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Major Field: English Literature and Civilisation

**Characterisation in Charles Dickens's novel
*A Tale of Two Cities (1859) : A Feminist Approach***

Presented and publicly defended by

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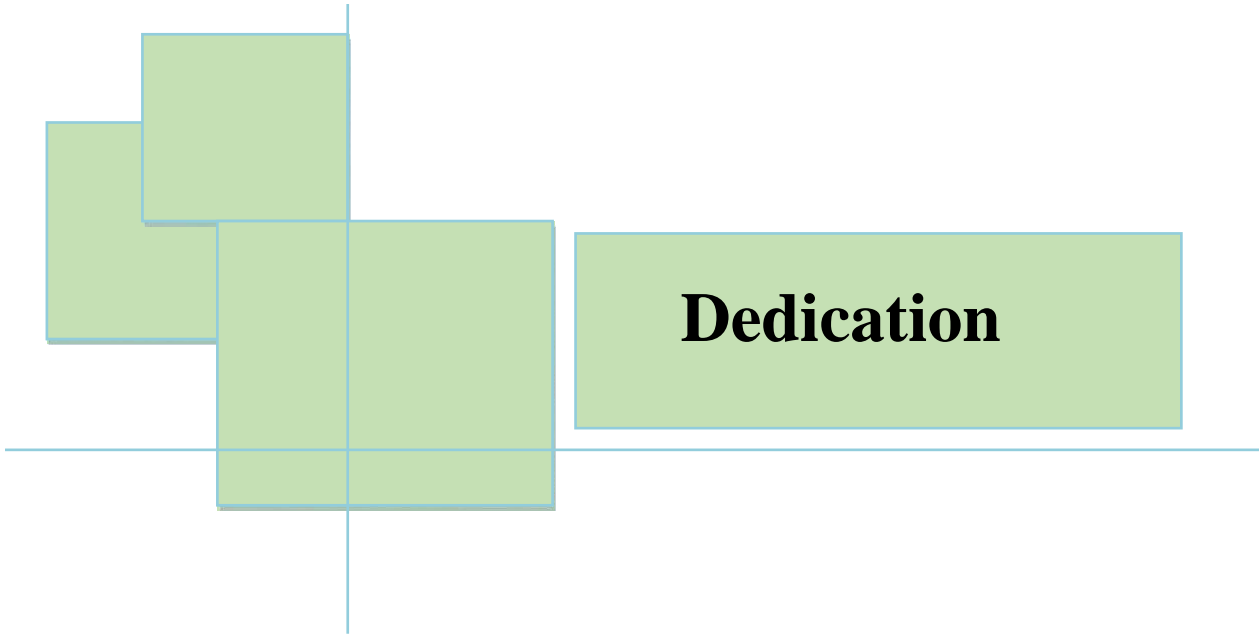
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Dedication

Dedication

I wholeheartedly dedicate this work to:

To my dearly loved parents

To all my sisters and brothers

To all my family in Skikda

To my beloved Grandfather, may his soul rest in peace

To my dear bestie “ Buthiena”, she patiently stood by my side during difficult times, cheering, comforting, and instilling courage and confidence in me

To my moonlight “ Tamtouma ”

To my soulmate “Minou”

To the beautiful redhead “Maissa”

Last but not least, to my chocolate cupcake “ Chaima”, even when I felt hopeless, she made me feel better. I’m very blessed to have her in my life.



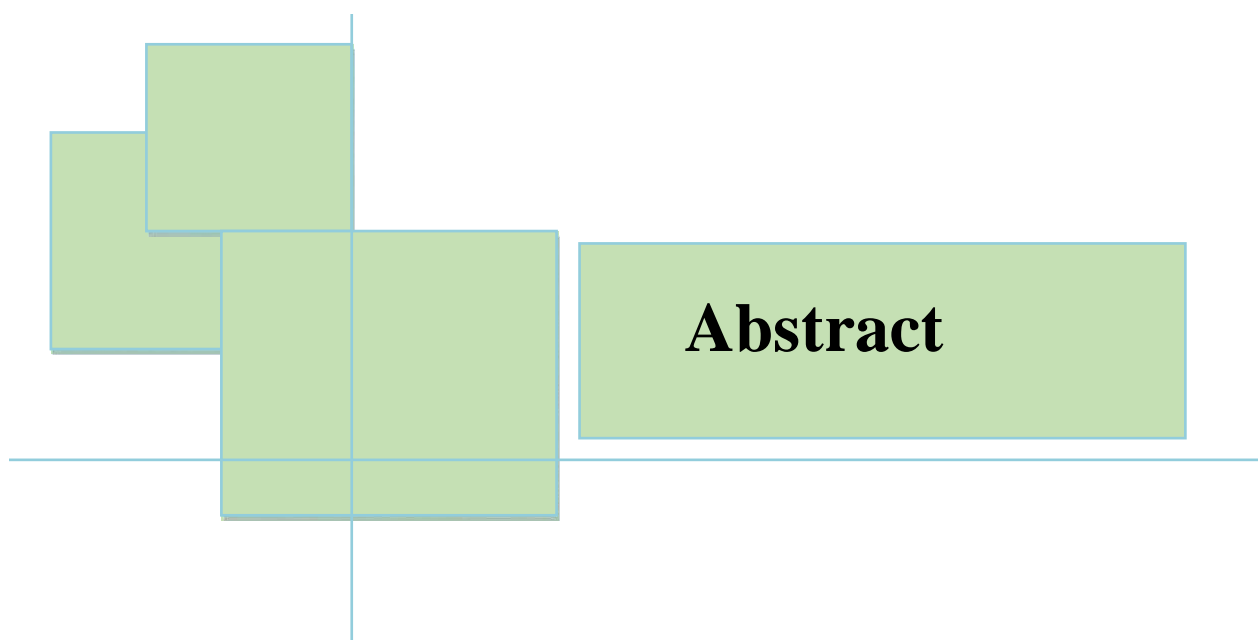
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I would also like to extend my gratitude and to express my love and appreciation to my mother for her unwavering support.



Abstract

Abstract

This research is based on characterisation in Charles Dickens's novel "A Tale of Two Cities", since it is the skill of developing characters for a narrative, including the method of transmitting information about them. This study drew on a variety of sources and studies to show how and why he spends so much time detailing the appearance of each of his characters. Additionally, Dickens uses contrast frequently throughout the work. Motifs are a good example. Through his novel, he also employs contrast. In his novel, Dickens portrays various dualities, which adds to the plot and makes it more intriguing for the reader. One of which is the figure Lucie Manette and Madame Defarge. By examining their physical characteristics, character features, and history, these two figures reflect two very distinct concepts of purity and hatred, respectively. Also, how Dickens uses his female characters to embody feminist approach in his novel.

Key words: A Tale of Two Cities, Plot, Characterisation, Revolution, Feminism.



Table of contents

Table of contents

DEDICATION

ACKNOWLEDGEMENT

ABSTRACT

General Introduction 1

CHAPTER ONE : Characterisation and Literary Theories: Conceptual Framework

I.1. Introduction	4
I.2. Characterisation : The Concept	4
I.2.1. Definition of Characterisation	5
I.2.2. History of Characterisation	6
I.3. Definition of Literary Character	7
I.3.1. Character as a Textual Entity	7
I.3.2. Characters as a Human-Like	9
I.3.3. Composing Character Through Text	10
I.4. Types of Characterisation	11
I.4.1. Direct Characterisation	11
I.4.2. Indirect Characterisation.....	12

I.4.3. P.A.R.T.S of Characterisation	14
I.4.3.1. Physical Description	14
I.4.3.2. Action	14
I.4.3.3. Reaction.....	15
I.4.3.4. Thought	16
I.4.3.5. Speech/Dialogue	17
I.5. Dickens : The Master of Characterisation	17
I.6. Literary Theories in Charles Dickens <i>A Tale of Two Cities</i>	18
I.7. The Development of Feminism	21
I.7.1. Feminism in Literature Definition	21
I.7.2. A Brief Historical Background of Feminism	22
I.7.3. Types of Feminism	27
I.7.4. Feminist Theorists	29
I.6. Conclusion	31

CHAPTER TWO : *A Tale of Two Cities*: Contextual Overview

II.1. Introduction.....	32
II.2. General Historical Background on The French Revolution	32
II.3. Reflection of French Revolution in Charles Dickens’s <i>A Tale of Two Cities</i>	33

II.4. Literary Characteristics in Charles Dickens’s *A Tale of Two Cities* 37

 II.4.1. *A Tale of Two Cities* Literary Criticism 39

II.5. Charles Dickens Writing Style..... 41

II.6. Conclusion 44

CHAPTER THREE: A Feminist Critical Reading

III.1. Introduction 45

III.2. Charles Dickens *A Tale of Two Cities* 46

III.3. Plot Analysis..... 46

III.4. Themes of The Novel 54

 III.4.1. Resurrection 54

 III.4.2. Sacrifice 56

 III.4.3. Class Conflict..... 57

 III.4.4. Violence and Revolution 58

 III.4.5. Doubles 59

III.5. Characters 59

 III.5.1. Charles Darnay (Hero) 60

 III.5.2. Lucie Manette (Heroine) 60

 III.5.3. Other Characters 61

III.6. Character Analysis 62

III.7. A Feminist Approach to <i>A Tale of Two Cities</i>	69
III.7.1. Women in <i>A Tale of Two Cities</i>	72
III.7.1. Comparison and Contrasts Between Lucie Manette and Madame Defarge	73
III.7.2. Comparison and Contrast Between Miss Pross and Madame Defarge	75
III.7.3. Contrast Between Paris and London: Female Characters	79
III.8. Conclusion	81
General Conclusion	82
BIBLIOGRAPHIC REFERENCES	84
APPENDIX	89
RÉSUMÉ.....	91



General introduction

General introduction

General background

A Tale of Two Cities is a historical novel set during the French Revolution, written by Charles Dickens in 1859. One of the greatest quotes in English literature can be found in the first few lines: “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness.” This magnificent work is frequently regarded as Dickens’ darkest novel, and this may be accurate, despite the fact that there are plenty of tragic events in his other works as well. This novel, unlike many of Dickens’ previous novels, features very little humorous relief and a comparative history. It is also considerably shorter than the majority of Dickens’ books. More than any other novel, it has impacted the English world’s perception of the French Revolution. The tragedy and storming of the Bastille, as well as the September Massacres, are among Dickens’ most memorable scenes of mob violence. However, he conveys the impression that the French Revolution took place in a straight line from the storming of the Bastille (1789) to the September Massacres (1792), skipping over the idealistic early years of the revolution. The line between Revolution and Terror is blurred as a result of this. Readers of A Tale of Two Cities who haven’t read anything else about the French Revolution will likely believe it was entirely about the Terror, which it wasn’t, at least in the beginning. Dickens’s classic novel is a magnificent masterpiece, regardless of anything and everything Dickens may get wrong, Dickens was a novelist, not a historian, after all.

Motivation

After reading the novel and watching the movie, Lucie Manette and Madame Defarge caught my attention because they are both driven to do what they believe is right. However, Charles described Lucie and Madame Defarge as two strong-willed and independent women, they use their strengths in different ways. Madame Defarge is motivated by hatred and revolt, whereas Lucie is motivated by love.

Objectives

The study's goal is to focus on the series of contrasts stated in Dickens's female characters, and how they represent the contrasting perspectives of two persons from opposing political parties, citizens, or people from different cultural or generational origins who value things differently. It would also be interesting to learn how Charles Dickens used these two French women to illustrate the disparities between women in France at the time. As well as, how he incarnated the feminist movement through his female characters.

Research questions

The present study will focus on three main points attempting to answer three questions:

1. How are the major characters in the novel influencing each other?
2. What are the similarities and differences between the main female characters?

To what extent is a feminist critical theory appropriate to the analysis of *A Tale of Two Cities*?

Research method

To realize this dissertation, I will be conducting a descriptive psychoanalytical approach to analyse the main female characters in Charles Dickens's novel *A Tale of Two Cities*.

Hypothesis

By examining their psychological and physical characteristics, character qualities, and histories, it is hypothesized that these two individuals reflect two very different themes of purity and hatred, respectively. Lucie Manette exudes angelic purity, is kind, humble, and knows how to motivate others to live better lives. This impression of coldness and determination to kill, in contrast to Madame Defarge, who is always surrounded by shadows. Madame Defarge's psychological makeup reveals that she motivates others to murder and kill in order to exact vengeance and feed her wicked soul.

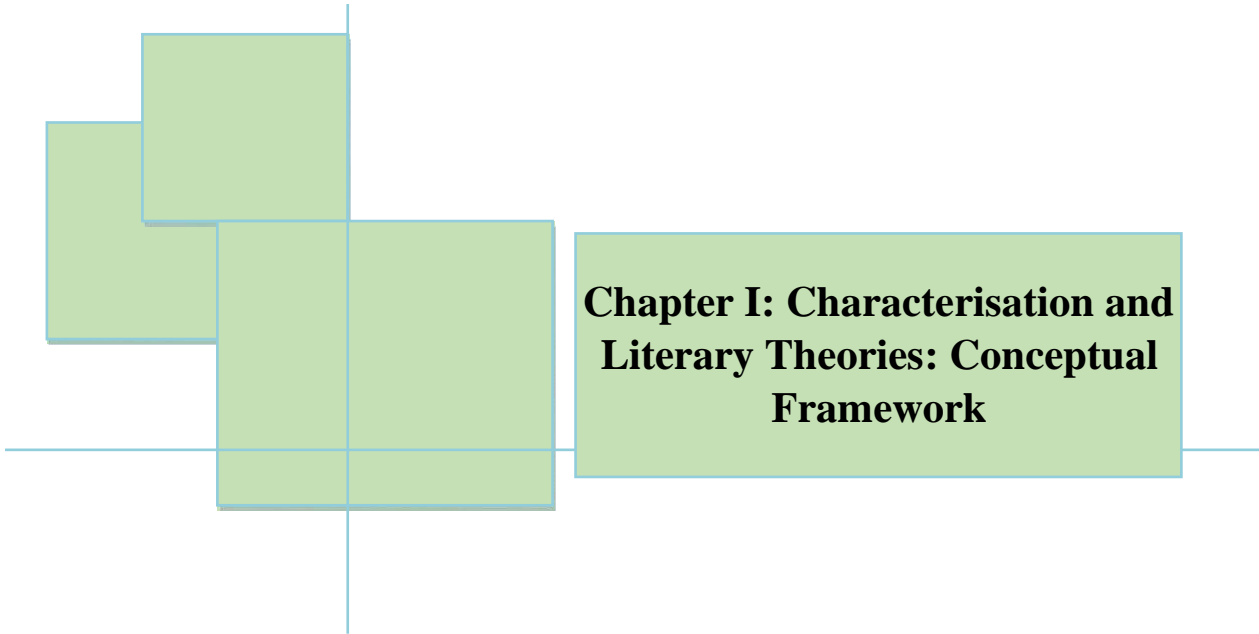
Structure of The Dissertation

As a result, my work will be divided into three chapters:

Chapter One: Will provide a general understanding of the concept of characterization in literature. Along side the theories presented in the novel.

Chapter Two: Will cover literary features and literary criticism in Charles Dickens' classic "A Tale of Two Cities," as well as Dickens' writing style.

Chapter Three: This practical part, will focus on the plot of Charles Dickens' "A Tale of Two Cities," as well as major character analysis and a comprehensive comparison between women in the novel, also, their role in the feminist movement.



**Chapter I: Characterisation and
Literary Theories: Conceptual
Framework**

Contents

Chapter One : Characterisation and Literary Theories: Conceptual Framework.

I.1.Introduction

I.2. Characterisation : The Concept

I.2.1. Definition of Characterisation

I.2.2. History of Characterisation

I.3. Definition of Literary Character

I.3.1. Character as a Textual Entity

I.3.2. Characters as a Human-like

I.3.3. Composing Character Through Text

I.4. Types of Characterisation

I.4.1. Direct Characterisation

I.4.2. Indirect Characterisation

I.4.3. P.A.R.T.S of Characterisation

I.4.3.1. Physical Description

I.4.3.2. Action

I.4.3.3. Reaction

I.4.3.4. Thought

I.4.3.5. Speech/Dialogue

I.5. Dickens : The Master of Characterisation

I.6. Literary Theories in Charles Dickens *A Tale of Two Cities*

I.7. The Development of Feminism

I.7.1. Feminism in Literature Definition

I.7.2. A Brief Historical Background of Feminism

I.7.3. Types of Feminism

I.7.4. Feminist Theorists

I.8. Conclusion

I.1. Introduction

In this Chapter I will examine the importance of characterisation study that has been done as well as the methods of characterisation. It gives readers the most important information about the numerous character analysis methodologies. Characterization can be defined as any action by the author or taking place within a work that is used to give description of a character. It also clarifies some of the language used in the analysis of “A Tale of Two Cities,” which is a literal book and understanding of what is truly important in building a character. This chapter’s content is drawn from a range of literary works, essays, articles, and courses that were used to do this research.

I.2. Characterization: The Concept

Characterisation is a well-known method of portraying fictitious characters. It is a literary device that is employed in literature in a step-by-step manner to highlight and clarify possible aspects about a character in a story. Characterisation brings a story to life by making characters more interesting and dynamic. Characterisation is also a crucial aspect of creating an engaging story. For the reader to be intrigued and moved, the character must appear to be real. Character qualities give the reader a strong feeling of the personality and intricacy of the character. It gives the character life and makes him believable. Characterisation is frequently used by writers to illustrate development. Characters change in unison with the plot, just as humans change with age and experience. The process of developing and explaining characters in literature is known as characterization. Attributes cover both the character’s physical characteristics and the specifics of his personality. The characters’ actions, thoughts, and words complement their personalities. The author’s personality is revealed through the marking of the action. Direct behavioral evaluation and

partial behavioral assessment are two types of character assessment. The nature of man is explained to the spectator through direct appraisal of traits (Raymond13).

