-conscious and less self-conscious. When he pauses to describe a scene, he either takes the attitude of a practical farmer or that of the gentleman of taste. He has a taste to admire the picturesque and at the same time cannot refrain from describing the natural beauty of "wild scenes". In Guy
Mannering and The Pirate Scott describes the desolate country. In The Pirate he evokes the ruggedness of the Shetlands but he also feels essential to point out that only a particular type of weather produces:

"that variety of light and shade which often gives life to a bare and enclosed scene, for the time at least, a species of charm approaching to the varieties of a cultivated and planted country".¹⁶

Scott is capable of creating a conformity between the natural scenes and the condition of their inhabitants. In The Heart of Midlothian when Jeanie Deans sees the fertile, well-populated country round the Thames for the first time on her way to Windsor, Scott calls the scenery "unrivalled". So it is in terms of the prosperity it brings to the farmers and the comforts of its inhabitants that Scott sympathises with Jeanie's reaction to this luxuriance:

"It's braw rich feeding here for the cows, and they have a fine breed o' cattle here... but I like just as well to look at the craigs of Arthur's seat, and the sea coming in ayont them, as at a' thae muckle trees".¹⁷

This is the reaction of the patriotic Scottish woman who only knew her own country until the last few days. As a practical peasant girl, Jeanie is envious.


The most illuminating example of Scott's mastery, as a painter of the scenes, can be quoted from The Monastery. He describes his own Border country:

"The mountains, as they would have been called in England... rose abruptly over the little glen, here presenting the grey face of a rock, from which the turf had been peeled by the torrents, and there displaying patches of woods and copse which had escaped the waste of the cattle and the sheep of the feuars, and which, feathering naturally up the beds of empty torrents, or occupying the concave recesses of the bank, gave at once beauty and variety to the landscape. Above these scattered woods rose the hill in barren, but purple majesty; the dark rich hue particularly in autumn, contrasting beautifully with the thickets of oak and birch, the mountain ashes and thorns, the alders and quivering aspens, which chequered and varied the descent, and not less with the dark green and velvet turf, which composed the level part of the narrow glen."10.

The interesting and beautiful language shows Scott's adherence to the Romantic period, to which he belonged. The description is highly informative. The underlying interest in agriculture is also noticeable which signifies the interest in the human usefulness of the landscape. He also emphasizes the loneliness of the scene.

---

"But the extreme solitude pressed on the heart; the traveller felt that uncertainty whether he was going, or in what so wild a path was to terminate, which at times strikes more on the imagination than the grand features of a show scene when you know the exact distance of the inn where your dinner in best poke, and at the moment of preparing" 20.

Agnus and Calder have also appreciated Scott for his great skill in the depiction of scenes.

"In fact to the roles of the historian and entertainer, Scott added that of the travel writer, using the jargon of the day to do the job performed by coloured photographs in a modern travel agent's brochure" 21.

Thus Scott's greatness as an excelled portrayer of scenes and landscapes is evident from the various scenes of his novels. These scenes are full of visual, auditory and tactile images and provide empirical characteristic to his novels.

In the same way Sharar's artistry as a great painter of scenes is also evident from his various novels. Though Sharar has adopted many techniques of English prose in the mode of Urdu prose and pictorial quality is one of them, yet his prose especially in the matter of scenes

(20) Ibid, p. 50.
of them, yet his prose, especially in the matter of scene depiction, is more illuminating and impressive than Scott's. The scenes in his novels are more varied and have greater vitality as compared to Scott's. There are three types of scenes in his novels, natural scenes, scenes of meetings and courts, and war scenes. In the matter of scene depiction he is far superior to his Urdu contemporaries like Nazir Ahmad and Sarshar. He makes use of portfolio and illuminates the scene by a proper selection of words. He makes an appropriate choice of words with a proper combination of similies, metaphors, symbols, images and allegory. With the help of these poetic techniques he succeeds in giving life to a scene. Skilful handling of the scenes serves to highlight many events in the novels. The description of scenes matches the events and characters and one cannot be excluded from the other. This mastery of scene depiction increases the artistic and literary essence of his novels. He shows the scenes of the beautiful buildings, ancient castles, waterfalls, streams, mountains and gardens in such an artistic manner that even a harsh critic like Ahsan Farooqi pays tribute to Sharar. Talking about the first chapter of Firdous-i-Barin he comments that the first chapter creates a new romantic interest and a new life has
has been infused into the novel. The best examples of Sharar's sublimity in the pictorial and poetic depiction of a scene can be cited from his Firdous-i-Barin.

[The scenes of spring and the attractions of the Flowery season have vanished. A few flowers of the last season still linger and somewhere their lover the nightingale, can also be heard. These mountains are not dry and barren like those of Arabia, but they are full of shady trees and forests and provide respite and privacy to the lovers of nature. And where there were the clumps of trees, there nature has provided the green and soft carpet of grass].


(22) Sharar, Firdous-i-Barin, pp. 81-2.
Sharar's mastery as a portrayer of scene is at its peak when he gives a verbal picture of the paradise in Firdous-i-Barin.

[Golden and silver thrones are spread everywhere beside the canals in these gardens. They are covered with silky and flowery cloths. People are sitting comfortably with charming and bewitchingly beautiful girls and are enjoying the care-free blessings of paradise. And relishing and domesticated birds pick the fruit from the trees and fly after putting it before them. These birds also bring stacks of of kebabs covered in cloth and provide these people all the sources of enjoyment.]

According to Maulana Salahuddin Ahmed, Sharar excelled in projection of a scene. Sometimes he prepared the appropriate background and atmosphere for the events of a certain chapter and his intelligent reader could guess the situation of events from the study of the atmosphere.24. Pyam

(23) Sharar, Firdous-i-Barin, pp. 143-44.