I.2.1. Definitions of Characterization

The process of describing and developing characters in a novel is known as characterisation. Few academics feel it is the “narrative and dramatic art” depiction of individuals. It includes both direct (or ‘dramatic’) ways for inferring qualities from characters’ actions, speech, or appearance, as well as indirect (or ‘dramatic’) methods for inferring qualities from characters’ actions, speech, or appearance. Characterisation is also defined as the process by which authors communicate information about their characters. For example, after introducing a character, the writer frequently explains his behavior, followed by the character’s cognitive processes as the novel unfolds. The term “characterisation” refers to the development of characters in a narrative. Few academics consider it to be “narrative and dramatic art” depicting people. It includes both direct (or ‘dramatic’) tactics, such as attributing attributes in description or commentary, as well as indirect (or ‘dramatic’) approaches, such as inviting readers to infer qualities from characters’ actions, voice, or look. It also refers to the process of characterizing someone or something’s personality or characteristics, as well as the concept of creating characters for a story. It also refers to the act of characterizing someone’s or something’s personality or characteristics, as well as the idea of creating characters for a story (Colston 203).

Characterisation is also the process that allows us to empathize with the story’s diverse characters and hence feel as if what is happening to them in the story is happening to us in real life. It also gives us the sensation of living reality, which is known as verisimilitude. He insisted that characterisation is the initial activity that propels the story forward since it gathers and compels

characters in both good and bad situations, allowing them to construct their own plots. Furthermore, in characterisation there are context and detail to provide information about a character that we should be aware of. Characterisation is expressed in literature both directly and indirectly through physical descriptions, speech, inner thoughts, and actions. Characters' conduct, psychology, personality, and motives are shown through these details. Also It's important in description and narration since it allows readers to better comprehend the characters' motifs and inner thoughts.

Characterisation that is both effective and skillful works in tandem with setting to help readers engage with a piece on a more personal level. Aside from characterisation, an author would often go into great detail about a character's look. We'll normally know their age, height, weight, ethnicity, and any other physical characteristics important to the plot. Character qualities, which are a character's behaviors, motivations, personality types, and relationships with others, will be revealed during the story. Character characteristics are commonly left unmentioned by authors. To observe these qualities emerge as the work progresses, you may need to be a diligent reader (Colston 206).

I.2.2. History of Characterisation

Characterization as a literary device was first used in the mid-fifteenth century. "Tragedy is a portrayal, not of persons, but of activity and life," Aristotle claimed in his poetics. As a result, the assertion of plot domination over characters, dubbed "plot-driven narrative," is undeniable. Many people later abandoned this viewpoint because, in the nineteenth century, petty bourgeois novels demonstrated the dominance of character over plot, which means that the primacy of the character, that is, a character-driven narrative, was affirmed first with the petty bourgeois realist novel, and then increasingly later with the influential development of psychology. Furthermore, as

scholars began to treat psychology as a scientific field, particularly from the 19th century onwards, categorization grew in prominence. People were far more interested in why people do things and how they react rather than simply what occurs. This transition has been represented in literature. That is not to imply that works published before to the nineteenth century lacked characterisation. In the late 16th and early 17th centuries, William Shakespeare produced some of the most psychologically complex characters ever. It's just that it's now a much more integral element of the storytelling process. "Stock characters," "flat characters," "characters with no dimensions," "poorly sketched characters," and so on are common criticisms leveled at works of literature with poor characterization. In today's world, one of the worst criticisms a book can receive is that its characters are unbelievable. Authors employ characterisation to "flesh out" their characters, show the motivations of the characters, and elicit empathy from the reader (Preston51).

I.3. Definition of Literary Character

A literary character is someone who appears in the story in some way. It appears that a simple inquiry requires a simple solution. However, this is a hard topic, and the solution is anything from straightforward. Regarding the ontological nature of the literary character, various theoretical schools take diametrically opposed perspectives. Theorists emphasize psycho-social and cultural factors, endowing character with an individual and quasi-real ego. (Rimmon kinan32).

I.3.1. Character as a Textual Entity

Orthodox structuralists claim that character is nothing but a mere functional element that exists exclusively in and through the text (Fořt 56). Tzvetan Todorov calls these textual entities "a mass of signs" that is bound together by a proper name. This mass-of- signs definition, in other

words, expresses a belief that character is just a locus of predicates. Jonathan Culler explains that the stress on the interpersonal and conventional systems which traverse the individual, which make him a space in which forces and events meet rather than an individuated essence, leads to a rejection of a prevalent conception of character in the novel: that the most successful and ‘living’ characters are richly delineated autonomous wholes, clearly distinguished from others by physical and psychological characteristics. (230) Character is seen as a purely functional component that operates on both the discursive and the story level; yet according to this purist view it is always just on the syntactical axis. It is naturally treated as a syntactical subject at the level of sentence, but also as the narrative subject, personal though dehumanized, of the events happening in the story. Translating the traditionally conceived psychological unity of a character into textual or discursive terms requires a new unifying tool that can link together various parts of a text related to a character. As was mentioned above, some structuralists, e.g. Todorov and Barthes, consider the character’s proper name to be such a unifying tool. Actually, this proper name is a textually regular entity that spans across a narrative unit of any desired length and, therefore, it really holds all the propositions about a character together and “produces” a closed and consistent structure that is meaningful (Fořt 55). Joel Weinsheimer reasserts this concept when he describes characters as “segments of a closed text”, “patterns of recurrence” or “motifs that are continually recontextualized in other motifs (quoted in Rimmon-Kenan 34).

Such degrading of character to a textual being, having a nature similar to any other entity in the text (even inanimate) results in understanding its role mainly as a narrative agent. Its function within a plot is to carry out actions. In other words, the character is an agent within the narrative syntax (Fořt 25). This very fact is etymologically explained by Algirdas J. Greimas’s use of two particular concepts: actants and acteurs. At first sight, both words refer to action or activity; the former stands for a role in the structure of the plot, which is very similar to Propp’s typological

taxonomy of Russian fairy tale characters, and its purpose is to operate inside the logical composition of the plot. Greimas also offers, as Propp does, a typology of actants; yet, in his interpretation, they form three pairs of binary opposites: subject and object, sender and receiver, helper and opponent. On the other hand, actor is a particular manifestation of an actantial role in the discourse. (Fořt 26, Rimmon-Kenan 37). The above indicate the prevalent assumption of structuralist theoreticians about the mutual relation between character and story. In its heyday (the 1960s and early 1970s) structuralists, driven by their interest in verb-centred grammars of natural languages, keenly subordinated character to the story, because action seemed more essential to their concept of a narrative grammar (Rimmon-Kenan 36). This attitude reflects Aristotelian poetics and its understanding of a character as a performer of actions. Not only their critics but even structuralists themselves later acknowledged that reducing character to an action-bearing element for the sake of methodologically compelling analyses dried the character of all vitality.

I.3.2. Characters as a Human-like

The rise of the novel in the 18th and 19th centuries brought an unprecedented range of various characters that were gradually becoming more and more individual and unique. Their uniqueness was based on ever richer descriptions of their nature that fully abandoned the medieval functional perception and started to construct characters that resembled their readers in the complexity of their inner thoughts and emotions. This resemblance gave birth to a movement in literary studies often called ‘mimetic’ or ‘psychological,’ which abstracts literary characters from the textual fabric and sees them as akin to real-life people, which is considered an absolutely natural way of approaching a narrative when reading it as a common reader. Although these human-like characters inhabit an ontologically different world, readers and theorists alike tend to contemplate them in overtly realistic terms, and to encourage a transition of methods – from psychology,

sociology, cultural and gender studies – from real world into particular story worlds in order to use them as legitimate research methods. The best known example of analysing text-transcending characters as real people is undoubtedly A.C. Bradley’s remarkable study 1904 *Shakespearean Tragedy*. Bradley’s outstandingly detailed reading of Shakespearean dramas went through analyzing what a character does and does not do, says and does not say, what is said to him and about him, all of which reveal the hidden motives and reasons (Chatman 136). Seeking the motivation of deeds and thoughts especially in ‘round’ characters is an act of interpretation, since it goes beyond the discursive level, often surpasses even the level of abstraction, and results in creating images of actual people who happened never to exist (Chatman 137). The text-independent life of character does not mean “that their ‘lives’ extend ‘beyond the fictions in which they are involved.’ Characters do not have ‘lives’; we endow them with personality only to the extent that personality is a structure familiar to us in life and art” (Chatman 138).

I.3.3. Composing Character Through Text

A character is a ‘result’ of a reader’s work on a text — an activity of putting attributive propositions together to form a coherent whole, hidden under a proper name or nominative pronoun. Adopting this definition means that the character is formed by the presentation of specific textual phenomena in conjunction with the process of reading, rather than the text itself. These textual occurrences combine to generate a semiotic construct that the reader develops like an image from photographic film. Baruch Hochman assigns activities to both the text and the reader: textual tools for forming pictures are only capable of signaling, whereas it is the reader who reconceptualizes a character’s image (Rimmon-Kenan 32).

I.4. Types of Characterisation

Characterization can be conveyed directly or indirectly, and writers typically employ both strategies to create fully realized and developed characters.

I.4.1. Direct Characterization

When an author portrays a character in a plain manner in any narrative work, including comments that explicitly describe the nature and appearance of a figure as if informing the reader directly, this is known as direct characterisation. Direct characterisation, sometimes known as “explicit characterisation,” involves particular facts about a character’s look, motivation, employment, passions, and/or past without allowing the reader to develop their own judgments about the character. Furthermore, direct characterisation is a literary strategy that is utilized to inform the reader crucial details about a character with little or no ambiguity. In contrast to more evident descriptions that leave some elements to the reader’s imagination, the author is conveying a definitive fact about the character. Wiesen discovered that, based on their writing style, each author has their own direct characterization description. In most narrative writing, however, it implies use descriptive words and phrases to construct a vivid picture for the reader (Wisen10). Direct characterisation is crucial since it aids readers in visualizing a believable persona in their minds. While good writers urge readers to add their own details, certain traits of character are required for the plot. Consider a character who manipulates people with their appearance, or a villain who wishes to make a negative impression on another character. Direct characterisation ensures that the reader has all the information they require about a character in these situations. Other non-essential information can be left to the reader’s imagination (wiesen12). Much more frequent instrument in constituting the nexus of character traits is direct characterization – telling what the character is like, such as “XY is a tall pensive pianist with a predisposition to depression”.

The more authoritative the narrator is, the more reliable is the piece of information. Direct characterization is also very close to generalization about a particular character, a generalization that is static and supra-temporal (Rimmon-Kenan62). When a narrator claims that XY is pensive and depressive, she brands the character with these traits more forcefully, than if she did it by means of indirect characterization. Direct definition of character experienced its heyday in the age of the novel, however, starting with modernism, narrative strategies demanded new character-indicators that would meet the specific requirements of the new aesthetics.

I.4.2. Indirect Characterisation

Indirect characterization is an important tool in creative writing, but it has limitations. Indirect characterisation is a literary device in which details about a character are revealed without being stated explicitly. Rather of just describing a character, the author demonstrates their characteristics by their actions, speech, thoughts, appearance, and how other characters react to them. It might be difficult to pin down the exact meaning of indirect characterisation, however it often occurs when the reader learns something about a character without being informed directly (Somnath 56). Direct characterisation is an alternative to indirect characterisation, in which the author explicitly tells the reader about the character's work, sentiments, or motives. Indirect characterisation is not just important in story writing; it's also a lot of fun! Learning about accurately depicted individuals enhances the entertainment value of literature, and we frequently form attachments to certain novels based on how we relate to specific characters. An author does not use indirect characterisation just once. Characterisation, on the other hand, is the ridge or the top of many distinct character details at different times—when you put them all together, you get a complex, realistic character (Somnath57).

Wiesen claimed that indirect characterization has several advantages over direct characterisation in terms of establishing a character. Indirect characterisation, in particular, necessitates a greater level of engagement with the text than direct characterization; rather than spoiling your reader, you assist them in reaching their own conclusions. The character and the story become more personal when the reader is forced to think for themselves and piece the puzzle together. In some occasions, however, you may like to be more straightforward and reveal character qualities more tentatively, so direct characterization is preferable (Wiesen).

Unlike the traditional strategy of telling the traits directly by the narrator, indirect characterization relies on suggestiveness and indeterminacy of indicators that are hidden in the fabric of the discourse, which lays more responsibility on the reader and her ability to infer and interpret these implied indications. There are numerous diverse devices falling under the category of indirect characterization, but all of them share the same quality – they all show or display, rather than tell. In addition, they are encrypted in various depths of the discourse or story, they may run through the whole story or appear just once, and quite often, they work together to create a complex blend of characteristic features. The basic list comprises: action, speech, external appearance and environment. An extended list would include also the Dorrit Cohn's 'narrative consciousness' (Fort 70) or Fludernik's experience (Fludernik 15-23). Most of these indirect indicators of character's nature work on the basis of analogy, which Rimmon- Kenan considers to be a tool of reinforcement, rather than a distinct indicator, because its role is to "enhance the reader's perception of [a] trait once it has been revealed through the character's action, speech or external appearance" (Rimmon-Kenan 69). In practice, the distinction between direct and indirect characterization is whether the writer tells the reader something directly (direct) or indicates it indirectly (indirect). To put it another way, direct characterisation informs, whereas indirect characterisation elicits.

I.4.3. P.A.R.T.S of Characterisation

To take it a step further, characterization can be broken down into five categories: physical description, actions, reactions, thoughts, and speech.

I.4.3.1. Physical Description

Physical description is a necessary part of creating any character. When we first see a person in real life, we take in their appearance as a sort of preliminary evaluation. We take in everything from how they are dressed to the appearance of their skin and facial expression in order to form a quick, rough estimate of who this person is. Physical description fulfills more or less the same roll in literature; it tells us right off the bat what to imagine our character as (Dumas 4).

Is that character male, or female? What are the first physical characteristics that are noticed about them? What does their attire suggest about them? The answers to these and other questions form a quick description that is almost always done through direct characterization (Dumas6). What an author chooses to reveal about a character can be extremely significant, as it is the first impression the reader gets of who the character is.

I.4.3.2. Action

In the real world, our actions reveal who we are. In the same way, a character's actions inside a story reveal who they are. Action here would be defined as anything a character does as a primary act. In other words, a character's actions are the cause, not the effect. While no action is truly independent of context, a person's actions reflect a conscious or unconscious decision. A person may say something, or think something, but it lacks the solid significance of an action

performed. Actions cannot be undone, and therefore are often the most reliable and concrete proof of what kind of person a character truly is (Edward28).

Literarily, a character's actions are typically considered indirect characterization because what they signify is not given directly to the reader. Though the significance of an action is typically clear, it is not directly stated and therefore must be understood by the reader (Edward34). Action is one of the most efficient methods of characterization because it is also a necessary element of the story's development; action is quite literally what happens in a story. If nothing happens, then why is the story being told? A character's actions allow the author to develop both the story and the character at the same time.

A hunger for knowledge makes the character intelligent in the mind of the reader. That said, an ordinary person would not willingly step off a roof for any reason, regardless of what he or she might believe about their safety. This extraordinary (possibly idiotic) pursuit of a goal shapes the character very solidly in the mind of the reader. For the rest of the story, the reader is prepared to believe the character will do anything he has to; after all, he literally jumped off a roof (Donald5).

I.4.3.3. Reaction

Newton's Third Law states that for every action, there is an equal and opposite reaction. While I'm fairly certain Newton was not thinking about literature at that particular moment, his law does also hold true for characterization in several ways. The physical and emotional reactions of a character to the external, and the external's corresponding reactions to the character both communicate an immense amount of information to the reader. Most importantly, they give the reader a sense of context. Some reactions are expected. When sad news is given, we expect sadness. When harm is done, we might expect revenge as a natural reaction. An expected reaction serves to

humanize a character – to make them relatable. But occasionally, we can be surprised by a reaction. For example, when someone chooses to turn the other cheek rather than fight back, it can convey the shocking depth of his or her resolve to avoid violence. Surprising reactions serve to make the character stand out. Whether expected or not, a response accomplishes the task of setting things in the all-important context that makes up the world of a story. If an action isn't followed by a reaction, the reader would be every bit as disconcerted as if they had witnessed a lack of reaction to a man striding into a library and beginning to play the tuba. As mentioned earlier, reaction serves to develop the story and the characters at the same time. Because of this, action and reaction are very much two sides of the same coin (Newton 11). The character's reasonable reactions serve to make them seem more believable, more truly human. If an unusual action is followed by an unusual reaction, it begins to strain the reader's willingness to believe the story and the characters.

I.4.3.4. Thought

Thought is a method of characterisation that varies by story and point of view. Some stories allow access to only one character's (usually the protagonist's) thoughts; some allow those of several characters. Some stories don't allow access to any character's thoughts at all. Ultimately, it affects the reader's relationship with the character; direct access to the thoughts and inner emotions of a character allows the reader to identify with them at their most personal level. Connecting to only a single character in that way makes that particular character more relatable and adds depth to their personality, while also binding the reader strongly to that individual. Access to the thoughts of multiple characters results in a looser individual connection to the reader, but provides a rich amount of depth to the story by providing several points of view (Dumas 16).

How a character thinks can also be highly significant. As in psychology, the way that a character's mind works reveals a lot about who they are. Optimism in the face of difficulty

communicates both strength and a positive outlook to the reader. Suspicion and sarcasm are also characteristics that are often present within a person's mind, but rarely expressed. By allowing the reader to observe these thoughts happening in the character's mind, the author takes an enormous step toward immersing the reader in the character, and by extension the story.

I.4.3.5. Speech/ Dialogue

A character's speech or the dialogue between characters forms a medium between their actions and thoughts. How they communicate with other characters can establish not only how they feel, but also descriptors such as where they come from and their relationship with the character to whom they are speaking. A character who speaks softly and kindly to the narrator is obviously perceived as gentle. One who speaks very eloquently, with formal grammar and carefully chosen words, will come across as scholarly and possibly distant. Loud or coarse speech conveys just the opposite; that a character is aggressive and probably unintelligent. An accent can serve as a distinctive feature, just like any physical trait. Dialogue, much like thought, allows an author to develop their character organically within the story (Rimmon-Kenan).

I.5. Dickens: The Master of Characterisation

Charles Dickens is regarded as one of England's greatest novelists. He is well-known for his ability to create compelling characters. Dickens uses characterisation to keep the reader on their toes as he shifts from comedy to tragedy to societal criticism. Dickens' characters are believed to be lacking in intricacy and psychological depth. Dickens may lack psychological understanding, but he has a knack for vividly portraying personalities. He vividly describes his characters' demeanor, appearance, clothing, and other external features. He focuses solely on the features that

are visible from the outside. He builds his characters from the outside in, never getting close to their core. Dickens is oblivious to the inner lives of his characters. His grasp on personality is slipping (Richard23). He draws a merely outward differentiation between characters. His characters don't interact with one another. They don't do anything. They just act strangely and flaunt their dissimilarity. Charles Dickens writes about a wide range of personalities. Dickens' characters include some destitute and innocent children. Dickens expresses sympathy with them. Dickens' characters are often described as categories rather than people. Flat letters are so named because they reflect a single concept or attribute. They do not adapt in response to changing circumstances. Dickens, on the other hand, does not always ignore the organic concept. He has a good understanding of the most of his characters. His approach to portrayal appears to be realistic. He may not always portray the reality of complicated personalities, but he does portray how we perceive and know people. The characters in Dickens' stories may not be real, but they are very much alive. Characters that are round and life-like can be found in his excellent works (26).

I.6. Literary Theories in Charles Dickens *A Tale of Two Cities*

A Tale of Two Cities has sparked infinite discussion and criticism, as any great piece of literature does. In his novel, Charles Dickens mixes a few theories, which I will briefly discuss.

Firstly, the novel exposes the reader to a Marxist perspective on social reality in eighteenth-century England and France. According to Marxism theory, people play different roles in economic activities, resulting in social hierarchy within society. "The division of labor leads to the development of class society; in which the population of a society is divided into separate classes whose needs and desires may be fundamentally at odds" (Booker72). The story raises questions of social liberation, capitalism's flaws, and class struggles in a world where aristocrats subjugate proletariats. In the novel, the class fights between aristocrats and proletariats are clear. The

aristocracy's dominance in society is depicted by Charles Dickens via the Marxist lens. In comparison to the proletariat, aristocrats do not require hardship to meet their needs and desires. Money and wealth were passed down to the aristocracy through the highest levels of society's structure. In this way, aristocracy wields political power in society and, as a result, has complete control over society. To this extent, the aristocracy also wields political power in society, and they have complete control over the government in order to accomplish their own desires. Monsieur the Marquis is the best actor who portrays the nobleman. At the time of his presence, he was a member of the Evremonde, the governing family. "Monseigneur was in his inner apartment, his sanctuary of sanctuaries, the holy of holiests to the swarm of devotees in the suite of rooms without," Dickens wrote of his lifestyle (103).

Secondly, with the backdrop of 18th-century French and English culture, this novel brilliantly displays the novelist's goal of exposing the inequities of oppression and the socioeconomic ills of British society. Dickens, on the other hand, expresses his extreme opposition to the excess of killing during the French Revolution, particularly when it comes to the innocent (such as Charles Darnay) being executed alongside the wicked. He believes that old patterns of oppression must be replaced, and that excessive tyranny and pain will inevitably lead to revolution; nevertheless, when revolution arrives, he believes it will be overly violent, and that the less carnage the better. Although the characters in the novel are fictional, the historical background presented by Charles Dickens is of great importance as a historical work. As a result, investigating the historical setting of the novel may be worthwhile. This study will analyze the reliable interpretation of the French Revolution, the warnings to the then British society, and the constructive solutions to the social problems portrayed in *A Tale of Two Cities* from the perspective of modern historicism (Adrian M.3).

Lastly, Women's representation in literature can promote oppressive gender stereotypes and impede female empowerment. Although the story is socially progressive in certain ways, the way it treats women reveals the author's inherent misogynistic inclinations as well as his cultural beliefs on what womanhood should be. Lucie Manette embodies the traditional ideal of the perfect woman to the point where she is more like a depiction of it than her own humanized character. Lucie is characterized as having a "short, slight, pretty figure, and a quantity of golden hair" (Dickens27).

This introduction's feminizing diction portrays Lucie Manette as obviously feminine while simultaneously emphasizing her physical, womanly fragility. This link between adequate womanhood and vulnerability also applies to emotionality. "her forehead had been stunningly expressive of a consuming horror and compassion that saw nothing but the jeopardy of the accused" (89)

and that emotionality is portrayed as virtuous and becoming of her as a decent woman by the fact that it is both loved and fetishized by the men in the story. In addition, the difference between Lucie Manette and Madame Defarge also reinforces gender role performance's traditional norms. Lucie Manette follows the typical role of a young woman in whatever she does. She is a "dear daughter" (102) and "fair young wife" (295). In contrast, Madame Defarge is a "brave wife" (253). Madame Defarge is defined as 'brave,' a quality more closely linked with manliness, while Lucie exhibits the characteristics expected of a lady. This distinction can be seen both in words and in deed. Madame Defarge takes up an active role in the revolution; fighting beside the men she rallies other women with the cry "we can kill as well as the men when the place is taken!" (306).

I.7. The Development of Feminism

I.7.1. Feminism in Literature Definition:

Feminism in literature is a far more recent field of research and ideas. The fundamentally patriarchal nature of the Western world (i.e., created by men, administered by men, viewed through the eyes of men, and judged by men) is the foundation of the movement, both in literature and in society.

In the 1960s, the feminist social movement gained its literary voice. Women had been writing and publishing for generations, but it wasn't until the 1960s that a literary philosophy emerged. Until then, female writers' works (or works about women) were held to the same standards as male writers' works (and about men). Many women accepted the stereotype that women were stupid (at least in part because they were generally less formally educated than males). It was hypothesized that women did not begin reviewing old literature to reconsider their image of women until the feminist movement was well underway, and they did not begin composing new works to fit the "modern woman" until the feminist movement was well underway.

Furthermore, feminism is a set of theories aimed at defining, establishing, and achieving equal political, economic, cultural, personal, and social rights for women, including equal educational and work opportunities. Feminism was founded to protect women's rights and positions in society when culture and societal norms and values progressively separated men and women. Many writers published novels, plays, and other literary works to support feminism, and feminism rose as a result. Other methods, such as campaigns, were used to help feminism gain traction (Monod12).

I.7.2. A Brief Historical Background of Feminism

Women in the United Kingdom and France were among the first to battle for their rights, education, and, above all, respect. “The first time we saw a woman take up her pen in defense of her sex was when Christine de Pizan published *Epitre au Dieud’Amour* (Epistle to the God of Love) in the 15th century,” according to Simone de Beauvoir. ⁶ Mary Wollstonecraft, author of the powerful *Vindication of the Rights of Woman*, earned the lion’s share of attention when women began to make improvements in society in the early nineteenth century. Wollstonecraft was a woman who “spoke up, quite loudly, for what had been a mostly silent segment of the human race,” as Arianne Chernock puts it in her book *Men and the Making of Modern British Feminism*. ⁷ Mary Wollstonecraft is still regarded as a founding mother of British feminism, and her *Vindication of the Rights of Woman* is regarded as the first clear feminist text. Florence Nightingale, who was convinced that women had “all the potential of males but none of the opportunities,”⁸ pioneered the necessity of nursing schools and fought for improved education for women, was also one of the most important social reformers of the early nineteenth century. Nonetheless, not only did feminist women work to ensure equal possibilities for both sexes, but feminist males also contributed to women’s freedom, albeit in small numbers. One of them was John Stuart Mill, an English philosopher, political economist, and feminist who was influenced by his wife, Harriet Taylor Mill, a women’s rights campaigner. “[T]he principle which regulates the existing social relations between the sexes—the legal subordination of one sex to the other—is wrong itself, and now one of the chief hindrances to human improvement; and that it ought to be replaced by a principle of perfect equality, admitting no power or privilege on the one hand, nor disability on the other,” Mill once declared. Mill was also the first British Member to introduce a bill granting women the right to vote.

The history of feminism, according to Maggie Humm and Rebecca Walker, can be split into three waves. The first feminist wave occurred in the late nineteenth and early twentieth

centuries, the second in the 1960s and 1970s, and the third in the 1990s. These feminist movements spawned feminist philosophy. It can be found in a wide range of fields, including feminist geography, feminist history, and feminist literary criticism.

The first wave refers to the women's suffrage campaign in the United Kingdom and the United States throughout the 19th and early 20th century, with a focus on women acquiring the right to vote. Initially, the first wave concentrated on promoting women's equality and property rights, as well as opposing chattel marriage and husbands' ownership of married women and their children. "For a married woman, her home becomes a prison-house," Margaret Waters claimed in her book. The husband owns the house and everything in it, and his breeding machine, the wife, is the most despicable of all the fixtures. Married women are enslaved, and their status is no better than that of West Indian slaves." At the period, women were regarded no better than servants, with few rights and possessions. "If women's rights are not the same as those of men, what are they?" writes Marion Reid in her article *A Plea for Women*, which has been called "the most detailed and effective declaration by a woman since Wollstonecraft's *A Vindication of the Rights of Woman*." "Woman was designed for man in one sense, but she was also made for herself in another and higher one," she confesses. Reid focuses on why women should not be confined solely by domesticity, and why caring for the home and children should be in the best interests of both the woman and the husband.

Many female writers and feminists claimed that acknowledgement of what women need to fulfill their potential and their individual natures, not just equality, was what they required. In one of most famous passages; Virginia Woolf makes a point on how women's skills have been wasted. "She contemplates a number of greatly talented women from the past, from the Duchess of Newcastle to George Eliot and Charlotte Bront – who were deprived of experience, intercourse,

and travel, and this is why they never wrote quite as powerfully and generously as they might have,” Walters says of Woolf’s argument.

Nonetheless, organized campaigns, clubs, and movements for women’s rights did not emerge until the second half of the nineteenth century, in order to improve female conditions in terms of education, opportunities to work outside the home, reform in laws affecting married women, and, for the first time, the right to vote. 13 The Ladies of Langham Palace, named after their meeting venue, was one of the first female organizations, and it was directed by Barbara Leigh Smith. The group launched a number of campaigns around problems that were already well-defined, such as “women’s urgent need for improved education and increased economic opportunities, as well as the reform of married women’s legal standing.” Leigh Smith also addressed the issue of marriage settlements in her pamphlets, because at the time, a woman would lose all of her property as soon as she married.

Toward the end of the nineteenth century, the activism was primarily focused on gaining political power, particularly the right of women’s suffrage. Suffragettes and, perhaps more effectively, Suffragists battled for women’s suffrage in the United Kingdom. Suffrage was considered as crucial not only as a sign of society’s acceptance of women, but also as a means of improving women’s lives. Many attempts were made at the end of the nineteenth century to pass suffrage for women, but the parliament never passed it, arguing that if women had much power in Parliament, it would lead to “hasty alliances with scheming neighbors, more class cries, permissive legislation, domestic perplexities, and sentimental grievances,” as Walters suggests. Despite the fact that suffragettes did not have many triumphs during the close of the nineteenth and beginning of the twentieth centuries, they persisted.

The Pankhurst family, Emily Davison, and Emily Davies were the most prominent British suffragists. Emily Davies was a supporter of female education, believing that women should

receive the same education as men, and she was able to assemble a committee to improve the chances of women taking the University Local Examinations, which began in the late 1850s. Women were granted degrees at Queen's and Bedford Colleges in 1878, and women at Oxford became full members of the universities 30 years later. The Pankhurst family was essential in the suffragette movement; Emmeline Pankhurst, the leader of the British suffragettes, was a political radical who is regarded as one of the most influential women in British history.

After World War II, the second wave of feminism arose as the women's liberation movement, which focused on achieving legal and social equality for women, as well as abolishing discrimination. This time was also seen as a continuation of the first wave of feminism; in fact, the phrase "first wave" was coined only after the second wave arose. A new word was needed because the second wave had a slightly different purpose. Women's cultural and political disparities were seen as "inextricably intertwined" by second-wave feminists, who pushed women to see aspects of their personal lives as intensely politicized and reflecting sexist power structures. 18 Simone de Beauvoir, author of *The Second Sex* and the famous phrase "one is not born, but rather becomes a woman," was one of the most important feminists of the early twentieth century. 19 De Beauvoir contrasts sex from gender, claiming that gender is "a gradually acquired component of identity." Gender, she claims, is "the cultural meaning and shape that a body receives, the various modalities of acculturation that that body acquires." Women continued to try to communicate a better social position in society, and feminist movements of the time articulated their demands for equal education and salary, as well as free contraception and abortion if necessary. The gatherings were much smaller than in the first wave movement, and the women were concentrating on discussing specific topics, sharing their experiences, and identifying what they had in common as women. Not only were the issues raised above discussed, but rape also played a key role in second-wave feminism, and continues to do so today.

The third wave of feminism, commonly known as post-feminist, emerged in the early 1990s as a reaction to the second wave's perceived failings as well as the pushback against initiatives and movements formed by the second wave. Third-wave feminism aims to confront or avoid what it sees as the second wave's essentialist notions of femininity, which overemphasize the experiences of upper-middle-class white women, according to them. Much of the third wave's philosophy is based on a post-structuralist view of gender and sexuality. Third-wave feminists are known for focusing on "micro-politics" and challenging the second-wave feminist paradigm of what is and is not beneficial for women. The origins of the third wave can be traced back to the mid-1980s. Gloria Anzaldua, bell hooks, Chela Sandoval, Cherrie Moraga, Audre Lorde, Maxine Hong Kingston, and many more black feminists rooted in the second wave attempted to create a place within feminist thinking for the examination of race-related subjectivities.

Internal debates within third-wave feminism include those who believe that there are important differences between the sexes, such as psychologist Carol Gilligan, and those who believe that there are no inherent differences between the sexes and that gender roles are the result of social conditioning.

In addition, post-feminism refers to a variety of reactions to feminism. While post-feminists are not "anti-feminists," they feel that women have attained second-wave feminist aims while criticizing third-wave feminist ambitions. In the 1980s, the word was coined to characterize a backlash against second-wave feminism. It has since become a catch-all term for a variety of theories that take a critical approach to past feminist discourses and include critiques of the second wave's ideas. Other post-feminists argue that feminism is obsolete in today's culture. The post-feminist literature of the 1980s and 1990s, according to Amelia Jones, depicted second-wave feminism as a monolithic entity and critiqued it with generalizations.

Susan Bolotin's piece "Voices of the Post-Feminist Generation," published in the New York Times Magazine in 1982, was one of the first to use the term. This article was based on interviews with women who generally agreed with feminism's ideals but did not identify as feminists. Feminism, according to some contemporary feminists like Katha Pollitt and Nadine Strossen, is simply the belief that "women are individuals." These authors consider views that divide rather than unite the sexes to be sexist rather than feminist.

Adding the word post to feminism, according to Angela McRobbie, undermines the progress that feminism has made in securing equality for all people, especially women. Postfeminism promotes the sense that equality has been achieved, and feminists may now concentrate on something else. Post-feminism, according to McRobbie, is most visible in so-called feminist media products like Bridget Jones's Diary, Sex and the City, and Ally McBeal. Female characters like as Bridget Jones and Carrie Bradshaw claim to be liberated and enjoy their sexuality, yet they are always on the lookout for the one man who would make it all worthwhile.

I.7.3. Types of Feminism

There are numerous different types of feminism, each with its own set of views and areas of focus, such as:

- **Black Feminism:** Black feminism is a concept based on the situation of Black women in patriarchal, white-dominated, capitalist western society, who are oppressed on the basis of race and sex. Black women formed their own place to debate the particular oppression and prejudice affecting their everyday lives, which was mostly disregarded by the first and second feminist waves, as well as early Black male-dominated liberation groups. The National Black Feminist

Organization was founded in 1973 to ensure that their rights as independent human beings were not overshadowed by the demands of mainstream civil rights organizations.

- **Cultural Feminism:** Cultural feminism is the separatist belief that women are born with an evolved essence that distinguishes them from men and grants them societal advantages that have previously been viewed as flaws by society. Women’s perspectives should be given more weight, according to cultural feminists. Cultural feminism, critics contend, is overly reliant on the “essentialist” assumptions of society’s gender binary.

- **Ecofeminism:** Ecofeminism connects the oppression of women and the environment throughout history and today, stating that patriarchal civilizations have used the same means to control the planet’s resources as they did to control women. Ecofeminists think that a healthy earth must be respected and prioritized in order to achieve true equality.

- **Mainstream Feminism:** This style of feminism, often known as “liberal feminism,” focuses on obtaining women’s rights and social justice through legal and political reforms that are applied to existing social structures. Abortion rights, sexual harassment, affordable childcare, reproductive rights, and domestic violence are among issues that mainstream liberal feminists focus on.

- **Marxist and Socialist Feminism:** Marxism is a direct impact on socialist feminists, who contend that capitalism was created specifically to favor patriarchal structures and to support women’s subjugation. To achieve gender equality, socialist and Marxist feminism argues that capitalism economic structures that exploit and undervalue women’s labor must be dismantled.

- **Multiracial Feminism:** Multiracial feminism seeks to educate individuals about how race shapes gender roles and oppression. Multiracial feminists represent marginalized groups of women such as Asian, Latina, and Black women.

- **Radical Feminism:** Radical feminists think that society favors the male experience, and that gender roles are so deeply established in every aspect of modern life that true equality requires a thorough reform of the current cultural order.

I.7.4. Feminist Theorists

“Feminism” refers to gender equality and advocacy to achieve that equality for women. Not all feminist theorists agree on how to attain equality or what that equality should look like. Here are some of the most important feminist theorists, who can help you grasp what feminism is all about. They are listed in chronological sequence to make it easier to see how feminist ideology has evolved.

- **Rachel Speght (1597)**

Rachel Speght is the first recorded woman to publish a women’s rights booklet under her own name in English. She was an Englishwoman. She was reacting to a tract by Joseph Swetmen that condemned women from the perspective of Calvinistic theology. She reacted by emphasizing the value of women. Her poetry collection, published in 1621, promoted women’s education.

- **Olympe De Gouge (1748 – 1793)**

Olympe de Gouges, a well-known playwright in France at the time of the Revolution, penned and published the Declaration of the Rights of Woman and Citizen in 1791, she spoke for not only herself but many other women in France. This Declaration mimicked the language of the 1789 Declaration of the National Assembly, which defined citizenship for men, but extended it to women as well. De Gouges defended a woman’s ability to understand and make moral decisions while also emphasizing the feminine attributes of emotion and feeling in this document. A woman was not only equal to man, but also his equal companion.

• **Mary Wollstonecraft (1759 – 1797)**

A Vindication of the Rights of Woman by Mary Wollstonecraft is one of the most important documents in the history of women's rights. Wollstonecraft's personal life was tumultuous, and her early death from childbed fever cut her ideals short. Mary Wollstonecraft Godwin Shelley, her second daughter, was Percy Shelley's second wife and the author of Frankenstein.