Shah Jehanpuri draws attention to Sharar's genius in the matter of creating horror scenes and says that while presenting them he makes such an appropriate choice of words that each word leaves an impression of horror on the reader's mind\(^{25}\). These comments prove Sharar's proficiency in depiction of all kinds of scenes. The example of his subtlety in drawing a verbal picture of a horror scene can be quoted from Mansoor Mohna.

\[\text{{Sindh that remote desert where the boundaries of India come to an end and Baluchistan's mountains begin exist in a howling wilderness..... Many corpses are lying on one side. They have become related due to their excessive exposure to the sun. Vultures, the traditional guests of these corpses, are hovering around them.}}\]

Thus it can be safely said that Sharar is a greater expert of scene depiction than Scott, as he takes

---


\(^{26}\) Sharar, Mansoor Mohna, pp. 53-4.
into account every detail of the atmosphere and presents it to the reader with all its illuminating details.

There are also some glaring disparities between Scott and Sharar in their modes of narration. They completely differ in the matter of plot construction. Sharar lays special emphasis on a systematic and coherent plot and develops his story with the proper division of chapters and gives it an appropriate sequence of the beginning, middle and end. On the other hand Scott has a cavalier attitude in the matter, which sometimes mars the artistic quality of his works. Scott himself was conscious of this narrative deficiency in his works and said that he could not take care to build a coherent plot in spite of all his endeavours.

"I have repeatedly laid down my future work to scale, divided it into volumes and chapters and endeavoured to construct a story which I meant should evolve itself gradually and strongly, maintain suspense and stimulate curiosity; and which finally should terminate in a striking catastrophe. But I think there is a demon who seizes himself on the feather of my pen when I begin to write and leads it astray from the purpose. Chapters expand under my hand; incidents are multiplied; the story lingers while the materials increase; my regular mansion turns out a Gothic anomaly and the work is closed long before I have attained the point I proposed."27.

In spite of the admitted necessity of paying some attention to the plot Scott thinks, in the last analysis, that to have a tightly fitted narrative structure is in no way an absolute requirement for a successful novel because in his opinion human life itself is not coherent and lacks sequence. He comments on The Monastery.

"It is true that not only the practice of some great authors in this department but even the general course of human life itself, may be quoted in favour of this more obvious and less artificial practice of arranging a narrative. It is seldom that the same circle of personages who have surrounded an individual at his first outset in life continue to have an interest in his career till his fate comes to a crisis."²⁸

Again, he says:

"In fine whatever may be the vote of severer critics, we are afraid that many of the labourers in this walk of literature will conclude with Bays "what is the use of the plot but to bring in fine things" And truly if the fine things really deserve the name, we think therein pedantry in censuring the works where they occur, merely because productions of genius are not also adorned

with a regularity of conception carrying skilfully forward the conclusion of the story which we may safely pronounce one of the rarest attainments of art.\textsuperscript{29}

Scott's comments indicate that he was satisfied with the way in which he constructed his novel and preferred spontaneous development of the narrative to restricting it in the bounds of plot. David Daiches has also pointed out that "Scott was never the obsessed artist but the happy writer.\textsuperscript{30} He did not follow a set pattern. Sometimes he begins right in the middle as is the case in The Heart of Midlothian, and Old Mortality. The Heart of Midlothian begins with an explosive event of the Porteous Riots, which is central in the novel and launches straight into the novel's action and meaning. Thomas Seccomb comments on the unusual beginning of the The Heart of Midlothian in the following manner.

"Generally Scott begins at the beginning, but not so here. The story at once plunges the reader into a state of things which he cannot comprehend without knowledge of three previous circumstances — the relations of Robertson and Madge Wild fire, with Effie Deans and with the Fife Smugglers. To pause

\textsuperscript{29} Scott, Sir Walter, \textit{The Lives of the Novelist}, London, 1824, p. 331.

\textsuperscript{30} Daiches David, \textit{Scott's Achievements as a Novelist}, Literary Essays, p. 119.

204
in the course of the story, to give hald
straightforward narratives of these past
events, is the novelist's plain and obvious
method but it is also the least artistic. On
the whole Scott steers well. The past is
gathered from its effect on the present, from
the dramatic confessions of the sin stricken
actors, from the wild and whirling words of
the crazed girl"31.

The kind of narrative structure presented in The
Heart of Midlothian can be termed as loose structure. It was
more congenial to his temperament. The reason for this trend
can be traced in the particular characteristic of the
romantic age to which he belonged. It seems that the
romantic assertion for the spontaneous expression of
feelings had developed in him a casual attitude towards plot
and he preferred to make his novels lively and attractive
through the artistry of dialogues and realistic presentation
of the characters.

On the other hand, Sharar firmly believes in
maintaining the coherence of the story with the help of a
well-knit plot. He takes great care to maintain
discipline, coherence and suspense in the events of the
story. All his novels have consistent and concordant plots.
Syed Waqar Azim has paid a great tribute to Sharar in this
respect and acknowledges that Sharar has a full awareness

(31) Secomb Thomas, "The Heart of Midlothian", in Scott
of the fact that the plot of a novel is a developing shape of the events.

It can be inferred from the study of his novels that his story starts with a delightful preface, then goes through different stages and reaches a logical end. It has to face difficulties while passing through different stages. These very difficulties invoke the interest of the reader and create in him a desire to reach the end of the story. His Malik-ul-Aziz Varjana can serve as one of the finest examples as it has a well-constructed plot which follows an appropriate development of the events. Sharar has divided it into twenty chapters and has created such a sequence and consistency that the plot and events develop steadily. In order to maintain the interest of the reader throughout the whole novel, he has employed the technique of suspense and curiosity at many stages of the novel. According to Mumtaz Manglori for the first time in the history of the Urdu novel Sharar realised the importance of coherence and balance between character and plot and used it accordingly.

This comment indicates that Sharar is aware of the importance of plot. He divides his plot into different

---


(33) Mumtaz Manglori, Dr., Opeit, p. 356.
chapters and assigns a separate name to each one of them. By this method he is able to create a division in the events of a novel. He also makes use of a double plot as, along with the historical events, a fictitious romantic tale proceeds simultaneously for the interest of the reader. He creates coherence between the historical and romantic events as his thoughtful plan for the development of plot works behind it. The beginning of Mansoor Mohna can be quoted as a prominent example

[Our story starts from 390 Hijrah. The great wave of victories which had reached Spain after crossing Africa in the early centuries of Hijrah at one side and had extended to Afghanistan after crossing Syria, Iran and other countries on the other side, was touching the boundaries of India this year. The banks of River Attock became the battlefields for those great wars which defeated the power of great the Aryans and rewarded the Muslims with success].