• **Judith Sargent Murray (1751 – 1820)**

Judith Sargent Murray, a supporter of the American Revolution who was born in colonial Massachusetts, wrote on religion, women's education, and politics. Her essay on women's equality and education was published a year before Wollstonecraft's Vindication, and she is best known for The Gleaner.

• **Frederika Bremer (1801 – 1865)**

Frederika Bremer, a Swedish author and mystic who also wrote about socialism and feminism, was a novelist and mystic. During her 1849-1851 voyage to the United States, she researched American society and the role of women and wrote about her findings when she returned home. Her work for international peace is equally well-known.

• **Elizabeth Cady Stanton (1815 – 1902)**

Elizabeth Cady Stanton, one of the most well-known mothers of women's suffrage, helped organize the 1848 woman's rights convention in Seneca Falls, where she insisted on leaving with a demand for women's suffrage against considerable resistance, including from her own husband. Stanton collaborated closely with Susan B. Anthony, penning many of the speeches that she delivered across the country.

• **Anna Garlin Spencer (1851 – 1931)**

Anna Garlin Spencer, who is now mostly forgotten, was formerly regarded as one of the finest theorists on the family and women. In 1913, she wrote *Woman's Share in Social Culture*.

• **Charlotte Perkins Gilman (1860 – 1935)**

Charlotte Perkins Gilman worked in a number of genres, including “The Yellow Wallpaper,” a short tale about a 19th-century “rest cure” for women, *Woman and Economics*, a sociological critique of women’s status in society, and *Herland*, a feminist utopia novel.

• **Sarojini Naidu (1879 – 1949)**

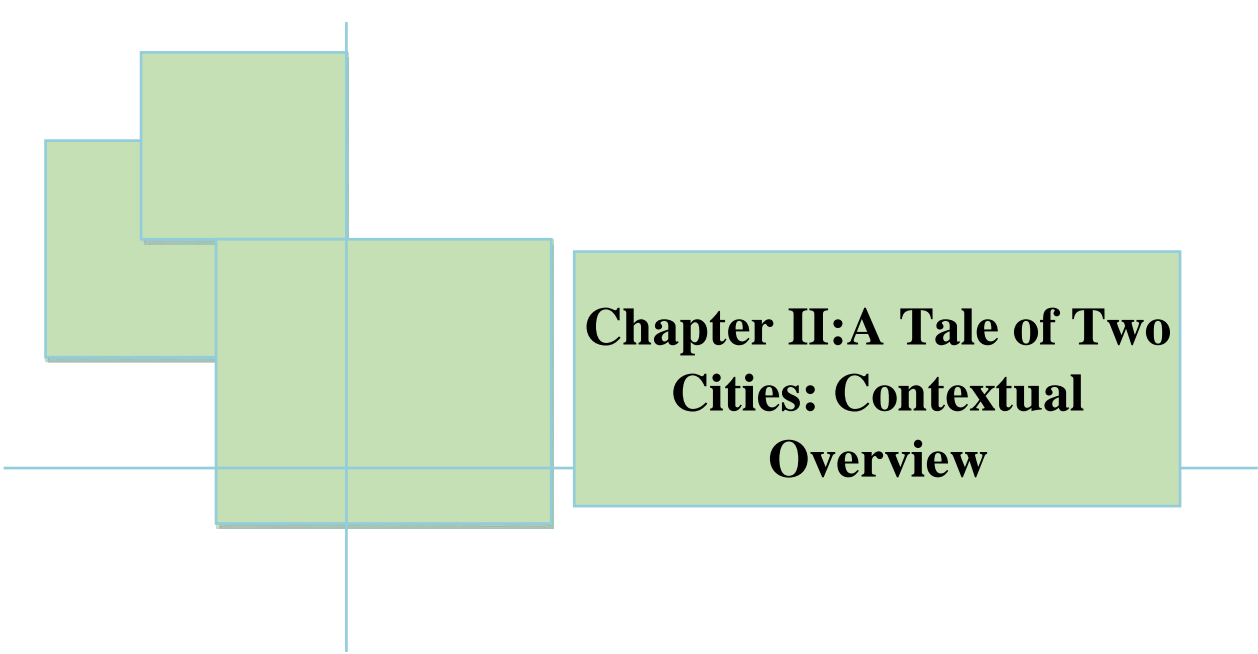
She was the first Indian woman president of Gandhi’s political organization, the Indian National Congress, in 1925. She was a poet who led a campaign to abolish purdah. She was named governor of Uttar Pradesh after the country’s independence. With Annie Besant and others, she also helped create the Women’s India Association.

• **Crystal Eastman (1881 – 1928)**

Crystal Eastman was an activist for women’s rights, civil liberties, and peace who was a socialist feminist. *Now We Can Begin*, a 1920 article written shortly after the 19th Amendment granted women the right to vote, lays forth the economic and social basis of her feminist ideology.

I.8. Conclusion

Characterization in literature has been discussed in this chapter. Characterization is one of the main building blocks of fiction today, regardless of the genre or medium used in the story. Characterisation can be accomplished in a variety of ways, but the most typical include concrete action, speech, description, and the actions, thoughts, and words of other characters in relation to the characterized character.



**Chapter II: A Tale of Two
Cities: Contextual
Overview**

Contents

Chapter II : A Tale of Two Cities: Contextual Overview

II.1. Introduction

II.2. General historical background on the French revolution

II.3. Reflection of French Revolution in Charles Dickens's *A Tale of Two Cities*

II.4. Literary Characteristics of The Novel

II.4.1. *A Tale of Two Cities* Literary criticism

II.5. Charles Dickens Writing Style

II.6. Conclusion

II.1. Introduction

Though historians have never regarded Charles Dickens' work seriously, it has shaped popular perceptions of the French Revolution more than any other English-language book. The French Revolution was approached from an intriguing perspective by Charles Dickens. In his story, he also made a reference to the French Revolution. This is evident throughout the work, as well as true historical events throughout the time period, in the beginning of the French Revolution, life during the Rebellion, how Louis XVI impacted France, and criminal justice. The general background of the French revolution, as well as Charles Dickens, will be the emphasis of this chapter. The focus of this chapter will be on the general context of the French revolution, Charles Dickens' life and works, and Charles Dickens's novel: literary traits of Charles Dickens, characterisation via his work, and his distinctive writing style.

II.2. General Historical Background on the French Revolution

The French Revolution is shown in the novel in a subtle way. The aristocracy abuses its authority in the years leading up to the Revolution, causing pain to ordinary people and France as a whole. While Dickens condemns the old system's social injustices and misery, he also depicts the Revolution's horrors. "The remorseless sea of turbulently swaying figures, screams of vengeance, and faces hardened in the furnaces of anguish until the touch of pity could make no impression on them," Dickens writes about the fall of the Bastille. Even if the Revolutionaries have solid motives to reform the system, their violent effort to accomplish so renders them dehumanized (Isra.H).

Historians are still debating the causes of the French Revolution, which began in 1789. The French monarchy was solidified under Louis XIV, and France was administered by the nobles

and clergy. Due to an antiquated tax structure and the government's financial backing for the American Revolution, the country became deeply in debt. For the first time since 1614, the King was forced to assemble the States-General (French legislature) in 1789 due to financial concerns. The Third Estate (commons) declared themselves the National Assembly and swore in a tennis court that they would not disband until a constitution had been drafted. On July 14, Parisians attacked the Bastille, a symbol of the other two estates (nobility and clergy). The people were mobilized by hunger and fear of revenge by the nobles and moved to burn down chateaux belonging to noblemen in what was known as the *grande peur* ("great fear"). Riots and looting rampant plenteous. A constitution created in 1791 created a limited monarchy with an elected one-body legislature. The king and queen tried to escape but were caught. They returned to Versailles and, humiliated, accepted the constitution. The Jacobin party was on the rise and "Liberty, equality, fraternity" became a catchphrase. France declared war on Austria, and rumors that the king was guilty of treason turned the people against him. The Commune of Paris was established in 1792, suspending the king's power and leading to the arrest of suspected royalists. Following that, crowds assassinated 2,000 of these detainees in the September Massacres. The Republic was established in 1792, and it became progressively politicized until Maximilien Robespierre gained control and conducted the Reign of Terror, during which many people, including the king and queen, were executed by guillotine. With Robespierre's execution by guillotine in 1794 and Napoleon's ascension to power, the Revolution came to an end(43).

II.3. Reflection of French Revolution in Charles Dickens's *A Tale of Two Cities*

Dickens' perspective on revolutionary violence was quite different from that of others. According to Dickens, the French revolutionaries begin to misuse their power in the same way as the nobles did. While the reasons for the revolt of the French peasants were understandable, and

the French Revolution was widely praised for its stated ideals of “Liberty, Equality, and Fraternity,” Dickens takes a more pessimistic view, showing how the revolutionaries use oppression and violence to satisfy their own selfish and blood thirsty desires. The rich and the poor are clearly distinguished in the novel. While one requires four slaves to make his morning hot chocolate, others are forced to suck up spilled wine on their hands and knees in the street, are left with nothing but onions to eat, and are forced to starve. Every time the aristocrats mention peasant life, it is solely to harm or humiliate the poor. With his picture of a broken wine cask outside Defarge’s wine shop, and the passing peasants attempting to drink the spilled wine, Dickens crafts a symbol for the desperate nature of the people’s hunger. This hunger is both actual and metaphorical: the French peasants were starving in their poverty, and this hunger is for political liberty (Collins 41).

Dickens empathizes with the plight of the French peasantry and stresses the importance of their freedom. Despite the fact that Dickens opposes oppression, he also blames the peasants’ ways for overcoming it. By confronting brutality with cruelty, the peasants were unable to gain the reader’s appreciation. They just serve to amplify the brutality they have experienced. While delivering descriptions of the rioters with intense loathing, Dickens makes his opinion clear. Though Dickens saw the French Revolution as a powerful symbol of renewal and rebirth, he underlines that its violent methods were entirely contrary to and unethical. The French Revolution began as a critique of the aristocracy; nevertheless, as Dickens shows, the new French Republic’s “classless” construction becomes another sort of class warfare. There is always someone in charge. And the powerless are always the victims. As the French poor go to the streets, a brutal and deadly revolution erupts. In the early years of the New Republic, blood streams through the streets of Paris, entire families rely on new and unjust rules, and no one knows what their future holds. Dickens approaches his historical subject with ambivalence throughout the narrative. While he

supports the revolution, he frequently highlights the revolutionaries' own evil. People who claim to be seeking justice turn out to be murderers.

Charles Dickens examines the complex relationship that develops between the political and social implications of revolution. Dickens emphasizes in *A Tale of Two Cities* that whoever is in power, whether lords or commoners, will abuse their position and forget the reasons for their rise to power.

The French Revolution is a major story point in the novel. The revolution began in 1789 with an attack on the infamous Bastille jail, which is depicted in the novel. Charles Dickens used a lengthy history of the French Revolution written by his friend Thomas Carlyle for the historical foundation of *A Tale of Two Cities*. Many of the events in the story are based on true stories told by Carlyle. Carlyle's idea that the revolution was driven by centuries of cruelty and poverty suffered by the French poor at the hands of the corrupt nobility impacted Dickens. The storming of the Bastille, the mob's irrational wrath, and the Reign of Terror are only a few of the events depicted by Dickens in his account of the French Revolution. One of the most iconic icons of the French Revolution is the guillotine, a machine designed to behead its victims (Collins 41). The Bastille and the Guillotine are the only historical facts in the novel, but as a skilled novelist, Dickens reveals how these facts or incidents influenced people who were not directly involved in the revolutions, as we see in the case of Doctor Manette, whose family was completely destroyed as a result of it.

Many contemporary observers saw the "Ancient Regime's" characteristics as one of the Revolution's reasons. Hunger and malnutrition among the poorest sectors of the population were caused by increased bread costs following several years of poor grain harvests. In the years leading up to the revolution, a bad harvest, soaring food costs, and an insufficient transportation system that hampered shipment centers all contributed to the destabilization of French society.

Another factor was the state's near-bankruptcy as a result of previous conflicts' high costs, particularly the financial burden caused by French involvement in the American Revolutionary War. The massive war debt, exacerbated by the loss of France's colonial assets in North America and the expanding commercial dominance of Great Britain, was one of the societal costs of the war. The burden of an inadequate tax system was largely created and aggravated by France's inefficient and outmoded financial system, which was unable to handle the national debt. Both inside and outside of France, these demographics had a huge impact.

There are no characters in the novel who have the potential to become the bright people of France who will lead their country out of "this abyss" in the future. Dr. Marnette is open; he has experienced the horrors of both the ancient regime (the rule and way of life in France prior to the revolution) and revolutionary France, but his future is unmistakably with his daughter and son-in-law in England. None of them are likely to return after their escape, not only because it would be politically foolish, but also because, as Carton predicts, "I see the lives for which I lay down my life, peaceful, useful, prosperous, and happy in that England which I shall see no more" (*A Tale Of Two Cities*, p 306).

The "villains of the piece," on the other hand, are doomed to die in France. Madame Defarge, who has been driven by a desire to see every descendant of the Evremonde family hanged, dies in the novel's penultimate chapter by inadvertently shooting herself in a struggle with Lucie's faithful maid, Miss Pross. Despite the fact that the murders of the other "villains" are not expressly mentioned in the novel, Carton predicts their destiny on the guillotine: "I see Barsad, and Cly, Defarge, the Vengeance, the Juryman, the Judge, long ranks of the new oppressors who have risen on the destruction of the old, perishing by this retributive instrument [the guillotine], before it shall cease out of its present use" (*A Tale of Two Cities*, P 310).

It's worth noting that Carton's list includes two English characters, Barsad and Cly, in addition to the French individuals linked with the Revolution. Their spy careers have led them to Paris, where they now serve for the revolutionary French government. The pattern follows that of poetic justice: the sympathetic characters will end up in England, while the criminals, both French and English, will die for their misdeeds on the guillotine in France.

The effect of Carlyle's *The French Revolution* on Dickens's novel is a cliché of Dickensian critique. Despite this, Dickens and Carlyle had very different perspectives on revolutionary violence. Dickens, according to Irene Collins, "dislikes revolutionary violence, both in its popular (mob) and institutionalized (state) forms (the Terror). Unlike Carlyle, he can no longer sense justice in the violence" (Collins 53). Furthermore, rather than Carlyle's history, Dickens' fiction is responsible for the common image of the French Revolution in our century. Although Dickens seemed to feel in the eighteen-fifties that England was headed for an upheaval on the size of the French Revolution, the novel promoted the idea of a stable England by using revolutionary France as a setting to illustrate the contrasts between the two countries.

II.4. Literary Characteristics of The Novel

Charles Dickens was the most emblematic Victorian novelist of his time. In prose literature, he is a true maestro. Dickens has the most diverse cast of characters and situations of any English novelist. Dickens is a virtuoso at creating characters who are both believable and amusing. In the novel, he could describe the horrific murder and melodramatic characters like Madame Defarge. Charles Dickens' literary traits and writing style are distinct.

First and foremost, the novel is written in an opulent style. The omniscient narrator can see into both the past and the future, and he uses this knowledge to make broad statements about

human nature and the future. For example, after the Marquis heartlessly kills a young boy, the narrator describes how “The water of the fountain ran, the swift river ran, the day ran into evening, so much life in the city ran into death according to rule, time and tide waited for no man.” Imagery of water, and the repetition of the word “ran” creates the sense of looming disaster, and turns one specific event into a part of larger pattern. Because single events are demonstrated to generate huge alterations in society, this technique contributes to the effect of recounting history. When the narrator portrays Carton’s prophetic vision of the future towards the novel’s finale, the narrator uses the same technique. “I see the evil of this time... gradually making expiation for itself and fading out,” he predicts, seeing beyond the Revolution’s brutality.

Second, the novel has a fatalistic and ominous tone to it. The narrator gives the impression that unavoidable sorrow is on the horizon throughout the narrative. “That Woodman and that Farmer, though they work unceasingly, work silently, and no one heard them as they went about with muffled tread,” the narrator writes in the first chapter, describing Fate as a kind of woodsman who chooses trees to be fashioned into the wood of the guillotine and used to kill thousands of people, and Death as a farmer driving carts that will eventually contain the bodies of those taken to execution. These photographs work together to create a dark, ominous atmosphere. Later in the novel, the story’s metropolitan imagery is used to amplify this tone. The narrator muses that it is “A solemn consideration, when I enter a great city by night, that every one of those darkly clustered houses encloses its own secret.” Events in London and Paris will reveal that ordinary residents can be capable of great cruelty and violence, or hiding mysterious pasts.

Finally, in the narrative, foreshadowing is used to establish a sense of significance and inevitability. Foreshadowing occurs naturally since all of the narrative events take place in the past and are told retrospectively by someone looking back on them from the current day. The narrator is not attempting to build suspense about what might happen in the future; readers are already aware

of several significant events. Instead, foreshadowing is utilized to increase the effect of waiting for events to happen, as well as the impression that no one can control history's gloomy events. "A great cask of wine had been dropped and shattered in the street," for example, when the Defarge wine shop and the St. Antoine district are first mentioned in the novel. The red wine is flowing freely, and Parisians are rushing to enjoy it. The spilling of the wine foreshadows the revolution's fury and carnage. The Parisians' joyful response also foreshadows how they will become engulfed in the violence and "drunk" on chaos and bloodshed.

II.4.1. *A Tale of Two cities* Literary criticism

In his famous novel *A Tale of Two Cities*, Charles Dickens makes the reader wonder what the novel is really about, what the central theme is. Although each reader's response to this question will be unique, the majority of them will fall into one of three groups. Some readers would argue that this work is about the various personalities of the story's numerous and well-described characters. Another group of people will think this book is about the French Revolution. The novel begins in 1775, while the revolution is still in its early phases. The tale spans eighteen years, culminating in one of history's most bloody wars, the Reign of Terror in 1793. Although the majority of the key revolution events occur off-stage in the novel, they have a significant impact on the lives of the characters. It would be an understatement to suggest that the events of the French Revolution, which take up so much of the novel's backdrop, are the true theme. The novel's topic, according to the third group of readers, goes beyond fictional people and historical events and is more of a symbol (Grinnin34). The activities will be related to Dickens' vision of life and the purpose for it, as these readers will notice. This group will argue that the novel depicts human existence through the dramatic language and actions of the characters. In addition, Charles

Dickens's novel has fascinated readers and reviewers for years, producing a plethora of literary critique. The novel has been studied from both historical and formalist perspectives by critics.

As with any great work of literature, Dickens's novel has sparked infinite discussion and argument. Literary criticism is the process of examining and interpreting a piece of literature. The interest in the historical environment in which the work was written defines historical critics. They look at how the book's writing and the concepts it contains were influenced by the surroundings. This novel also poses an interesting challenge to historians because it is a work of historical fiction that spans two time periods. Although the book was published in London in 1859, it depicts events that occurred in London and Paris between 1775 and 1792. Dickens' representation of the French Revolution and his use of historical sources such as Thomas Carlyle's *The French Revolution: A History* have been questioned by some historians. Others have looked at how Dickens utilizes the French Revolution to remark on issues in his own day, pointing out that the inequalities that prompted the Revolution are still prevalent today. Other historians have explored how, although being set in the 18th century, the novel is representative of the 19th century Victorian milieu in which Dickens lived. They point out the book's constant topic of resurrection's significant Christian symbolism and how it mirrors the religious perspectives of the time. They argue that Lucie Manette, who was both attractive and altruistic, epitomized Victorian female ideals.

Formalist critics, in contrast to historical critics, desire to focus solely on what happens between the pages of a book, ignoring the context in which it was produced. The accuracy of the book's representation of the French Revolution is irrelevant to a formalist reviewer. They are just interested in it as a good fiction. Formalist critique emphasizes on the use of literary elements like metaphor and symbolism, as well as patterns in the work. Let's take, for example, the book's central idea of resurrection. A formalist is more concerned in how this symbol is used in the story than a historical critic is. The formalist critic would look at the book's use of metaphor and other figurative

language to depict Dr. Manette, Charles, and Sydney's symbolic resurrections. They'd also analyze the book's satirical wordplay, such as Jerry Cruncher, a tomb robber, being referred to as a "resurrection man." The formalist would then look at how this repeated pattern of resurrection allusions accentuates the book's themes in order to elicit an emotional response from the reader.

II.5. Charles Dickens Writing Style

Charles Dickens was a linguistic stylist as well as a skilled storyteller. His main goal was to communicate a message, but as a writer, he also wanted to compose beautiful prose. His writing style was meticulous. To convey character attributes, he employed hyperbole in his descriptions. He liked metaphor, imagery, simile, and using multiple words in a sentence to accentuate a phrase. This made his work easier to read and comprehend, as well as making his thoughts more memorable. The opening of the novel, for example, employs repetition:

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us". (Dickens, *A Tale of Two Cities*).

Furthermore, imagery is used by Charles Dickens to establish atmosphere, emotion, and effect for the writer's message. He creates the environment using visuals, utilizing tangible objects to represent emotional states. Charles Dickens also uses dark and light colors to enhance the mood of a situation, as well as emotion to make the scenario more dramatic. Dickens' stories aim to transform the hearts of his audience. Characters are a significant component of his work; he exploits their moods and feelings to generate imagery. He develops his characters through the use of time

by portraying them in the present. Dickens has a large cast of characters in all of his works, each of them plays an important role in the plot. Because of Dickens' great characterization tactics, each character in the work can be clearly differentiated and remembered, even when they go unmentioned for numerous chapters. Dickens paints his characters in the present time to develop their personalities. He uses a variety of techniques to emphasize the individuality of his characters, including describing them in relation to their surroundings. He creates landscapes and homes that reflect the soul of the characters he portrays. Dickens also makes use of the past and future to paint a vivid image in the minds of his readers. Colors play an important role in Dickens' writings. He creates a mood for his character by using colors that contrast light and dark (Tammy46). In addition, Charles Dickens uses the Victorian Era to characterize the setting of his works. He creates his picture to describe the atmosphere using Victorian-era colors such as various browns, blacks, and grays. He also employs candles as a source of light against the gloom in all of his stories. Dickens depicts death, loneliness, and terror in somber colors. He employs soft hues to convey feelings of love and joy. In his writings, Dickens uses idealized characters, which might be a bad thing because an idealized character has no room to evolve during the story. Dickens, on the other hand, does not make all of his characters perfect; rather, he utilizes idealized figures to contrast the nasty side of life that he frequently depicts. Realism emerged as a popular writing style in the nineteenth century as a reaction to the Romantics' idealism. Idealism is the idealization of things, whereas realism is the depiction of objects, activities, or social conditions as they are in art or literature. In works like *A Tale Of Two Cities*, Charles used realism. Moreover, throughout the novel, Dickens' realistic writing style portrayed and denounced societal injustice in many events. "The wine was red wine, and had stained the ground of the narrow street in the suburb of Saint Antoine, in Paris, where it was spilled."(32)

The incident in which a wine cask collapsed on the streets of Saint Antoine, an impoverished city outside of Paris, France, is described in this quotation. People on the street raced up to the wine cask after it dropped to scoop up as much as they could. Saint Antoine's women even put wine in their children's mouths. Saint Antoine's people were destitute and would eat anything. To symbolize the magnitude of the violence, a man on the street dipped his finger into the wine and scrawled the word "blood" on a wall. This scene exemplifies realism because it accurately depicted societal situations. The truth about society was portrayed without exaggeration or idealization, unlike idealism or romanticism. The peasants' suffering foreshadows the peasant revolts that would eventually take place during the French Revolution. The storming of the Bastille, a prison in Paris, is another example of realism in the novel. A mob rushes the Bastille in this scene, and the Defarges are the mob's leaders. Charles Dickens sets the mood of the scene by using "flashing weapons, blazing torches, smoking wagon-loads of wet straw, hard work at neighbouring barricades in all directions, shrieks, volleys, execrations, bravery without stint, boom, smash and rattle, and the furious sounding of the living sea," in his explanation. The blood from the conflict made its way to Saint Antoine's streets, where the wine cask landed and prophesied future events. The wine on the people's clothing in Saint Antoine represents the blood that would be on the people if the Bastille were stormed. Because the brutality shown by Dickens was a real feature of the storming of the Bastille, realism was utilised in this scenario. He provided a detailed account of the lives of peasants in France during the Revolution.

Realism was frequently used by Charles Dickens in order to elicit empathy for the peasants. He most likely did this as a result of the poverty he suffered as a child. Dickens' writing does not embellish or alter actual events, although it does offer realistic descriptions in several moments throughout the novel. Charles Dickens demonstrates a superb ability to write and grasp numerous writing approaches in his historical work. Dickens' style is best defined as descriptively

metaphorical, with a proclivity for weaving themes throughout his work. His style may be broken down into the several techniques he employed. Symbolism, different perspectives, and a dramatic character contrast were the most common approaches used (Tammy48).

II.6. Conclusion

In the novel , Charles Dickens depicts the French Revolution and society at the time in an intriguing way. The reader may find it difficult to comprehend the novel in general after reading it since Charles demonstrates that the world is full of deceptive opposites: heroes and villains alike must contend with prejudices, doubts, and complicated pasts. In England, the same inequalities that prompted French peasants to wage war against the nobility may generate issues. Dickens left us with the eerie image of Lucie crocheting in her cozy London house while straining to hear distant French footsteps on the streets.



**Chapter III: A Feminist
Critical Reading**

Contents

Chapter III : A Feminist Critical Reading

III.1. Introduction

III.2. Charles Dickens *A Tale of Two Cities*

III.3. Plot Analysis

III.4. Themes of the novel

III.4.1. Resurrection

III.4.2. Sacrifice

III.4.3. Class Conflict

III.4.4. Violence and Revolution

III.4.5. Doubles

III.5. Characters

III.5.1. Charles Darnay (Hero)

III.5.2. Lucie Manette (Heroine)

III.5.3. Other characters

III.6. Character Analysis

III.7. A Feminist Approach to *A Tale of Two Cities*

III.7.1. Women in *A Tale of Two Cities*

III.7.1.1. Comparison and contrast between Lucie Manette and M^{de} Defarge

III.7.1.2. Comparison and contrast between Miss Pross and M^{de} Defarge

III.7.1.3. Contrast between Paris and London: female characters

III.8. Conclusion

III.1. Introduction

Dickens contrasts individuals in his novel in sharp terms: if one appears noble, the other will be cruel and pitiful. The noble and cruel individuals are not as dissimilar as they appear, according to Dickens. In Dickens' tale, the cities of London and Paris, like these two sets of characters, reveal to be remarkably similar. Dickens cautions that London may face the same issues that plagued revolutionary France by generating a pattern of false dichotomies, or contrasting pairs.

Furthermore, critics began to reconsider prior appraisals of Dickens's novel in the later half of the twentieth century, based on new critical trends. Biographical reviewers evaluated the work in terms of Dickens' life revolution, while psychological analysts looked at the father-son ties and the jail imagery in terms of Dickens' youth. However, historical and Marxist critics saw the novel as a historical novel with political connotations. Although few people consider it to be the best of Dickens' books, critics have recently given it more regard and attention. Notwithstanding at critical acclaim for the work, people have been captivated by theatrical and film adaptations of the novel from its original publication. Carton's sacrifice has been recounted in a number of performances. The story was particularly popular among early viewers, as five silent films based on the novel were released between 1908 and 1925. The novel has been adapted for radio and television numerous times since then, with two more films released in 1935 and 1957.

III.2. Charles Dickens *A Tale of Two Cities*

The novel represents an unusual example of Dickens's works with a historical topic, since it discusses real-world events that occurred in France and England during the Revolutionary War.

Charles Dickens' classic novel excellently fulfills entirely the scrutiny in choosing as it is required of historical novels' creator. This pertains to the topic, characters and their roles, tempo of narration, and chronological progression supplemented by the terminology incorporated in particular literary methods. Hence, making a narrative distinctive and popular across generations.

The story is set in a social milieu that draws boundaries among two opposing and severe extremities of society: the privileged and the penniless. It, also, includes perpetual themes of metamorphosis and redemption since nothing in the universe is permanent, and individuals are continuously evolving to response to rising good and evils. In addition, according to Dickens' vision, the story dealt extensively with themes of remorse, hope, shame, redemption, social injustice, and patriotism.

Taking all that into consideration; The melodramatic and exciting happenings and scenes in this work are essential to the storyline and plot of the novel.

III.3. Plot Analysis

In the novel Dickens picked one of the major incidents; The French Revolution. The narrator breaks the novel into three books, each book has several chapters and different stories to tell.

In the first book "Recalled to life", Dickens establishes the era in which the novel takes place; It is 1775, and social events have struck devastation on London and Paris. British colonists in America have taken the colony from British control, and in Paris, multitudes of citizens are starved under aristocratic rule's terrible persecution and tyranny. The very first lines, which open the novel, outlines how Dickens describes the similarities and differences between both cities simultaneously.

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way..." Book 1, Chapter 1, pg. 1

The significant use of anaphora in this passage, alongside the continuous cadence of the text, shows that good and evil, knowledge and foolishness, and light and darkness are all evenly matched in their battle. This passage's opposing pairings also introduce one of the novel's most important motifs and structural figures: doubles. Including the countries and the characters.

For example, both the English and French rulers — George III and Louis XVI, respectively — appear oblivious to their people's predicament and cannot imagine any power big enough to overthrow their sacred right to reign. When Dickens analyzes the conceptions of spirituality and justice in each society, the discrepancies between the two countries become more evident. People in England are fascinated with the supernatural, particularly visionaries and spirits who impart mystical messages. People in France, on the other hand, pay attention to religious leaders out of dread rather than curiosity.

Multiple individuals are imprisoned throughout the story, and it affects not just them but also those near to them. Each of these individuals' imprisonments influence the same people in different ways; Doctor Manette was one of the novel's most important characters, and his incarceration played a vital part in the storyline and severely altered his life. Lucie goes out to seek for him once he is freed from prison. Manette had a regular, happy life before he was imprisoned, with a pregnant wife and all, until he was confined for nearly seventeen years, forcing him to become despondent and disturbed. When he is ultimately liberated, he sees his daughter, whom he

had never met. Manette, traumatized, reveals his jail cell number when asked for his name: "One Hundred and Five, North Tower." Book 1, Chapter 5.

Dickens sets the shamelessly romantic tone that defines many of the novel's interactions, particularly that of Doctor Manette and Lucie. Lucie develops as a parody of an innocent, pure-hearted, and loving lady as she coaxes her father into realization of his prior life and identity with her, rather say, saccharine speech "And if . . . I have to kneel to my honoured father, and implore his pardon for having never for his sake striven all day and lain awake and wept all night . . . weep for it, weep for it!" Book 1, Chapter 6.

The novel's structure, storyline, and prominent themes, again, rely on doubles. The concept of resurrection, which develops in these early chapters, would be impossible without some sort of its polar opposite - death. To prepare for the first such resurrection - the return to life of the long-imprisoned Doctor Manette – and take him back to England as Tellson's Bank ordered.

In chapter 5 and 6 from the first book, the scene changes from Dover, England to Saint Antoine, a poor Paris neighborhood. Here Dickens introduces Monsieur and Madame Defarge; the owners of the wine-shop where everyone runs to a wine barrel that has fallen on the street's pavement, one man puts his fingertip into the wine and writes "blood" on a wall. "The wine was red wine, and had stained the ground of the narrow street in the suburb of Saint Antoine, in Paris, where it was spilled. It had stained many hands, too, and many faces, and many naked feet, and many wooden shoes" Book 1, Chapter 5.

The scene around the wine barrel has a horrific aspect about it. Members of the crowd smear themselves with liquor while clambering to feast on the remnants. The liquid stains the peasants' hands, feet, and cheeks, anticipating the impending mayhem in which nobles' and political dissidents' blood will flow equally openly.

It is 1780, five years later, the second book opens with a scene from the courtroom, where a man is being accused of treason. Charles Darnay being charged of leaking information to France's monarchs that, England, plans to send armed troops to fight against American colonies. Dickens's takes the chance to introduce other characters that fit into the storyline; such as Carton Sydney who worked alongside his colleague Mr. Stryver as attorneys to save Mr. Darnay. During chapter 5, Dickens reserved a big chunk to talk about Sydney, whom he nicknames "the jackal". Carton makes many references to the respectable life he could have led. He admits to loathing Darnay at the end of Chapter 4 because the guy recalls him of just what he may have been. All through the chapter, he reiterates this viewpoint. Without forgetting Lucie's first impression on him on the first trial - because Doctor Manette and Lucie, both prosecution witnesses, were also present - as he dismisses her as a "golden-haired doll" but he never reveals his true feelings for her, just yet!

The narrator kept the suspense for the whole novel; in chapter 7, he portrays the image of aristocrats' cruelty in the image of Marquis Evrémonte, the uncle of Charles Darnay, As he instructs his carriage to be driven around the city streets, he delights in seeing peasants nearly driven down by his horses. The carriage comes to a complete halt while a youngster has died beneath its wheels. The Marquis throws a penny to the boy's father, Gaspard, and to the wine shop owner Defarge, as his wife, Madame Defarge, observes the action while knitting. In the opening of chapter 9 Book 2, Dickens continues his advances towards The Marquis's character when he describes his chateau saying:

“ It was a heavy mass of building, that chateau of Monsieur the Marquis, with a large stone court-yard before it, and two stone sweeps of staircase meeting in a stone terrace before the principal door. A stony business altogether with heavy stone balustrades . . . and stone faces of men, and

stone heads of lions, in all directions. As if the Gorgon's head had surveyed it, when it was finished, two centuries ago." Book 2, Chapter 9.

The use of the term stone reinforces our idea of the man who lives in the chateau. Dickens says that his heart is as severe as the castle's walls. The reference of the Gorgon, one of three Greek legendary sisters with serpents for hair who transformed anybody who glanced at them to stone, foresees the Marquis' demise. By the conclusion of the chapter, the chateau has added another stone face to its collection—the face of the deceased Marquis, killed by the revolutionary protestants known as “The Jacques”.

The following chapters, Dickens, reserved them to build the love triangle between Lucie, Carton, and Darnay. Dickens blends history with the more human problems of his main characters rather than merely presenting an exhaustive description of the French Revolution. Contextually, he connects the two halves of his story, since each raises concerns about the prospects of revolution and resurrection.

The most prominent of the novel's numerous shadows is that of death. Given the novel's focus on resurrection, death becomes an unavoidable presence. After the death of Roger Cly in chapter 14 Book the second, the real spy who testified against Darnay in court. The narrator immediately shows us the true character of Madame Defarge; her revengeful nature through the two chapters in this part are about her knitting, which represents her symbolic loathing of the nobility.

Almost each character in the narrative is battling some type of confinement. This captivity is absolutely literal in the circumstances of Doctor Manette and Charles Darnay. Other characters are tortured just as much by subtler, psychological constraints as they are by stone cells. Sydney Carton, for example, can't seem to shake his drowsiness. Darnay fights to break free from his

family's heritage. Lorry wants to free his heart from Tellson's Bank's clutches. Finally, despite having long since fled the Bastille, Manette faces the terrible memories of his time there in this segment. The doctor reverts to hammering out shoes to quiet his agitated thoughts after discovering Darnay's actual identity.

In Chapter 21, Dickens expands on the link among both personal and public battles, beginning with Lucie in her chamber hearing to the echoes of footsteps on the street and then shifting to the assault of the Bastille in Paris. The reader is swept along by the footsteps, from the inner conflicts of domestic life to a movement that will shape the future of a nation and continent. Dickens's combat depiction is exceptionally powerful. Considering this passage below:

“Flashing weapons, blazing torches, smoking waggon-loads of wet straw, hard work at neighbouring barricades in all directions, shrieks, volleys, execrations, bravery without stint, boom, smash and rattle, and the furious sounding of the living sea; but, still the deep ditch, and the single drawbridge, and the massive stone walls, and the eight great towers, and still Defarge of the wine shop at his gun, grown doubly hot by the service of Four fierce hours.” Book 2, Chapter 21.

The last chapters in the second book describe mainly how the revolutionaries had it their way; They captured and killed Foulon, a rich man who once stated that people can eat grass if they really were hungry, as well as Gabelle, whom the revolutionaries imprisoned for looking after the Marquis' possessions. Gabelle requests that the new Marquis come to France and thus save him. Darnay makes the decision to travel to Paris with a "beautiful vision of doing good." He goes after penning a farewell note to Lucie and her father.