This preface clearly paves the way for the later development of plot that it is about some invasion of India. In the same way some of his other novels, such as Flora Florida, Maftu Fathe and Firdous-i-Barin, can be presented as examples of novels having consistent plots. In fact there are two waves of events in his historical novels; one wave is that of historical events and the other is that of romantic events. They do not go side by side but are merged into each other. In this way the coherence and correlation is maintained between them and many romantic events are created out of historical events. Malik-ul-Aziz Variana can serve as an illuminating example of this technique. After fixing the historical period, Sharar starts creating the romantic events in such a manner that they are merged into each other. At some places historical events are separated from the romantic ones but only where it is inevitable to do so.

Scott and Sharar also differ in the use of language. Scott's language is reflective of the culture and environment of his characters, while that of Sharar does not correspond to the environment of his characters. Sharar's Arab characters speak in typical Urdu language. Except for Mansoor Mohna where he has used some Hindi words for Hindus, the rest of his novels have Arab characters speaking Urdu.
Scott used Scottish language for his Scottish characters and made English ones speak in their own native language. Graham Tulloch appreciates this device by Scott and says that

"Despite his popular reputation as the great romancer Scott was, as has long been recognized, in many ways a realistic writer. His presentation of Scots dialect conforms with this. So far as we can now tell it reflects the actual socio-linguistic situation in Scott's own time." (35)

The situation referred to by Graham Tulloch is reflected in Scott's novels. In this situation Scottish language was increasingly coming to be associated with the lower classes, the less educated and the older generation, and he used their speech and manner of behaviour in his writing. Speakers of Scottish tongue in Waverley Novels, then, are lower class people and relatively uneducated. If they belong to upper classes, they also belong to the older generation. Hence he makes use of the Scottish language in order to present his characters and situations in a true and natural manner. David Murison has paid a great tribute to Scott for his great art in creating

the speeches for his characters and says that

"Just as he created a whole gallery of characters of all kinds and conditions, excelled only by Shakespeare, and the Scottish ones the most memorable, so he rings the changes in their speech in all sorts of subtle ways" [36].

Murison's comments can be verified by an example from The Antiquary. In this novel the Laird of Monkbarns speaks generally in English with an old fashioned thou and thee to his social inferiors, interlarded frequently, of course, with Latin as a sign of his learning or pedantry, but in moments of excitement or rage he falls back into Scotch, like the inn-keeper at Queens' ferry. His spinster sister lives a secluded life and deals mainly with servants. She speaks a feminine tongue full of domestic vocabulary about cookery, furniture, small gossip and traditional tales. Her comments about the ghost in the Green Room, guiding the family lawyer to the vital character are notable in this instant. She says,

"The ghaist cried aye Carter Carter" Carta you transformer of languages" cried old buck....

---

"Weel, weel carta be it then, but they ca'd it carter that if Sae be that it was carta."

The speech of Grizel Oldbuck is reflective of a typical rustic gentle woman of the time who in her youth (about 1745) had received the second rate education reserved for women whose somewhat deficient English is amply recorded in the letters and household books of the period.

The Fortunes of Nigel is another novel which illustrates the switching about from Scotch to English. The scene is London and the characters, in the main, an enclave of Scottish people from the King downwards, strangers in a strange land. The Scottish banker Heriot who is obviously doing well in South, uses formal English to all about him but breaks out into Scotch when he hears the voice of Richie Moniplies who is from his native Edinburgh. Ramsay, the clock maker expatiates on his trade in the language of the text books on chronometry but on his personal affairs speaks his mother tongue Scotch. Even the King is made to accommodate himself to his audience and mood. In moments of excitement, as in the staghunt in Greenwich park or when speaking to Scottish courtiers, he reverts to Scotch in the Court. He speaks a formal Pedantic Latinate English laced

(37) Scott, The Antiquary, Ch. 9, p. 115.
however, with some Scotch especially when he is being facetious, an attempt no doubt to represent him in his popular character as amalgam of Scholar and Cloven.

"This Dionysius of Syracuse caused running workmen to build for himself a lugg - P'ye kan what that in, my Lord Bishop".

"A cathedral, I presume to guess" answered the Bishop "what the deil wne - I crave your Lordship's pardon for swearing - but it was no cathedral - only an lurking place called the King's lugg. Where he could sit underscribed and hear the converse of his prisoners".

By this kind of speech Scott wants to remind his readers that Scotland once had a national language of its own. In his introduction to The Chronicles of the Canongate he refers to an old Edinburgh lady Baliol who speaks Scotch in the country accent and tries to prove that "it seemed to be the Scottish as spoken by the ancient court of Scotland, to which no idea of vulgarity could be attached." But Mrs. Baliol speaks English throughout the novel. Amongst the heroines of Scott Jeanie Deans is the only heroine who speaks Scotch in The Heart of Midlothian. But it is a Scottish tongue of varied register or intensity. To her

---

(38) Scott, Fortunes of Nigel, Ch. 33
(39) Scott, Chronicles of Canongate, Ch. 1.
father and sister it is the ordinary speech of Lothian
peasant, to strangers like Saddletree and Staunton it is
much more comprehensive When she is in England she is
obviously trying to make herself intelligible in English,
though the occasional Scots word drops out; when she first
meets the Duke of Argyll she is as formal as her school
English will permit but when, to set her at her ease, he
speaks of Scotland, the familiar topic brings out her Scotch
more fluently. But the antithesis is not merely between high
society English and low society Scotch people. He has
depicted the difference between two cultures; it is also the
discrepancy between the ruler and the ruled which is
vivified by the use of two languages.

The wandering Willie's tale in Redguantlet is an
acute example of the use of Scottish language. The language
of the tale is a racely late eighteenth century Scotch. This
tale being an oral tale put into the mouth of a wandering
minstrel is filled by a deliberate conflation of dialects
but when Scott speaks in his own person in the novel, he
uses standard English except for an occasional Scotticism
of which he seems to be unaware because his aim was to
present his novels to an English audience. His English
characters speak in standard English. The example is the
language of Waverley and many other great historical figures
like the Duke of Argyle in *Heart of Midlothian* and Richard I in *The Talisman*.

Professor Ernest Weekley considers that of all individual writers next to Shakespeare whose formative influence on English is beyond all comparison, Scott has contributed most to the English vocabulary. Thus it is certainly clear that whatever the faults of Scott's style there is no question of the richness of his language, which after all reflects the sheer bulk of his work. Its great sweep and range and the extraordinary variety of its content itself is a proof of the vitality he imparted to the words he used and in so many cases effectively recreated.\(^{40}\)

According to an estimation made by David Murison "among Scott's 30,000-word vocabulary are included 3,000 words used only in Scotland or having meanings peculiar to Scotland and belonging to the remains of old Scots language."\(^{41}\)

Thus it can be inferred from a thorough study of the use of languages by Scott that he provides us with four models of narrative; firstly ordinary English narrative with

\(^{40}\) Weekley Earnest, "Walter Scott", *Atlantic Monthly*, CXLVII (Nov. 1931), P. 595

a few Scotch words, secondly the recorded eighteenth century
Scottish speech narrative as in Wandering Willie's tale, 
thirdly the written Scots of uneducated Scotsmen like that 
of Davie Deans in The Heart of Midlothian and fourthly only 
barely explored language of the written narrative of an 
older educated who speaks Scotch informally, in a mixture of 
Scotch and English. The depiction of these four varieties of 
language is contributive to his versatility of themes in 
various novels. Thus Scott makes his characters speak in 
their own native tongues.

On the contrary, each of Sharar's characters, 
speaks in the typical Urdu language, even if most of them 
belong to Arabia. The reason for this tendency can be traced 
in Sharar's lack of familiarity with Arab culture and 
language. His Mansoor Mohna is the only exception in this 
regard. Due to his own exposure to Hindi language and 
culture, he is able to make his Hindu characters speak in 
Hindi. Though this aspect of Sharar's narrative can be 
regarded as a blemish on his works it is justified from the 
reader's point of view as his reader is an average Indian 
Muslim who only knows the Urdu language. As his basic aim 
was to infuse enthusiasm and zeal in his reader, he had no 
choice but to let every character speak Urdu. Sharar's 
language is rhetorical and colourful. His diction is
alluring and consists of a beautiful combination of ancient and modern expressions. His language abounds in similes, metaphors and allegory. At some places he uses those Arabic and Persian forms which are also current in the Urdu language.

He was also familiar with the English prose style, so he was able to transplant the beautiful contrivances of English language into Urdu but his similies and metaphors are exclusively Eastern. Like Scott, he was a poet. His poetic temperament and aptitude made him adopt a rhetorical diction in prose. It was convenient for him to colour his narration with different poetic techniques. According to Syyad Waqar Azim, Sharar excels in the spicy use of language and this was done to provide enjoyment. The examples of this spicy use of language can be observed in Hasan Agelina.

(43) Waqar, Azim Syyad, Dastan Sey Afsaney Tak, p. 42.

[The sun had set and the Turkish flag was fluttering on like a bird in the sky. The dim light of the early moon seemed to be descended from the eastern mountains].

Pyam Shah Jehanpuri has paid tribute to Sharar's use of language and says that in the matter of language and narration he is not only superior to his contemporaries but to his successors as well ⁴⁴.

In spite of the fact that Sharar excels in his prose diction he himself confesses about the carelessness and the confusion that his combination of words creates. He writes that

[45]

[I am neither concerned with the School of Delhi, nor with school of Lucknow. I write as I can manage] ⁴⁵.

Thus it is evident that both Scott and Sharar differ in the use of language. Scott makes his characters speak their native tongue, but Sharar has to use the Urdu language due to his own and his reader's lack of familiarity with the native tongue of his characters.

(⁴⁵) Sharar, Mazameen-i-Sharar, Vol.IV, p. 20.
Scott and Sharar also stand opposite to each other in the matter of objectivity. Scott's personality never intrudes into his novel, while Sharar's personality as a novelist seems to be dominant in his works. In the matter of description Scott only states the period or the year of the theme of his novel. The social, moral and political aspects of society are revealed through the interaction of characters and through the objective narration of the events. The bravery or timidity of the characters is exposed through their own actions. Scott does not interfere even if the characters like Alan Fairford and his father in Red gauntlet seem to be the portraits of himself and his father. Throughout his novels he observes the principles of negative capability and negates his own personality in depicting the events and people of his novels. Hence he is the best example of T.S. Eliot's term of catalyst. Like a catalyst he remains unchanged himself but helps characters and events of his novels to completely conform with each other.

On the contrary Sharar is a subjective writer. His personality as a writer remains present and can be strongly felt in the narration of certain events and

characters. The great and brave heroic characters seem to be lifeless due to his subjective intrusion. He relates the events in his own descriptive manner and does not let them emerge spontaneously as a result of certain moral, social and political characteristics. In fact he has no concern with the society of a particular era. His only concerns are the warfare and brave deeds of his heroes in the battlefield; and he relates these events in his own manner and does not let the events and characters follow their own path. His own personality remains dominant throughout his narration.

Thus it can be concluded that Scott and Sharar resemble each other in some aspects of narrative techniques but differ in others. They are alike in the use of dialogues, soliloquy and scene depiction but they are different as far as narrative techniques of plot, language and objectivity are concerned.
CHAPTER VI

CONCLUSION

The historical novel can, in the last analysis, be regarded as a literary innovation that creates a conformity between romance and real history. It represents the distinctive peculiarities and customs of a particular age. The aspects of theme, characterization and various narrative techniques make the historical novel an attractive and coherent representation of the social and political life of a certain age. There is a certain connection with and dependence on history but imagination also contributes to colour the descriptive details with a romantic flavour. Thus it is a literature which should be strictly subordinated to history.