The long journey of Darnay traveling through France proves difficulties, as the narrator states in the third book namely; “The Track of a Storm”. Revolutionaries question him at every stop and spot to finally confine him to a prison called La Force, for he is an Evrémonde, and he will always be despised for his true identity. From Chapter 3 until 5, Dickens focuses his attention on Madame Defarge's imposing presence and Lucie's incapacity to flee this woman's influence creates a conflict between the kind and caring Lucie—the "golden-haired doll"—and the dark and icy Madame Defarge, an unyielding tool of the rebellion. Consequently, A motley and violent mob gathers for Charles Darnay's trial. When Doctor Manette is introduced as Darnay's father-in-law, the crowd lets forth a joyous cry. Darnay, Manette, and Gabelle testify in court, demonstrating that Darnay long time ago surrendered his name in protest of the aristocracy's mistreatment of the poor. These considerations, together with Darnay's standing also as son-in-law of martyr Manette, persuade the jury to exonerate him. Darnay is carried home by the crowds on their shoulders in a chair.

However, that happiness has not lasted for much; The soldiers come once again to take Darnay back to prison per request of Madame Defarge as a way to make him pay for his father and uncle's sins. Furthermore, Following the reading of the letter that Dr. Manette wrote against The Evrémonde family, the courtroom explodes in savage chants against Darnay, and the jury convicts Darnay to death the next day. With the discovery of Madame Defarge's link to the Evrémonde family, Dickens' story becomes even more unified. She discloses the book's final significant secret, as well as the motive for her violent hate of Darnay and all aristocracy becomes evident.

In the 13th chapter, Dickens describes how Madame Defarge intends to use the revolution to her own benefits: by setting up a plan to trap Lucie, her daughter, and her father after Darnay's execution. However, Carton overheard her conversation with her husband, thus he makes other plans as to save the love of his life and her family to whom he pledged to protect with anything.

Carton utilizes his and Darnay's amazing similarity to save Darnay's life for the second occasion, bringing up the theme of doubles again. Carton saved Darnay for the first time without putting himself in danger. Carton was worried by their likeness in appearance since it reminded him of the differences in their personalities and capabilities. Darnay was all Carton could have been if he hadn't succumbed to booze and lethargy. However, when we consider the resurrection concept that Dickens weaves throughout the novel, we see that Carton is also donating his life to preserve his soul. His recall of the line "I am the resurrection and the life".

Later on, Madame Defarge goes to Lucie's apartment, believing she will find her in the treasonous act of grieving a prisoner. But, to her surprise, she finds Miss Pross packing to flee the city. Eventually, the two females get into a fight which led to the death of the former and the deafening of the latter. Nevertheless, Miss Pross and Madame Defarge's final fight illustrates a greater conflict between love and hatred. Dickens demonstrates the power of love over hatred by letting Miss Pross prevail against Madame Defarge. Carton defeats Madame Defarge in a similar way when he arranges Darnay's release out of love for Lucie.

Dickens closes his work by reiterating numerous key ideas. First, he emphasizes that the French Revolution was the natural outcome of years of aristocratic tyranny and luxury. The carts transporting the fifty-two convicts to their execution are reminiscent of "absolute kings' carriages, feudal lords' equipages." Dickens also depicts the cart wheels as "ploughing up a long crooked furrow amid the crowd in the streets." This picture is reminiscent of Death's depiction as a farmer in the opening chapter of the book. However, in the novel, death frequently leads to resurrection, and Dickens employs this subject to end the novel on a hopeful note. Carton's last vision suggests that the evil inherent in the old dictatorship and the current Revolution will ultimately fade out, and Paris and the French people will be revived, "rising from this abyss."

III.4. Themes in the novel

Themes are broad concepts and opinions that authors employ to communicate to their audience. The novel has key themes that are also extremely pertinent to any moment. Some of the novel significant themes are analysed here.

III.4.1. Resurrection

The resurrection, or rising back to life from the death, has long been a popular theme in popular culture. It is founded on the resurrection of Jesus Christ in the novel.

Dickens was a tremendous master of characterisation. He depicted the fundamental concept of resurrection in the work via personalities such as Dr. Manette, Sydney Carton, Charles Darnay, and Jerry Cruncher. The first book, "Recalled to Life," is about the recovery of Doctor Manette, who has been imprisoned in the Bastille for eighteen years. The simple term "recalled to life" is code for the covert operation to retrieve him from Paris, which prompts Mr. Lorry to contemplate the reality that the prisoner has been out of society long enough for it to be deemed dead. "No human intelligence could have read the mysteries of his mind, in the scared blank wonder of his face." Book 1, Chapter 1.

Manette's spiritual rejuvenation is enabled by Lucie's love, and her maternal holding of him on her breast underscores this concept of rebirth.

“If you touch, in touching my hair, anything that recalls a beloved head that lay on your breast when you were young and free, weep for it, weep for it! If, when I hint to you of a Home that is before us, where I will be true to you with all my duty and with all my faithful service, I bring back the

remembrance of a Home long desolate, while your poor heart pined away,
weep for it, weep for it!" Book 1, Chapter 1.

This theme is treated through Jerry Cruncher's vocation as a "Resurrection-Man" as it makes this topic funnier. Although his profession of digging up dead people and selling their pieces appears horrific, it affords him vital information that a spy named Roger Cly has been actually resurrected—in the sense that he was never engraved at all.

The most significant resurrection in the tale, however, is that of Carton Sydney; whose similarity to Charles Darnay leads to his conviction and execution in England, and then the latter switches positions with him in the Conciergerie. These resurrections are accompanied by religious imagery that compares Carton's sacrifice of his own life for the sins of others around him to the sacrifice of Christ on the cross. "I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever lived and believed in me, shall never die." Book 3, Chapter 9.

On another hand, Dickens embodies the theme of resurrection another time from a social perspective; the novel emphasizes the desire of a healthy community as well as France's sociopolitical winds. At the end, Sydney envisions a brand new era for France recovering from its terror and oppression eventually, and that time is not far away. Thus, he says "I see a beautiful city and a brilliant people rising from this abyss, and in their struggles to be truly free, in their triumphs and defeats through long years to come" Book 3, Chapter 15.

III.4.2. Sacrifice

The idea that sacrifice is required to acquire happiness is linked to the topic of resurrection. Dickens investigates this second theme on both a social and personal level.

The concept of sacrifice is most prominent in Sydney Carton's determination to take Charles Darnay's place, despite the fact that doing so would result in his execution. When the seamstress asks Carton whether he is dying for Darnay's sake, he agrees and adds, "And his wife and kids." Carton's love for Lucie and her daughter motivates him to selflessly sacrifice since he gives much value to her happiness. Also, as a guy who had not have the chance to form a family, he values Darnay's life more than his own. We can constant that when he told Lucie "I would embrace any sacrifice for you and those dear to you" Book 2, Chapter 13.

On another hand, Revolutionaries give up their lives and loved ones to a new French Republic. Also, when the guard arrests Charles Darnay, he tells Dr. Manette to always place the country's interests over any personal interferes. Moreover, when her husband professes his feelings for Dr. Manette, Madame Defarge teaches him a similar lesson about how the revolutionary cause comes first.

III.4.3. Class conflict

Another main theme in the novel is class strife or class differentiation. The novelist has depicted the fight between the nobility and the regular people well here.

Inequality in society, class struggle, and social injustice are a few of the causes of revolution in France. For years, aristocrats like Monseigneur have focused only on their own comfort and wealth. The narrator mocks upper-class pretensions by detailing how four servants are engaged in delivering a nobleman his morning cup of chocolate, and how "It was impossible for Monseigneur to dispense with one of these attendants on the chocolate and hold his high place under the admiring Heavens" Book 2, Chapter 7.

The subject of class adds a crucial element of moral ambiguity to the story since Dickens portrays both upper-class brutality and lower-class long-suppressed agony in equally damning terms. “The children had ancient faces and grave voices; and upon them, and upon the grown faces, and ploughed into every furrow of age and coming up afresh, was the sign, Hunger” Book 2, Chapter 2.

III.4.4. Violence and revolution

As a continuation of the Class Conflict theme, Dickens depicts upper-class Aristocrats as not only pampered and idle, but also callous and unconcerned with the lives of the lower classes. Monseigneur viciously informs the working-class Parisians, “I would ride over any of you very willingly, and exterminate you from the earth” Book 2, Chapter 7.

In addition, the common people bear the repercussions of the upper class's harshness. Due to the sheer long-suppressed agony, the peasants became no less aggressive as the elite against them prior to the revolution. (AKOI, 2020)

The violent and disruptive behavior of the mob at the assault of the Bastille in Book 2, Chapter 21, for example, receives substantial emphasis; Dickens portrays its footsteps as “[headlong], mad, and dangerous” while the mob is portrayed as a “sea raging and thundering on its new beach”. Such portrayals highlight the absurdity of the assaulting, and hence the French Revolution, by revealing that the mob is more concerned with unleashing its rage than with meaningful social improvement. Nevertheless, in its rage, the mob behaves impulsively, and rather than immediately aiding others, some of its members murder innocent officers: “seven dead faces

there were, carried higher, seven dead faces, whose drooping eyelids and half-seen eyes awaited the last” Book 2, Chapter 21.

Although, throughout the whole novel, Dickens opposes the nobles' tyranny, he equally blames the peasants' resistance techniques. Because opposing cruelty with cruelty achieves no meaningful revolution; conversely, it perpetuates the misery that the poor have experienced. The author clearly states this at the end “Sow the same seed of rapacious license and oppression over again, and it will surely yield the same fruit according to its kind.” Book 3, Chapter 15.

III.4.5. Doubles

The few first lines of the novel “It was the best of times, it was the worst of times..” emphasize the importance of duplicates to the plot right away. The action of the narrative takes place in two locations, Paris and England. Dickens often used duplicates for various characters, accentuating the novel's numerous themes. The two main female characters in the story are starkly opposed: Lucie is as caring and nurturing as Madame Defarge is nasty and ruthless. Dickens then makes judgements and thematic assumptions based on this contrast. Thus, while Lucie's love starts her father's spiritual rebirth and regeneration, demonstrating the potential of resurrection, Madame Defarge's vengefulness merely perpetuates an unending circle of tyranny, demonstrating the self-perpetuation of violence.

Another incident that shows the doubling approach is the resemblance between Carton and Darnay, as it serves to expose unseen analogies as well as draw contradictories. Carton, for instance, appears to be a contrast to Darnay at first; Darnay as a character recalls him of what he could have accomplished but did not . By the conclusion of the story, though, Carton has evolved from a someone who is worthy of nothing to a hero in everyone's memories.

III.5. Characters

Multiple characters are imprisoned in the novel and it influences not just them but also those around to them. Lucie Manette, Charles Darnay and Madame Defarge are among these personalities. Each of these personalities' imprisonments affects the same people in many ways.

III.5.1. Charles Darnay (Hero)

Charles Darnay, goes by the name of Charles St. Evrémonde, one of the fictitious characters of the novel (1859). Darnay is a young French nobleman with lofty principles who gets caught up in the events leading up to the French Revolution. As a French aristocrat by birth, he spent most of his life between France and England. However, Ironically, due to his constant despise of the apathetic and cruel acts of aristocrats, he decides to move to England. When Darnay is introduced in the novel, he is accused of being a spy against England, but to his surprise, a lawyer named Sydney Carton saved his life from the execution. This character, however, managed to capture Lucie Manette's heart, and as a consequence, Darnay married her.

III.5.2. Lucie Manette (Heroine)

Lucie, a young French woman living in England, was raised as a ward of Tellson's Bank since her parents were presumed deceased. Dickens portrays Lucie as a kind figure. Later in the novel, she finds out that her father -Dr. Manette- is alive thus she tries to save him. She is smart beyond her years, and she is always gentle and compassionate. Charles Darnay is drawn to her because of her affection for and protection of her father.

III.5.3. Other Important Character

a- Madame Defarge

Therese Defarge, married to Ernest Defarge a wine store owner in Saint Antoine, Paris. She is the antagonist in Charles Dickens's novel. Madame Defarge's family has been devastated by the aristocratic Evrémonde brothers. They had raped her sister many years before, killing not just her only sister and her unborn baby, but also Madame Defarge's brother, brother-in-law, and dad. As a consequence of these misfortunes, Madame Defarge is determined to exact vengeance not just on the Evrémonde brothers, but also with the whole French nobility.

b- Carton Sydney

Stryver's lawyer who is arrogant, insensitive, and drunk. Carton has no genuine possibilities in life and does not appear to be looking for any. He does, however, adore Lucie, and his affections for her convert him into a man of great worth. Carton, at initially the polar antithesis of Darnay, eventually morally outperforms the guy to whom he has a strong physical similarity.

c- Dr. Manette

Doctor Manette, Lucie's father and a skilled physician, was imprisoned in the Bastille for eighteen years. Manette does nothing except create shoes at the beginning of the novel, a pastime he picked up to divert himself from the torture and abuse of incarceration. However, as he defeats his history as a prisoner, he reveals himself to be a caring, loving father who values his daughter's comfort above all else.

d- Miss Pross

Miss Pross, Lucie's maid, is abrupt, gruff, and deeply committed to her mistress. Since she embodies discipline and fidelity, she is the ideal counterpart for Madame Defarge, who perfectly represents the revolution's violent anarchy. She is also Solomon Pross's sister (later revealed to be the spy known as John Barsad).

III.6. Characters Analysis

Characters are individuals in a novel who serve as the foundation of the plot by displaying opinions, thoughts, and conceptions. Characters in Charles Dickens's novel represent his thoughts and beliefs throughout the time period wherein he lived. The following is a study of a few of the important personages;

E. M. Forster famously called Dickens' characters "flat," saying that they lacked the depth and complexity that make fictional characters genuine and credible. Dickens introduces Darnay in the courtroom as "a young man of about five-and-twenty, well-grown and well-looking, with a sunburnt cheek and a dark eye... a young gentleman. He was plainly dressed in black, or very dark grey, and his hair, which was long and dark..." Book 2, Chapter 2.

Being captured and accused wrongly in front of everyone, Charles, while bearing the looks that imagine his execution, stood still as Dickens portrays him saying "He was quiet and attentive; watched the opening proceedings with a grave interest; and stood with his hands resting on the slab of wood before him" which marks how confident he was during the trial.

Despite Charles' attempts to distance himself from his French roots as an Aristocratic Evrémonde, he always finds himself in the same position; being falsely convicted of terrible things which he never committed. Over the course of the narrative, the guy is involved in three court proceedings. First, he is charged with being a traitor to the English crown. Then he is charged with being a rebel to the French Republic. As if that weren't enough, later on, he gets convicted again in France—on the same accusations. However, in between all of his struggles, he meets and marries Lucie Manette. He even moves into her father's Soho home. That's when he feels compelled to reveal his true identity to Doctor Manette. Of course, Charles is unaware that his father and uncle wrongfully imprisoned Doctor Manette. Most notably, Dickens did not devote much effort to exploring Charles' character. He's a kind man. That concludes the narrative. When Charles decides to return to France, we get a bit of moral pondering, although it's just about two pages long. He is obligated to fulfill his moral obligation.

Lucie Manette, on the other hand, radiates angelic innocence. She is characterized in the novel for the very first time as "a short, slight, pretty figure, a quantity of golden hair, a pair of blue eyes..." Book 1, Chapter 4.

Lucie's blue eyes and blonde hair offer her the image of an angel, as if her golden hair were a halo. Ms. Manette, on the other hand, not only looks like an angel, but she also behaves like one by offering people fresh life. As an example, Lucie takes back her father from his mental abstraction, resurrecting him off his life in jail. Lucie's feminine qualities, her faith, compassion, altruistic care, and willing self-sacrifice, gradually lure the old guy back into the live world. Dickens characterizes his feminine angel in a statement of Lucie's value to her father. Thus, he writes "she was the golden thread that united him to a Past beyond his misery, and to a Present beyond his misery: and the sound of her voice, the light of her face, the touch of her hand, had a strong beneficial influence with him almost always" Book 2, Chapter 4.

Furthermore, as she rescues her father and moves with him into a new house in Soho, Dickens praises her home-making skills for the house's transformation she made. More importantly, throughout the novel, the author always illustrates Lucie as a good wife, mother, and daughter even after getting busy with her shop

“Ever busily winding the golden thread that bound them all together, weaving the service of her happy influence through the tissue of all their lives, and making it predominate nowhere, Lucie heard in the echoes of years none but friendly and soothing sounds. Her husband's step was strong and prosperous among them; her father's firm and equal.” Book 2, Chapter 21.

Additionally, Carton, her would-be lover, even refers to Lucie as "Her" at the end of the tale. A woman whose name implies "light," Lucie's power to redeem people is dependent on her willingness to love and give herself for them.

Along with such open admiration for Lucie, Dickens supports this idealised portrayal of women by mocking a comedic, lower-class nonconformist. Miss Pross, Lucie's trusty servant, is an ugly, wild maiden who becomes so powerful in order to live in a patriarchal culture that Mr. Lorry, the Darnay's' friend and the pinnacle of English rational thinking, initially misidentifies her as a male. Miss Pross, without marriage or children, rejects to bow to standard view of women, and Dickens portrays her as a deformation of the feminine ideal in the tale by criticising the oddity of her physical looks and behavioural oddities.

Such mockery, however, never leads to full refusal since Miss Pross is merely male on the surface; in terms of spirituality and moral sensitivity, she is yet another feminine angel. Dickens explains as Lorry gets to know Miss Pross:

“Mr. Lorry knew Miss Pross to be very jealous, but he also knew her by this time to be, beneath the surface of her eccentricity, one of those unselfish creatures-found only among women-who will, for pure love and admiration, bind themselves willing slaves, to youth when they have lost it, to beauty that they never had, to accomplishments that they were never fortunate enough to gain, to bright hopes that never shone upon their own somber lives. He knew enough of the world to know that there is nothing in it better than the faithful service of the heart; so rendered and so free from any mercenary taint, he had such an exalted respect for it, that in the retributive arrangements made by his own mind-we all make such arrangements, more or less-he stationed Miss Pross much nearer to the lower Angels than many ladies immeasurably better got up both by Nature and Art, who had balances at Tellson's.” Book 2, Chapter 6.

She is a lady of "pure heart," free of "mercenary taint" or self-concern, and her mother devotion to Lucie, as well as her unwavering, sisterly support of her unworthy brother, Solomon, attest to her spiritual purity.