A thorough study of the art of the historical novel and comparison of the various aspects of the novels of Sharar and Scott show that both of them acquired remarkable creative achievements through their historical novels. In spite of a distance of a whole century in their ages they lived under similar environmental conditions as both Scotland and India were reigned by the British monarchy. Their novels reflect their different approaches to British rule. Scott wanted to inculcate a positive attitude towards
British rule while Sharar wanted to develop a rebellious attitude in his readers. They were able to achieve their aims through their creative art. In spite of his positive attitude towards the union of Scotland and England, Scott's nostalgia for independent Scotland reflects his inner grief for the lost independence. The recurrence of the theme of Jacobite revolt in four of his novels is also evident of the fact that he laments the loss of good old independent days but the political position behind these great novels (Waverley, Rob Roy, Redgauntlet, Heart of Midlothian) is one of satisfaction with the Union. In spite of the sentimentality of his Jacobatism his attachment to the Union was deep and sincere.

On the other hand, Sharar's approach towards British rule is completely negative and almost of defiance. All his novels are based on the great, glorious and chivalrous deeds of his ancestors. His purpose is to enthrall his readers so that they can rise and revolt against the British. This factor illuminates another contrastive point, that of their approach to history. Sharar emphasizes only the positive and glorious aspects of history as it is his requirement for the inculcation of a new zeal in his dejected countrymen. For this purpose he calls only those events from history which reveal the Muslims as triumphant heroes. In this way his readers are reminded of the great
victories and valour of their ancestors so that they, as the successors, should also act likewise and rise against the British. On the contrary Scott believes strongly that the negative aspects of history deserve equal importance and can adequately serve a serious purpose. In other words, Scott rightly believes that lessons can be learnt from past failures in the same manner as they are learnt from past victories. As a matter of fact man learns more from his past failures than from his successes. The same rule can be applied in learning from history as well.

Scott, as a historical novelist, was at his best when he either wrote about his own time or about the recent past which had produced those aspects of his own time with which he was chiefly concerned. Sharar, on the contrary, is more interested in the remote past because the material conforming to his situation was available only in the ancient Muslim history. Thus Scott is at his best when he deals with the recent Scottish history while Sharar excels in depicting the themes from ancient Arab history.

Another opposing factor in the achievements of the two novelists is that Scott represents the society and common human affairs of a particular period in his novels; but Sharar's novels are devoid of any social context. He describes only the major incidents of history while Scott
takes the great themes of history to the heart of common life. He does not lose touch with the larger social framework and gives acute details about all the cultural aspects of history. He is apt to set his particular story in a stream of general events to which the fortunes of the individuals are related. Unlike Sharar the presentation of common human affairs is preferable for Scott to the depiction of history's great events. The reason for the lack of social scenes in Sharar's novels can be traced in his ignorance to the cultural and social aspects of Arab history. He explores the ancient history of the Arabs as a twentieth century Indian Muslim and is unable to recreate the social scene of a particular era due to his alienation and unawareness of the Arab culture and society.

The recurrence of the theme of Jacobite revolution is another aspect of Scott's historical novels which differentiates him from Sharar who presents different themes in each of his novels. The Jacobite movement haunted him so much that he used it and its after-effects to symbolize the attractiveness and fertility of the old Scotland. Scott welcomed civilization but he also lamented for the old kind of individual heroic action. Contrary to Scott Sharar can be regarded as a versatile writer who dwells in a different period every time and writes about almost all Muslim
regimes. He also claims that as a Muslim he disregards all the geographical boundaries and relates Muslim history considering it as the story of his own nation as Muslims form one nation, irrespective of their territorial boundaries. Secondly the history of his own country did not provide him with the themes of the glorious past. The themes of the golden eras of Arab history served for him as an escape from the current situation of turmoil. These themes helped him to achieve his goal of inculcating a new zeal in his countrymen.

As far as the distortion of history is concerned, it can be concluded from the comparative study of Scott and Sharar that both of them indulge in this distortion but Sharar's novels offend more. As he deals with the popular eras of history, his falsification is far more easily traceable than that of Scott, who at least maintains the authenticity of well-known historical periods and events. Sometimes Sharar makes mistakes in dating events. Mansoor Mohna is an evident example. He fearlessly indulged in such distortions because his reading public was not in a position to test their authenticity. He also expressed his view in his articles that slight distortion and exaggeration was inevitable for the novelist because he had to make it interesting, but Sharar's extreme distortions become
unpardonable not only for his critics but also for his readers. On the other hand, Scott is careful, especially about the authenticity of well-known and popular events of history. He indulges in giving some inaccurate details about the less known historical events and tries to fill the vacuum left by historians through such details; but in most of his novels he sees to it that his details are authentic. The lengthy and detailed introductions to his novels are used for this purpose. He gives accurate details of the social trends of the particular era in the introductions. These details are helpful in concealing slight distortions in the movement of the story.

Both Scott and Sharar believe and indulge in giving a tinge of romance to history. They regard a certain colouring of imagination as inevitable in the process of relating history in the novel form. Scott's aim of romance is to wed Scottish culture with British culture. In most of his novels a Scottish heroine and an English hero fall in love; their love affair is usually the result of a compromise between the two sides. On the other hand Sharar's Christian or Hindu heroine is inspired by the morals and manners of the Muslim hero, falls in love and is converted to Islam, thus serving a strong tool for the separation of two cultures. It indicates the fulfilment of the opposite
purpose with the help of a similar device on the part of both the novelists. It is also evident from a comparative study of the two novelists that Scott is in favour of a realistic historical novel and Sharar prefers a romantic historical novel. The romantic element is of secondary importance in the novels of Scott. He was never much good with love scenes but he inherited a conception of fiction which demanded a central love interest and he conscientiously did what he could. On the other hand, Sharar regards romance as an important aspect to inculcate interest in his readers. He insists that his countrymen need romances and says that European trends of novel writing are inapplicable in the tragic atmosphere of the Subcontinent. Thus both the novelists create novels according to the different requirements of their readers.

Sharar deals with the theme of sectarian conflicts and points out especially the disparities between Shia and Sunni sects in order to teach his people a lesson of unity and develop fine and polite religious relationship. Scott has also touched upon the religious theme in his Guy Mannering. He refers to the sectarian fight which leads to the murder of the Pope. Scott makes use of the Gothic element as well and shows the importance of the supernatural element in the lives of the common people. This has been
done with the help of slightly abnormal characters in his novels who predict the future. This element also helps him to reflect upon the psychological tendencies of the common man in a particular era. On the other hand, Sharar's novels are devoid of the superstitious elements partly because his aim was to impart progressive ideas to his people, partly because his novels are also devoid of any social scene. Moreover superstition has no role to play in the battle fields, where action is demanded more than speculation. The Crusades is a common theme in Scott and Sharar but both of them approach it differently, according to their own personal and religious prejudices. Sharar wrote Malik ul Aziz Varjana when his religious sentiments were hurt by Scott's Talisman; hence he gives free vent to his religious and personal prejudice against Christians. Thus from a thematic viewpoint they stand in complete opposition to each other due to their different approaches to the historical past and different viewpoints about history and religions. Sharar used history for the positive purposes of inducing enthusiasm in his dejected nation; on the contrary Scott believed that good old causes were the lost causes; and had no practicality in the existing situation. In this way he wanted to make his nation compromise and adjust with the changed circumstances.
Characterization is an important aspect of the historical novel. Scott and Sharar resemble each other in presenting an interaction of historical and fictional characters. It enables them to maintain historical continuity. In this matter Scott proves himself a greater expert as he moulds his characters and actions with such propriety that they are not at odds with history and seem to be the natural and inevitable products of the society he presents. It is Scott's greatest achievement that he put his knowledge of history at the service of his understanding of certain paradoxes in human society and produced a series of novels which both illuminate a particular period and throw light on human character in general. His imagination, his abundant sense of life, his ear for vivid dialogue, his feeling for the striking incident and sense of humour of character, are the essential qualities of his fiction, but most important of all is his tendency to look at history through character and at character through history which creates an interaction between historical and fictional characters. In this way he is able to maintain a proper correlation between history and fiction without distorting historical accuracy. Though Sharar's span of historical novels is limited to the battlefields only, he also manages
to maintain this kind of interaction. Firdous-i-Barin can be considered a representative example in this respect. Hussain and Zamurrad are fictitious characters but they are used as tools for the exposure of the factual atrocities of the Batinia sect. Similarly in Malik ul Aziz Varjana the fictional character of Varjana conforms with the historical figure of Aziz in an artistic manner.

Scott and Sharar differ in the depiction of historical monarchs. Both of them present the character of Salahuddin. Sharar's presentation of Salahuddin exceeds all limits as he depicts him as a superhuman hero. On the other hand, Scott shows him as a normal human being. Scott's superiority in presenting great monarchs is also evident from his portraits of Queen Elizabeth, Mary Queen of Scots and King Bruce. Scott does not glorify them to the limits of exaggeration in the process of characterization. He depicts them with all their human tendencies revealing their inner feelings. On the other hand, great heroes like Mehmood Ghaznavi and Salahuddin become wooden in the hands of Sharar. His novels are devoid of human aspects in the lives of these monarchs; hence the characters which could throb with life, become dead and lifeless in Sharar's hands.

As far as female characters are concerned, they tend to be more romantic in the novels of Sharar, but
Scott's females are active in other aspects of society also. They are affected by the existing social, political and moral circumstances and their roles as lovers are only secondarily important. In the same manner, though love and romance are primary features of all the female characters, sometimes they affect the prevailing situation of the novel. Agnus in *Mugaddas Nazneen* and Palaqaidia in *Romat-ul-Kubra* are outstanding examples of this.

Sharar and Scott stand in complete opposition to each other in assigning hero's function in history. Scott presents the hero as a passive figure in his novels but Sharar's hero is an active, dominant and superhuman figure except for the hero of *Firdous-i-Barin*. Scott's hero is a mere observer, a thing, never acting but perpetually acted upon.

When the characters of both the novelists are compared in the light of E.M. Forster's distinction between round and flat characters, it can be concluded that Scott's characters are round but those of Sharar are flat. Scott's characters have a complexity of traits. They have all the characteristics of good and evil hence possessing all the positive and negative qualities of round characters. On the contrary, Sharar's characters are one-sided, either totally
good or totally bad, hence serving as perfect examples of Forster's definition of flat characters. He stresses upon a single virtue in heroes and a single vice in villains. His heroes are brave to the extent of turning the tide of events and his villains are evil incarnate.

Another contrastive point in the manner of their characterization is that Scott's characters are local belonging to his own country, while those of Sharar belong to different geographical backgrounds. Though he tries to empathize with them on a religious basis, his lack of familiarity with their culture and society is evident from his manner of presentation as he is unable to bring to life the Arab historical personalities.

Scott and Sharar differ in the depiction of comic characters, Scott's novels abound with comic characters while those of Sharar are completely devoid of them. Scott gives importance to comic characters in the historical perspective. They form an important aspect of his novels. On the contrary Sharar's novels are totally devoid of comedy as he never thought of instructing or inspiring his readers in a delightful manner. The introduction of comic characters could not serve his purpose in an anarchical situation. He avoided it in all his novels. Hence a few likenesses and different points can be inferred from the comparative
analysis of the characters of Scott and Sharar.

Narrative techniques form an important aspect of the historical novel. Some of these techniques are common to both, while there are some differentiations. Both of them made an effective use of dialogue in order to depict characters and situations in their novels but Scott uses it more often as his novels are full of conversations between the characters. He himself feels this overindulgence when he reviews his works anonymously. This tendency also serves a positive purpose of giving a dramatic quality to his novels.