Madame Defarge epitomizes the turmoil of the French Revolution, with a merciless thirst for blood. In the first few pages of the story, she sits peacefully knitting in a liquor store. Her seeming meekness, however, masks her insatiable need for retribution. She surreptitiously knits a list of the names of the rebellion's intended targets using her needles. Madame Defarge exposes her real hatefulness as the movement gains momentum. She focuses her attention on Lucie in particular, and when violence erupts in Paris, she infiltrates Lucie's physical and psychic environment. She begins her invasion by memorizing Lucie and her family's faces in order to add them to her mental "record" of individuals scheduled to die in the revolution. Subsequently, she

breaks into the young couple's room, hoping to discover Lucie crying over Darnay's impending death.

As Dickens suddenly and unexpectedly transitions the novel's attention from England to France, from the secret, moderately ordered community of the Manette's and Darnay's in London to the mob violence of Paris, the associated comparison in national identity and privilege offers the chance for a bit distinct portrayal of Characters.

Dickens portrays Therese Defarge, a cherished and trusted companion of her husband, Ernest, and his network of lower-class accomplices, as the principal figure of the French women in this insurrection. Dickens transports Madame Defarge from a conventional, domestic feminine domain to the thick of the violent Revolution. Nevertheless, This feeling of coldness surrounds Madame Defarge at all times. For example, "A figure entering at the door threw a shadow on Madame Defarge..." Book 2, Chapter 16.

Madame Defarge's hatred, according to Dickens, stems from the persecution and tragic loss she has endured at the hands of the nobility, notably the Evrémondes, to whom Darnay is linked by bloodline and Lucie by marriage. Yet, the narrator does not support Madame Defarge's vengeance justice approach. Because, as the aristocracy's injustice turned Madame Defarge become an oppressor, her tyranny will turn her victims into oppressors. Madame Defarge's murder by a gunshot out of her own gun—she dies in a skirmish with Miss Pross—represents Dickens' conviction that the spiteful mindset exhibited by Madame Defarge is ultimately self-destructive.

Sydney Carton is the most interesting character in the novel. He originally emerges as a slacker, drunken attorney who is uninterested in his own life. He considers his life as a total waste of time and uses every chance to demonstrate that he cares about nothing and no one. However, even in the first few pages of the work, the reader understands that Carton is feeling something

which he may not be able to describe. Carton's words on Lucie Manette in his talk with the freshly released Charles Darnay, while spiteful and cynical, reveal his interest in, and budding love for, the sweet girl. Carton eventually comes to the point in which he can declare his feelings to Lucie herself. Carton confesses his love to Lucie before she marries Darnay, despite his continued belief that he is fundamentally useless. This moment symbolizes a critical transformation for Carton and provides the groundwork for the selfless sacrifice he undertakes at the final scene.

Readers, on the other hand, debate Carton's final act's true meaning. They say that because Carton initially sets little importance on his own survival, sacrificing his life is quite simple. Nonetheless, Dickens' repeated use of such resurrection images in his text—for example, his metaphors of wine and blood—suggests that he did mean for Carton's death to be redeemable, whether or not something finally looks so to the audience. The narrator describes a lovely, idyllic Paris "rising from the abyss" and observes "the evil of this time and of the previous time of which this is the natural birth, gradually making expiation for itself and wearing out."

Dickens employs Doctor Manette to highlight one of the story's central themes: the fundamental obscurity that accompanies every human being. As Jarvis Lorry travels to France to find Manette, the author muses that "every human creature is constituted to be that profound secret and mystery to every other." For most of the book, the reason for Manette's confinement is unknown to both the other characters and the reader. Even after the information of the terrible Marquis Evrémonde is revealed, the terms of Manette's confinement remain unknown. Although the reader is never told how Manette suffered, his episodes into shaking bouts of shoemaking demonstrate the intensity of his anguish.

Manette, like Carton, experiences a dramatic transformation during the story. He is turned from a dull prisoner who blindly cobbles shoes into a distinguished guy. The modern reader views human beings as sensitive and reactive beings who are impacted and influenced by their

environment and the people with those whom they engage. This thought, however, was innovative in Dickens's day. Manette's development demonstrates the life-changing power of connections and expertise. Carton realizes at the conclusion of the story that not only does one's behaviour towards others play a crucial part in others' personal growth, but that the entire value of one's life is judged by its influence on the existence of others.

Charles Darnay and Lucie Manette suit the bill well. Darnay, a man of dignity, integrity, and bravery, fits the ideal of the hero but never displays exactly the sort inner turmoil that Carton and Doctor Manette do. His resistance to the Marquis' snobby and brutal aristocratic ideas is noble, but his goodness is too constant, and he struggles to captivate the imagination. Similarly, Lucie is likely to strike current readers as dull and two-dimensional as Darnay. She epitomizes compassion, love, and virtue in every part of her being; the unforgettable picture of her lovingly resting her father's head on her breast captures her position as the "golden thread" that ties her family together. She demonstrates her unshakable loyalty to Darnay by waiting at a street corner for two hours every day in the hope that he would see her from his jail window.

While both, Darnay and Lucie do not operate as portals into the raw core of mankind, they do add to a more realistic image of human nature when combined with other figures. First, they supply the light that counteracts the spiteful Madame Defarge's darkness, displaying the moral parts of the human spirit that Madame Defarge notably lacks. Second, they exhibit a virtuousness that Carton aims for and that encourages his very genuine and convincing attempts to become a better person throughout the story.

III.7. A Feminist Approach to *A Tale of Two Cities*

Feminism was becoming a delicate subject as a result of literature, and author and playwright Edward Bulwer-Lytton once said, “The pen is mightier than the sword.” People’s mindsets would only change if they wrote. The Victorian era was famed for a famous writer, Charles Dickens, who wrote a novel on the complexities, challenges, dilemmas, and malpractices that women faced and how they survived. A tale of two cities introduces the concept of feminism, and as Australian militant feminist G.D Anderson phrased it, “Feminism is not about making women strong.” Women are already powerful. It’s all about influencing how the world views strength.”

In his novel, Charles Dickens talked about women’s positions and their struggles to follow the rules in a male-dominated society. Women played a unique role in society during the time of the novel. Women were expected to marry, follow their husbands, and raise children regardless of their social level. Women were rarely employed, and the majority of them stayed at home. Women, on the other hand, played an important role in the French Revolution, joining in the harsh mob actions and frequently starting their own riots. Lucie Manette is the perfect woman, according to Dickens. She is the daughter of Doctor Manette. Lucie is a sympathetic young lady. “She was the golden thread that joined him to a Past beyond his suffering, and to a Present beyond his misery: and the sound of her voice, the light of her face, the touch of her hand, had a strong salutary impact with him almost constantly,”(Book 2, Chapter4),

Dickens says of his own feelings towards her father. Lucie was depicted by Dickens as the manner a woman should be, which was not the norm in society. Her mere presence has a positive impact on her father. According to Miss Pross, she is adored not only by her father, but also by ‘hundreds of men,’ the most notable of whom are Charles Darnay and Sydney Carton. Sydney Carton is no longer the same person he was at the start of the novel because of Lucie’s influence. Because of his love for her, he is willing to give his life so that Lucie and Darnay can be together. Lucie is

Dickens' perfect picture of how he thought women should be as well as how society thought women should be. In the instance of Sydney Carton, a guy should be drawn to her knowledge and calm and gentle disposition rather than her talent. He loves Lucie so much that he dies for her in order to live forever in her heart (Anderson).

Madame Defarge, on the other hand, is a very different type of woman. Madame Defarge is profoundly entangled in the Revolution since she is the wife of a rebel leader. She sees knitting throughout the book, and at first glance, it appears to be a typical womanly task. Madame Defarge, on the other hand, is not knitting a scarf or a sweater, but a list of those she believes must die for the Revolution to succeed. Dickens informs us that Madame Defarge is a perversion of a normal lady by turning her needlework into an act intended to inspire violence. Madame Defarge is likewise a vengeful woman. Her brother was murdered by the Evremonde family, and she is filled with rage as a result. She makes it her mission to assassinate the entire Evremonde family, including Darnay and his new wife Lucie. Lucie's death would be the result of her hatred. When Madame Defarge tries to kill Lucie, she encounters Miss Pross, and the two struggle, with Madame Defarge being killed by her own gun. Lucie's and Madame Defarge's actions and personalities are key to understanding what happens to them at the end of the story. Lucie was only good to others, which led to her marrying the man she loves. Madame Defarge is only interested in vengeance and hatred. Miss Pross kills her because of her hatred and need for vengeance. Dickens did this on purpose to show how ladies will find happiness if they conduct as they should. As a result, if a woman behaves in an unsuitable manner, she will only attract bad luck.

The other women in the tale are also shown by Dickens as either fostering or destroying life. In this regard, mothers have a particularly crucial role, since Dickens distinguishes between natural and unnatural mothers. Madame Evrémonde, Darnay's mother, and Madame Manette, Lucie's mother, were examples of mothers who died early but left their children with a sense of

conscience and love. The women of Monseigneur's court, on the other hand, depict unnatural mothers who are so unconcerned with their children that they abandon them to wet nurses and nannies and act as if they don't exist. Similarly, even the women of Saint Antoine who do nurture their children are shown by Dickens as unnatural in that they can spend the day as part of a savage mob killing and beheading people and then return home covered in blood to play with their children. Both aristocratic and peasant women's acts are detrimental in that they either create an environment devoid of love and direction or lead the next generation down a path of increased wrath and violence (Anderson6).

Madame Defarge has no children, which paradoxically connects her to the aristocratic women whom Dickens criticizes for lacking maternal affection through his portrayal of female characters. His attitude toward women was heavily impacted by his time period and the women in his life. The female characters in this work reflect Dickens' attitude on women and the attributes he admires and despises. Women have a position in society, according to Dickens, but that does not mean they are unimportant. Lucie and Madame Defarge have a lot of power over everyone around them. Darnay, Carton, and her father are all influenced by Lucie. Madame Defarge has an impact on her husband as well as other revolutionaries like Jacques three. Finally, Dickens describes the guillotine as "the keen female form." In this case, Dickens acknowledges that women had just as much effect on the murders as males

III.7.1. Women in *A Tale of Two Cities*

This novel is not a woman's book; in fact, it is unlikely to be confused for one. Charles Dickens focuses on a patriarchal realm of politics and historical context in which males govern the scene, both individually and openly, in his assessment of the origins and consequences of the French Revolution. Nonetheless, some female characters play a crucial role in the novel's narrative

and, as such, need critical attention (Robson, 1992). The present mass of criticism around the novel focuses mostly on the text's political and historical components, with a full critique notably missing regarding the feminine role in Dickens's portrayal of the Revolution.

I plan to give a thorough comparison between the women in this historical work, focusing on the two main female characters, Lucie Manette and Madame Defarge, and also the most notable supporting female character, Miss Pross.

Each of these females corresponds to the other two as a double or an antitype, which creates a complicated triangle. For example, Lucie Manette and Madame Defarge represent England and France, a middle-class woman and a peasant, the ideal angel and her polar opposite. Miss Pross, on the other hand, is Lucie's lower-class comedic counterpart, similar enough to serve as a stand-in and do what Lucie, as a middle-class lady, cannot. Finally, Madame Defarge and Miss Pross, two ladies of comparable social position on opposing sides of the novel's emotional struggle, appear to have little in common but are deceptively similar.

III.7.1.1. Comparison and Contrast between Lucie Manette and Therese Defarge

The characters of Lucie Darnay and Madame Defarge in Charles Dickens's classic have diametrically opposed characteristics. Even though both ladies are of French origin, they are diametrically opposed in terms of family, social standing, personality, and even fortune. Dickens depicts the upper middle class feminine ideal in Lucie Darnay from his nineteenth - century perspective, indicating to her as “the golden thread”. Contrastingly, he provides his depiction of a character who epitomizes the polar opposite of 19th century feminine standards in the figure of

Madame Defarge. Dickens presents us with the figure of Madame Defarge, a woman of the kind, as he puts it, "such as the world would do well never to breed again" Book 2, Chapter 16.

Dickens hints that Lucie is a "redeemer" of feminine ideals, according to Lisa Robson in her essay "The Angels in Dickens' House." as she serves as a redeemer in the novel by recovering her father, Doctor Manette, from his mental abstraction, bringing him back to life from his living death in jail (1992). Shortly after, we can see the influence she impacted on the troubled Sydney Carton, who lives in a state of carelessness and has taken alcohol as his best friend, changing him to a better person and as Sydney declares "O Miss Manette, when the little picture of a happy father's face looks up in yours, when you see your own bright beauty springing up anew at your feet, think now and then that there is a man who would give his life, to keep a life you love beside you!" Book 2, chapter 13.

Therefore, her kindness and purity have a large impact on others, hence, allows people to grow into for what they're and discover the power to break free from the shackles of their existence.

Madame Defarge, on the other hand, is a stern, bitter, and heartless lady who criticizes nobles and anybody she does not like. Her life has not been easy, to be sure. Her family's sad death makes her an orphan from a young age. Unlike Lucie, nevertheless, she is unable to rise beyond her pain and prefers to be blind to love and kindness by making revenge her life's goal. As a result, she convicts both the wicked and the blameless. Madame Defarge's finger is described by Dickens as "Finger of fate" Book 3, Chapter 3.

Throughout the narrative, both, Lucie and Madame Defarge, have the power to inspire others, However, they do so in quite varied contexts. As witnessed with Sydney Carton, when Lucie inspires people, she encourages them to live better lives. Madame Defarge urges individuals to slaughter and assassinate others, as shown in book the second, chapter 22 when she led the mob

to the Bastille. Additionally, unlike the kind Lucie, Madame Defarge has the power to instill extreme terror in others. "We are more afraid of you than of these others," Lucie says in Book 3, Chapter 3, which Madame Defarge takes as a flattery.

In the end, both ladies reap what they have sowed. Throughout the story, Lucie Manette has been a good wife, loving mother, dutiful daughter, and trustworthy friend. She reaps the greatest valued gem of all, life, by planting the seeds of joy, serenity, patience, and love. On the other hand, Madame Defarge, has been a terrifying human whirlwind all throughout the narrative planting seeds of hatred, murder, and vengeance. Thus, she earns what she sows, death.

III.7.1.2. Comparison and Contrast between Miss Pross and Therese Defarge

Miss Pross and Madame Defarge, the two female characters in Dickens's novel, each have their own distinct traits. Miss Pross might be thought of as the protagonist, whereas Madame Defarge can be thought of as the antagonist. However, these two ladies share some characteristics. Miss Pross and Madame Defarge are examples of women who were ahead of their time. Miss Pross is portrayed in the novel as a lady whose manner and attitude vary from those of other ladies at the period. She is also shown as a woman with the spirit of a free woman, a spirit not shared by ordinary women.

Gorsky (1992) claims that in the early period the Perfect Lady is portrayed as the elegant adornment of feminine innocence, the Ideal Woman is the courteous affirmation of moral virtue, symbolic goddess of the very tiny cosmos of the private household. However, Miss Pross'

demeanor is not in keeping with society's expectations of what a woman should be. Dickens presents Miss Pross in *A Tale of Two Cities* as a housekeeper with a manly demeanor and attitude. Miss Pross's unusual demeanor and attitude are reflected in the following description "A wild-looking woman , whom, even in his agitation, Mr. Lorry observed to be all of a red colour," Book 1, Chapter 4.

Mr. Lorry expresses Miss Pross's manly demeanor immediately after she places her firm palm on his chest and drives him back into the opposite wall. Thus, it causes Mr. Lorry to state: "I really think this must be a man!" was Mr. Lorry's breathless reflection, simultaneously with his coming against the wall" Book 1, Chapter 4.

Additionally, In accordance with the rules. Miss Pross should recognize her "common" life in society and, as a result, follow the norm to be a married woman that serves her man as her only duty. But surprisingly, Dickens portrays Miss Pross as an independent woman, who have power over her choices and preferences in life. First, Miss Pross decides to stay unmarried and work for herself. She also intends to dedicate herself to helping others. Although it was not typical for women at the time to work because they relied on their husbands for financial support. Despite being a servant, Miss Pross feels free to serve Lucie Manette as the one she adores, as stated in the following passages: "I have lived with the darling-or the darling has lived with me, and paid me for it; which she certainly should never have done,..." Book 2, Chapter 6.

Similarly, Some of Madame Defarge's actions and thoughts in her life reflect her personality as a liberated woman. Madame Defarge's difficult past and the injustice of her current existence fuel her desire for vengeance. As a result, she has come to the conclusion that she does, in fact, have some options in terms of exacting her retribution. In this work, it appears that Madame Defarge has recognized that she has the choice to pick her own method of safeguarding her family's honor, which is vengeance. She doesn't appear to be concerned about what could occur to her while

she gets her revenge. Nothing else can take away her independence in protecting her family's honour. As she states her freewill to not be stopped "Then tell the wind and fire where to stop," returned madame; "but don't tell me." Book 3, Chapter 12.

And although Madame Defarge is married, it appears that her role is more prominent than her husband's, even in their household.

Dickens undoubtedly has multiple themes in his novel, one of which is connected to love and hatred, and that love and hate always arise in human life, in various forms. Dickens seemed to try to demonstrate the theme of love and hatred subtly and via a representation. Although Miss Pross and Madame Defarge have similarities (in that they are both liberated forward-thinking ladies), they also symbolize two distinct emotions that exist in every human being.

Miss Pross appears to be the personification of love in the novel. Miss Pross has the power to elevate her intense feelings of love. Whether she is aware or not, Miss Pross' acts and statements may be motivated by love, a powerful emotion that she feels in her heart. First and foremost, Miss Pross adores her brother Solomon. She has a lot of love to give as a single lady, thus she feels a great sisterly love for her brother. Despite the fact that her brother abandoned her and took all of her money, she does not despise him. "The gracious and merciful Heavens forbid!" cried Miss Pross. "Far rather would I never see you again, dear Solomon, though I have ever loved you truly, and never shall." Book 3, Chapter 8.

Second, the majority of Miss Pross' affection is directed on Lucie Manette, whom she also cares for. A great example of her love and care toward Lucie is described in how Miss Pross treats her physically:

"Miss Pross was a pleasant sight, albeit wild, and red, and grim, taking off her darling's bonnet when she came upstairs, and touching it up with the

ends of her handkerchief, and blowing the dust off it, and folding her mantle ready for laying by, and smoothing her rich hair with as much pride as she could possibly have taken in her own hair if she had been the vainest and handsomest of women” Book 2, Chapter 6.