The soliloquy technique also plays an important role in some of their novels. Scott uses it in *Fortunes of Nigel* while Sharar uses it in *Firdous-i-Barin*. This technique helps them to make the reader familiar with the inner feelings and thought of their characters.

The epistolary method is also a common feature of their novels. Scott has used it in *Red guantlet* while Sharar has utilized it in *Juya-i-Haq* for the comments of Salman Farsi on the virtues of Holy Prophet and the prevailing social and moral conditions of Arabia. Salman Farsi informs his friends about these facts through his letters. Scott inherited it from Richardson and Fielding but could not use it in the effective manner of his predecessors.
Another similar point between the two novelists is that both of them excel in the depiction of scenes. They have the pictorial quality of presenting all types of scenes in a lively and vivid manner. Sharar's art of scene depiction has greater versatility than that of Scott. He presents all kinds of court scenes and war scenes in a lively and effective manner. The best example in this instance is his presentation of paradise in *Firdous-i-Barin*, for which he deserves praise. In fact there is a vast range of scenes in his novels: the scenes of natural beauty, of buildings, ancient castles, waterfalls, specimens of Arab culture in deserts. With this technique he succeeded in introducing a romantic interest in the historical novel. Though Scott's scene depiction is not as versatile as Sharar's, but all his scenes affect the visual imagination of his readers as he presents them with lively presentations of all kinds of tragic and comic scenes.

Sharar and Scott completely differ in some aspects of the narrative techniques. The plot is the most important aspect in this regard. Sharar had proper training in construction and development of the plot and regarded it as an inevitable source for a logical and coherent development of events in a story. On the other hand the novels of Scott
reveal his careless attitude towards the plot. Due to the tendencies of the Romantic age in which he lived, he believed in Wordsworth's "spontaneous overflow of powerful feelings". This tendency made him ignore the demand of a coherent plot and he relied more on the dialogues of his characters for the logical development of theme. In spite of his confession of an inability to develop a coherent plot, Scott seems to have been happily satisfied with his mode of constructing the novels. On the contrary the construction of a coherent plot has great importance for Sharar. In this aspect Sharar's superiority to Scott is authentically established in all his novels. The plot provides the story a logical beginning, a middle and an end. For this reason the sequence and coherence of the story is maintained till the end with the help of a proper division of chapters. Every chapter ends in a dramatic manner. In this way he is able to maintain the reader's interest throughout the whole story.

Another differing narrative aspect between Scott and Sharar is their use of language. Scott's speech corresponds to the nationality and culture of his characters. His Scottish characters speak Scottish language and English charchers speak their own native tongue. This technique gives versatility and spontaneity to his novels. On the other hand Sharar makes his Arab characters speak in
the typical Urdu language. It is due to his lack of familiarity with Arab culture and language. But he can be justified as his reading public knew no language other than Urdu.

Both the writers are also different in the matter of objectivity. Scott's novels are written in an objective manner while those of Sharar are written in a subjective manner. Scott lets the characters and incidents of his novel grow naturally out of the prevailing circumstances. His own personality does not intrude. In all his works he plays the role of a neutral historian whose duty is to present events in an unprejudiced and objective manner. On the contrary Sharar has a subjective approach as a novelist. All his characters seem to be the extensions and emblems of his own self. They speak his language and act like puppets being driven by the writer himself. Hence he is often blamed for distortion of history.

Though Sharar insists that he is not at all inspired by Scott, the historical perspective in which Sharar comes after Scott is evident of the fact that Scott's novels served as models for him. He innovated and modified the pre-existing style of English historical novel according to the needs and situations of his own country. Thus it can be said that Sharar's art of historical novel is indebted to
that of Scott.

It can be concluded at the end of this comparative study that both Scott and Sharar have fewer similarities and more dissimilarities. Both of them were prolific writers, and the number of their novels is also almost the same. They reveal their cultural and religious prejudices through their novels. They considered the concepts and trends of their ages and also took into account the likes and dislikes of their readers while writing their novels. Both of them were popular writers and trend setters of their ages. They have great differences in the matter of selecting themes but share some similar and contrastive points in the aspects of characterization and narrative techniques. Their contrastive points can be regarded as being unavoidable as they belonged to two different cultures and traditions and had different approaches to history. But in spite of all these discrepancies their remarkable creative achievements are undeniable. Both of them deserve praise for their great success in achieving the goals set for their novels. They can also be paid tribute for being pioneers of historical novels in their respective languages and in establishing this particular genre of novel on firm grounds, thus confirming its validity for the future generations.
Hewit David

Hewit David, ed.


11. Beider Well, Bruce  

12. Bold Alan, ed.  
*Sir Walter Scott, the long forgotten melody*, London, 1983.

13. Bramley, J.A.  
"The Genius of Walter Scott",  
in *Contemporary View*, CXC-III,  
March, 1958.

14. Brown David  

15. Buchan John  
*Sir Walter Scott*, Cassell, 1932.

16. Calder Agnus  
Introduction and Notes to the  
Penguin edition, of *Old Mortality*,  

17. CockShut A.O.J.  

18. Cotton Daniel  

19. Cross Wil Bur L.  
*The Development of English Novel*,  

20. Cusac Marian H.  


41. Hewitt David  Sir Walter Scott and Society
   Ph.D. Thesis, University of
   Aberdeen, 1969.

42. Hillhouse James, T.  The Waverley Novels and their
   critics, Minneapolis, 1936.

43. Jack, I.  English Literature (1815-1832),


45. Jeffers, A.N.Ed.  Scott's Mind and Art, Edinburgh,
   1969.

46. Johnson, Edgar  Sir Walter Scott: The Great unknown,

47. Kers-James  Fiction Against History: Scott as

48. Kettle Arnold  Introduction to the English Novel
   (2 vols), Hutchinson, 1953.

49. Kroeber, Karl  Romantic Narrative Art, Wisconsin,
   1960.


52. Lockhart, J.G.  Peter's Letters to his kinsfolk,
   Edinburgh, 1819.

   Scott, Edinburgh, 1837-38.
<table>
<thead>
<tr>
<th></th>
<th>Author</th>
<th>Title</th>
<th>Publisher, Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>61</td>
<td>Med Calf, J.E.</td>
<td>Scott, Notes and Queries, Nov.1962.</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>Luckason</td>
<td></td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>Millgate, Jane</td>
<td>Walter Scott, the making of the Novelist, Edinburgh, 1984.</td>
<td></td>
</tr>
</tbody>
</table>


73. Sayyed Aslam Muslim Response to West Islamabad, 1990.
74. Scott Sir Walter Waverley, 1814.
74. Scott Sir Walter Guy Mannering, 1815.
76. Scott Sir Walter The Antiquary, 1816.
77. Scott Sir Walter The Black Dwarf, 1816.
78. Scott Sir Walter Tales of My Landlord, 1816.
79. Scott Sir Walter

Rob Roy, 1817.

80. Scott Sir Walter

Tales of My Landlord, second Series, 1818.

81. Scott Sir Walter

The Bride of Lammermoor, 1818.

82. Scott Sir Walter

Tales of My Landlord, third Series, 1819.

83. Scott Sir Walter

A Legend of Montrose and Ivanhoe, 1820.

84. Scott Sir Walter

The Monastery, 1820.

85. Scott Sir Walter

Kenil Worth, 1821.

86. Scott Sir Walter

The Talisman, 1820.

87. Scott Sir Walter

The Betrothed, 1819.

88. Scott Sir Walter


89. Scott Sir Walter


90. Scott Sir Walter

The Letters of Sir Walter Scott, 1787-1807, ed. H.J.C. Grierson.

91. Scott Sir Walter


92. Scott

"The Characters of Waverley Novels in Quarterly Review, XVI, 1817.

93. Scott

Journal of Sir Walter Scott, 1816.


كتابات

1. "الدهر الجديد" لـ محمد عبد القادر "كردي" 1965
2. "البيض" على حسب "باتول" لـ "أحمد زهري" 1960
3. "الدوار" من "محمد الشمر" على "عمر شيراز" 1954
4. "المثل" لـ "عبدالله" في "겨دار" 1964
5. "ما وراء النور" لـ "بكر مرشد" 1965
6. "السليم" لـ "فهد عبد السلام" 1960
7. "الشيبة" لـ "عبدالله عبد الخير" 1960
8. "الشمس" لـ "عبدالله عبد الخير" 1960
9. "فنون الشعر" لـ "محمد عبد الله" 1960
10. "في صور الموسيقى" لـ "أحمد زهري" 1960
11. "كليص" لـ "عبدالله فايز" 1960
12. "الرسالة" لـ "عبدالله عبد الخير" 1960
13. "نور سلطان" لـ "محمد عبد الله" 1960
14. "مجلدات نصيحة" لـ "عبدالله عبد الخير" 1960
15. "دروس شعرية" لـ "محمد عبد الله" 1960
16. "نافذة في إبداع" لـ "أحمد زهري" 1960
17. "نصائح فنية" لـ "محمد عبد الله" 1960
18. "وضعية شعرية" لـ "أحمد زهري" 1960
19. "نافذة في إبداع" لـ "أحمد زهري" 1960
20. "نافذة في إبداع" لـ "أحمد زهري" 1960
21. "نافذة في إبداع" لـ "أحمد زهري" 1960
22. "نافذة في إبداع" لـ "أحمد زهري" 1960
23. "نافذة في إبداع" لـ "أحمد زهري" 1960
24. "نافذة في إبداع" لـ "أحمد زهري" 1960
25. "نافذة في إبداع" لـ "أحمد زهري" 1960
26. "نافذة في إبداع" لـ "أحمد زهري" 1960
شریعہ المطلقہ (جزء دو)

26. شریعہ المطلقہ (جزء دو) کے ساتھ ہر شریعہ میں متعادل اور دوسری کچھ ترکیب کا لفظ ہے۔

27. شریعہ المطلقہ کے ساتھ ہر شریعہ میں بہت دردشہ و دوسرے لفظ کا لفظ ہے۔

28. شریعہ المطلقہ کے ساتھ ہر شریعہ میں بہت اچھی ہے۔

29. شریعہ المطلقہ کے ساتھ ہر شریعہ میں بہت اچھی ہے۔

30. شریعہ المطلقہ کے ساتھ ہر شریعہ میں بہت اچھی ہے۔

31. شریعہ المطلقہ کے ساتھ ہر شریعہ میں بہت اچھی ہے۔

32. شریعہ المطلقہ کے ساتھ ہر شریعہ میں بہت اچھی ہے۔

33. شریعہ المطلقہ کے ساتھ ہر شریعہ میں بہت اچھی ہے۔

34. شریعہ المطلقہ کے ساتھ ہر شریعہ میں بہت اچھی ہے۔

35. شریعہ المطلقہ کے ساتھ ہر شریعہ میں بہت اچھی ہے۔

36. شریعہ المطلقہ کے ساتھ ہر شریعہ میں بہت اچھی ہے۔
56. فاروق عیسی کی ہم تحریک کے دو دو تملک کے تحقیقی کتابیں 1988
57. فاروق عیسی کی ہم تحریک کے دو دو کتابیں 1988
58. فیصل عمار کی ایک کتاب "حقیقت" 1988
59. میمن حنیف " جمہوریہ لیڈیم شریفیکہ نے دو فنیکاں کا حاصل کیا جن کو ہمارا پتہ 33583
60. میمن حنیف " جمہوریہ لیڈیم شریفیکہ نے دو فنیکاں کا حاصل کیا جن کو ہمارا پتہ 33583
61. میمن حنیف " جمہوریہ لیڈیم شریفیکہ نے دو فنیکاں کا حاصل کیا جن کو ہمارا پتہ 33583
62. کریم صاحب کی "ہمارا پتہ" 33588
63. میمن حنیف " جمہوریہ لیڈیم شریفیکہ نے دو فنیکاں کا حاصل کیا جن کو ہمارا پتہ 33583
64. واقع خیال "سیده دوجی" نے یہ دو کتابیں 1998