Madame Defarge, on the other hand, might be seen as a symbol of hatred, since she waits for the appropriate opportunity to exact retribution on those she despises. In the novel Madame Defarge retains a hatred towards The Evrémonde brothers for the terrible suffering they brought into her life by murdering and torturing her family. Thus, with a heart full of anguish and anger, she says

“I communicate to him that secret. I smite this bosom with these two hands as a smite it now, and I tell him, “Defarge, I was brought up among the fishermen of the sea-shore, and that peasant family so injured by the two Evrémonde brothers, as that Bastille paper describes, is my family. Defarge, that sister of the mortally wounded boy upon the ground was my sister, that husband was my sister’s husband, that unborn child was their child, that brother was my brother, that father was my father, those dead are my dead, and that summons to answer for those things descends to me!” Ask him, is that so.” Book 3, Chapter 12.

Madame Defarge's hatred is too powerful to be extinguished from her head and heart. She never forgets her vows to get revenge on the Evremonde brothers' descendants because they are no longer alive. Later on, Dickens explains her proclivity to make Charles Darnay the scapegoat who needs to be punished. However, she does not appear to be pleased with the death of Charles Darnay alone. She believes it is preferable to exact revenge on his family as well. “I care nothing for this Doctor, I. He may wear his head or lose it, for any interest I have in him; it is all one to me. But,

the Evremonde people are to be exterminated, and the wife and child must follow the husband and father.” Book 3, Chapter 14.

At the end of the novel, the fight between love and hate is illustrated through the conflict between Miss Pross and Madame Defarge, as the following passage describes: "Miss Pross, with the vigorous tenacity of love, always so much stronger than hate, clasped her tight, and even lifted her from the floor in the struggle that they had" Book 3, Chapter 14.

Madame Defarge's death at the hands of Miss Pross, at the expense of becoming deaf, ends the ultimate conflict.

III.7.1.3. Contrast between Paris and London in Female Characters

The novel begins with a long sequence of contradictory assumptions characterizing the novel's historical ambience—"the best of times"/"the worst of times," "the age of wisdom"/"the age of foolishness," and so on. The coupling of contrasts as inseparably connected realities creates a profound paradox that goes beyond logic to explain the human condition's ambiguities Dickens displays his concerns at the beginning of his novel. The story begins in 1775, with a contrast between pre-revolutionary England with pre-revolutionary France. Dickens speaks to his own period while drawing comparisons between the two countries: “the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only” Book 1, Chapter1.

There appear to be parallels and differences between England and France. Both nations have kings and landed aristocracies, but there are several features that distinguish them unique. London represents peace and order. Even while the poor in London suffer significantly

compared to the wealthy, there is still judicial oversight of law in place, and even brutal penalties are not arbitrary. France, on the other hand, represents disorder. The same wealth disparity exists, but the French nobility is not constrained from doing whatever comes to mind. The villagers have no recourse when the marquis runs over and murders a peasant kid.

However, Dickens showcases the differences between the two cities in a different perspective; In this approach, Dickens' historical novel's battle attains archetypal dimension; two "primordial conceptions" of woman-benevolent and malevolent- fight for power in a war that transcends history through myth (Hamilton, 1995). Lucie Manette and Madame Defarge transcend their societal duties and gender limits to portray two opposing poles of fate. Their legendary significance is reinforced by the roles they play in their society. Furthermore, Dickens depicts Lucie Manette as the archetypal gentle woman in the figure of a rescuer to those around her when analyzing depictions of women in Victorian literature. In contrast, he characterizes Madame Defarge as a political symbol during the French Revolution, particularly in Paris, where her wine-shop served as a house for revolutionaries.

The difference between Lucie and Madame Defarge is not limited to their physical attributes or their personality characteristics. The two cities also have a big impact on the ladies in the narrative. Madame Defarge labored in the Parisian slum at her partner's wine business. The meaning in all this is that wine has been used as a reference for blood in one moment in the novel. So it seems natural that Madame Defarge is associated with wine and blood. Lucie, from the other hand, comes from England, which is shown in the story as strong, moral, and even fair and nice to its citizens. She is regarded as a bloodless heroine, whilst Madame Defarge is spiteful and ruthless, continuously plotting new victims to murder. Another intriguing English influence is Lucie's possession of the golden thread, which in English law relates to the concept that we are innocent until proven guilty. This is such a diametrically opposed notion to the techniques employed in

France at the very same time. Thousands of individuals are guillotined and jailed in France during the revolutionary riots, if they are indeed innocent of the crime or guilty. It's an intriguing truth that the English think individuals are innocent until proven guilty, but the French believes people are criminals unless proven innocent; but even still, they could still be considered guilty, as Charles was.

III.8. Conclusion

Dickens' skillful arrangement of a moving human narrative against the backdrop of the world-shaking events of the French Revolution, as well as the concepts associated with these events, can be ascribed to the novel appeal. One of the most fundamental of these concepts is sacrifice as a means of self-fulfillment. In addition, the techniques he uses to emphasizes meaning through repetitions, contradictions, and characters brought the novel into another level.



General Conclusion

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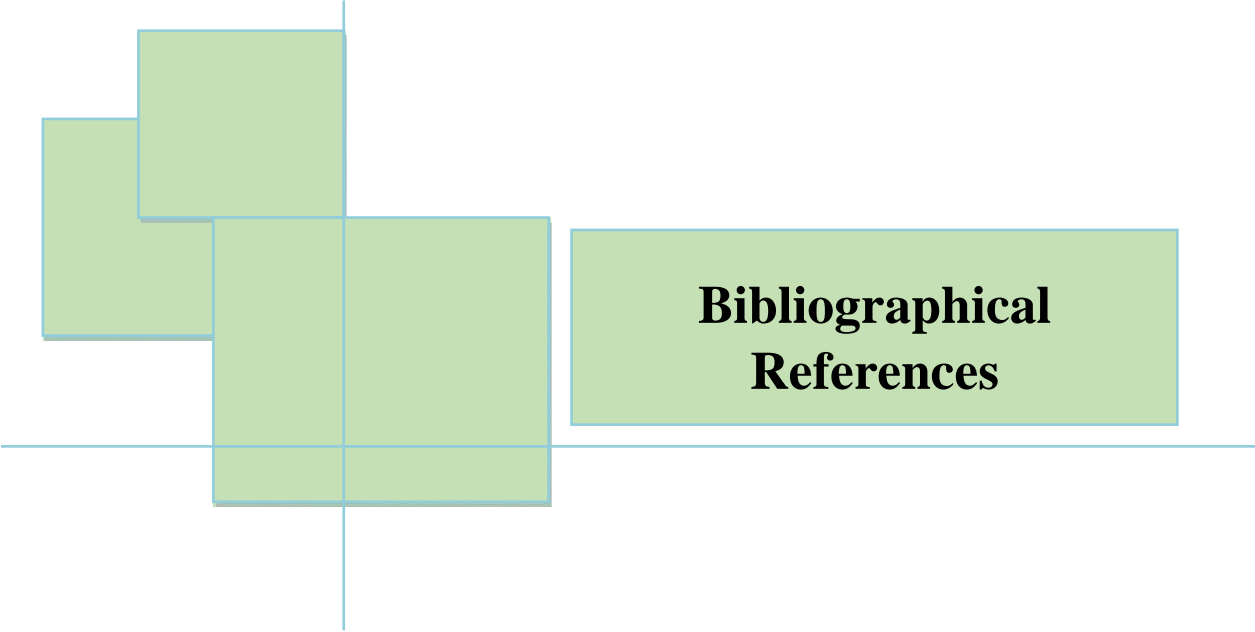
After conducting the research, it became evident that *A Tale of Two Cities* is one of the most extensively read novels in history, despite the fact that it possesses a number of characteristics that contradict this. It's picaresque and disconnected; it's a 'story,' but a long one; it's historical fiction, but it skips over a lot of the facts; and, given its original source, it faces the risk of being unoriginal. However, it becomes a classic in the hands of a master.

It is clear from the conclusion of the chapters that there is no doubting that Dickens knows how to compose a characterisation and terrific scene, which is one of its many qualities. In general, he establishes a tone for the reader to feel in the environment he is constructing for them, such as when he portrays the poverty and starvation in France, complete with sharp and ready tools and weapons. Dickens also has a way of injecting drama and suspense into his writing. He then concentrates his abilities to give specific chapters and scenes in the story a lot of strength.

As to the research in overall, it attempted to achieve all its objectives, and complied with the guidelines set by research questions, though it was difficult to analyse while merging the aspects of Charles's background, the good use of characterisation, and different contradictions within the work, which included the places, themes, and characters, Charles Dickens uses Lucie Manette as a contrast for Madame Defarge in order to highlight the novel's antagonist's terrifying evil and to develop the theme of Good vs. Evil, which he clearly succeeded in doing.

The men and women in the novel are defined more by what they do than by what the book's narrator or characters say. As a result, however being set in the 18th century and written in the 19th, the story comes across as relatively contemporary. It is true, there are some factual errors in the book, but this does not detract greatly from the story. The characters' psychology can also come across as clichéd, but I believe this is due to the passage of time, since most readers are now

accustomed to fictional characters with more psychological complexity. This aspect of literature has altered drastically since Dickens' time. Finally, the analysis intended to properly answer the research questions using previous information gleaned from several literature reviews and the researcher's own judgments in the analysis' rationale and explanation.



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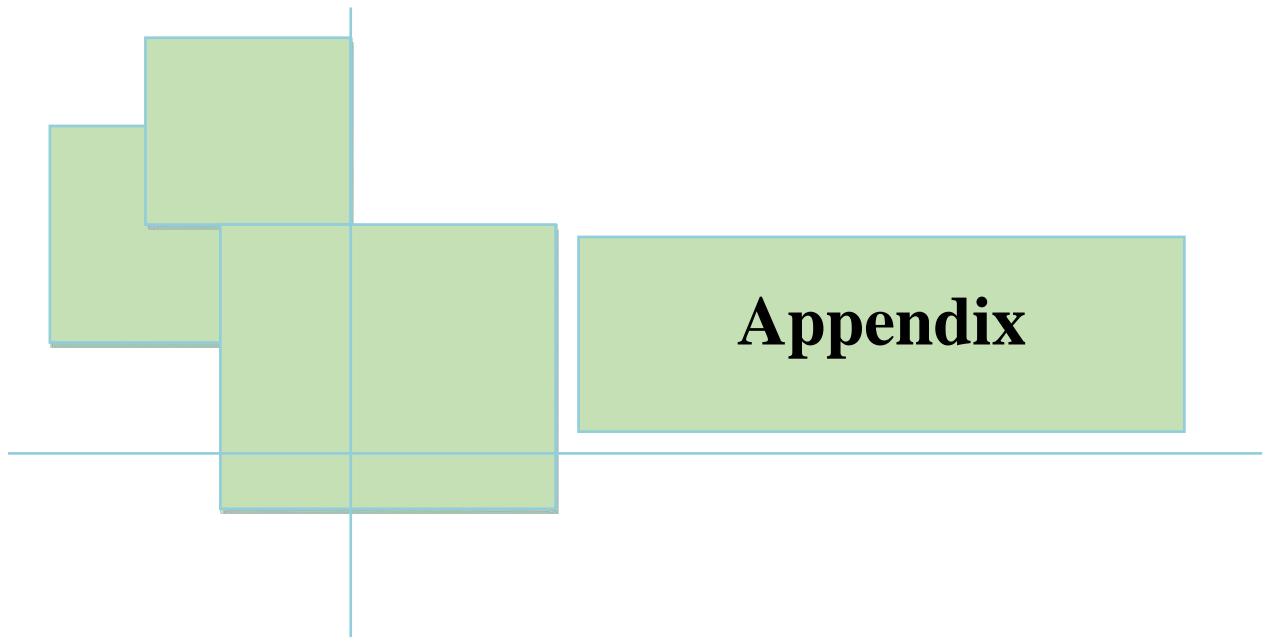
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Appendix

Charles Dickens was an English social critic and writer. His works achieved extraordinary fame during his lifetime. He is today acknowledged as the finest novelist of the Victorian era and is considered a creative genius for creating some of the world's most well-known fictional characters. His short stories and novels have a long shelf life.

•His early life :

Dickens was born at Portsmouth, on England's southern coast, on February 7, 1812. His father, John Dickens, was a naval clerk who aspired to be wealthy, and his mother, Elizabeth Barrow, was a teacher and school director. However, the family's financial situation had deteriorated since John Dickens had a habit of spending money recklessly. As a result, when Charles was just 12 years old, John was sentenced to prison for debt. Charles Dickens dropped out of school to work at a factory after his father was



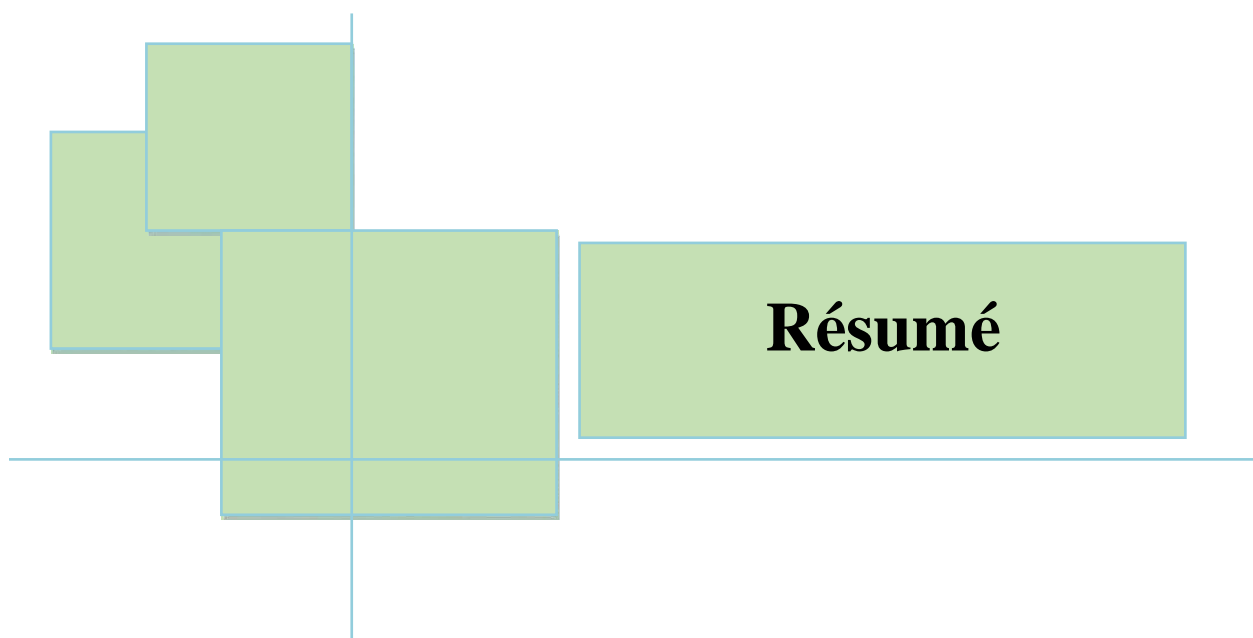
imprisoned. Despite his lack of formal education, he edited a weekly journal for 20 years, wrote 15 novels, five novellas, hundreds of short stories and non-fiction articles, lectured and performed frequently, was an Indefatigable letter writer, and vigorously campaigned for children's rights, education, and other social reforms.

•His literary success:

Dickens was recognized as his generation's literary behemoth. *A Christmas Carol*, his 1843 novella, is still popular and has inspired adaptations in every artistic form. *Oliver Twist* and *Great Expectations*, like so many of his other writings, are regularly adapted. His best-known historical fiction work is *A Tale of Two Cities*, set in London and Paris in 1859.

•His Death:

Charles Dickens died of a stroke on June 9, 1870. He was laid to rest in Westminster Abbey's Poet's Corner. Thousands of people gathered to pay their condolences and throw flowers at the tomb.



Résumé

Résumé :

Cette recherche est fondée sur la caractérisation de « A Tale of Two Cities » de Charles Dickens, puisqu'il s'agit de l'habileté à développer des personnages pour un récit, y compris la méthode de transmission de l'information à leur sujet. Cette étude s'est appuyée sur une variété de sources et d'études pour montrer comment et pourquoi il passe autant de temps à détailler l'apparence de chacun de ses personnages. En outre, Dickens utilise le contraste fréquemment tout au long de l'œuvre. Les motifs en sont un bon exemple. Il utilise également le contraste. Les modifications de réglage aident à différencier les caractères. Dans son roman, Dickens dépeint diverses dualités, ce qui ajoute à l'intrigue et la rend plus intrigante pour le lecteur. Dont Lucie Manette et Mme Defarge. En examinant leurs caractéristiques physiques, leurs traits de caractère et leur histoire, ces deux figures reflètent deux concepts très distincts de pureté et de haine, respectivement. Aussi, comment Dickens utilise ses personnages féminins pour incarner le féminisme dans son roman.

Mots clés : A Tale of Two Cities, Intrigue, Caractérisation, Révolution, Féminisme

ملخص :

يستند هذا البحث إلى التوصيف في رواية تشارلز ديكنز " قصة مدينتين"، لأنه مهارة تطوير الشخصيات للسرد، بما في ذلك طريقة نقل المعلومات عنهم. اعتمدت هذه الدراسة على مجموعة متنوعة من المصادر والدراسات لإظهار كيف ولماذا يقضي الكثير من الوقت في تفصيل مظهر كل شخصية من شخصياته. بالإضافة إلى ذلك، يستخدم ديكنز التباين بشكل متكرر طوال العمل. الزخارف مثال جيد. من خلال التوصيف، يستخدم أيضًا التباين. يساعد تحديد التعديلات على التمييز بين الشخصيات. في روايته حكاية مدينتين، يصور ديكنز ثنائيات مختلفة، مما يضيف إلى الحكمة ويجعلها أكثر إثارة للاهتمام للقارئ. أحدها هو شخصية لوسي مانيت ومام ديفارج. من خلال فحص الخصائص الجسدية وخصائص الشخصية والتاريخ، يعكس هذان الشخصان مفهومين متميزين للغاية للنقاء والكرهية، على التوالي. أيضًا، كيف يستخدم ديكنز شخصياته النسائية لتجسيد النسوية في روايته.

الكلمات الرئيسية: قصة مدينتين ، مؤامرة ، توصيف ، ثورة ، الحركة النسوية

