

**THE AUTHOR'S CRITICISM ON FRENCH REVOLUTION IN  
THE YEAR OF 1789 IN DICKENS' *A TALE OF TWO CITIES***

**Submitted in Partial Fulfillment of the Requirements for Bachelor of Art Degree**

**BY:**

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The thesis is entitled

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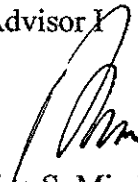
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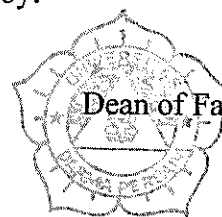
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The thesis that is entitled

**THE AUTHOR'S CRITICISM ON FRENCH REVOLUTION IN THE YEAR  
OF 1789 IN DICKENS' *A TALE OF TWO CITIES***

is a scholarly work that I arranged under the guidance of Dr. Hj. Albertine S. Minderop, MA and Swany Chiakrawati, SS. SPsi, MA and not a plagiarism of another thesis or works, a part or all of it. The contents of this thesis become fully my responsibility.

I certify that the aforementioned statements are true and correct to the best of my knowledge and belief.

Jakarta, July 2005

Siti Nuri Khairunnisa

## PREFACE

First of all, I will thank to Allah SWT. for giving me strength so that I finished my thesis that is entitled

### **THE AUTHOR'S CRITICISM ON FRENCH REVOLUTION IN THE YEAR OF 1789 IN DICKENS' *A TALE OF TWO CITIES***

On this occasion, I would like to express my deepest thanks to Allah SWT. and to everybody who has given me supports, advices and directions to finish my thesis.

I would like to convey my thanks to:

1. My beloved mother, brother, and sister who support and push me to write my thesis in English. I thank you for loving me patiently.
2. My father, may he rest in peace, whose well advised inspired me to finish this thesis.
3. Dr. Hj. Albertine S. Minderop, MA, my advisor who has guided and given me advices and instructions in writing this thesis.
4. Swany Chiakrawati, SS. SPsi, MA, my co-reader who had the kindness to assist and gave me advices in the writing process of my thesis.
5. All of my lecturers who taught me and often gave me a lot of work to do so that there were more new words that I remembered their meanings.
6. All of my lecturers and friends who helped me in writing this thesis.

I realize that my thesis is not the perfect one. Therefore, I hope all of examiners and readers will give me some directions for improvement in the future.

Jakarta, July 2005

Siti Nuri Khairunnisa

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# CHAPTER I

## INTRODUCTION

In this chapter, I will deal with the background of the problem, the identification of the problem, the limitation of the problem, the formulation of the problem, the purpose of research, the theoretical framework, the method of research, the benefit of research, and the systemic organization of the research.

### A. The Background of the Problem

The English author Charles John Huffam Dickens (1812-1870) was, and probably still is, the most widely read Victorian novelist. He is now appreciated more for his "dark" novels than for his humorous works. Charles Dickens was born on Feb. 7, 1812, at Port-sea (later part of Portsmouth) on the southern coast of England. He was the son of a lower-middle-class but impecunious father whose improvidence he was later to satirize in the character of Micawber in *David Copperfield*. The family's financial difficulties caused them to move about until they settled in Camden Town, a poor neighborhood of London. At the age of 12 Charles was set to work in a warehouse that handled "blacking," or shoe polish; there he mingled with men and boys of the working class. For a period of months he was also forced to live apart from his family when they moved in with his father, who had been imprisoned in the Marshalsea debtors' prison.<sup>1</sup>

Dickens published 15 novels, one of which was left unfinished at his death. These novels are, in order of publication with serialization dates given first: The Posthumous Papers of the Pickwick Club (1836-1837; 1837); The Adventures of Oliver Twist (1837-1839; 1838); The Life and Adventures of Nicholas Nickleby

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<sup>1</sup> "BookRags Biography on Charles John Huffam Dickens"; available from <http://www.bookrags.com/biography/charles-john-huffam-dickens/>; Internet; accessed 8 April 2005.

(1838-1839; 1839); *The Old Curiosity Shop* (1840-1841; 1841); *Barnaby Rudge* (1841); *The Life and Adventures of Martin Chuzzlewit* (1843-1844; 1844); *Dombey and Son* (1846-1848; 1848); *The Personal History of David Copperfield* (1849-1850; 1850); *Bleak House* (1852-1852; 1853); *Hard Times* (1854); *Little Dorrit* (1855-1857; 1857); *A Tale of Two Cities* (1859); *Great Expectations* (1860-1861; 1861); *Our Mutual Friends* (1864-1865; 1865); and *The Mystery of Edwin Drood* (unfinished; 1870).<sup>2</sup>

I chose Dickens' *A Tale of Two Cities* to be analyzed in my thesis. From the days of his earliest successes, Charles Dickens lived several lives and pursued several careers simultaneously. Everything he did was done with a ferocious energy.<sup>3</sup> From the beginning the new venture carried *A Tale of Two Cities*, one of his most popular stories even though, as a novel, it is in many ways much inferior to his best writing. In the midst of everything else that occupied him or otherwise obstructed him in his private life, he had managed to get down to the writing in March after an appeal for background reading to Carlyle, author of what was at that time the best-known history of the French Revolution.<sup>4</sup>

A tale of two cities by Charles Dickens tells about two cities when the turbulence of French Revolution happens. Dickens depicts the injustices of the French social system during the 18th century. The wine shop that is run by Ernest Defarge in Paris becomes the hiding-place for the revolutionists of French. He and his wife, Madame Therese Defarge are key leaders and officials of the revolution. Madame Defarge herself, is willing to take revenge on all of the Evrémondes (including Charles Darnay, his father, and his uncle) and to destroy them.

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<sup>2</sup> "Charles John Huffam Dickens,"; available from <http://encarta.msn.com>; Internet; accessed 8 April 2005.

<sup>3</sup> Allan Grant, *A Preface to Dickens* (New York: Longman Inc., 1984) 17

<sup>4</sup> *Ibid.*, 46

## **B. The Identification of the Problem**

Based on the background of the problem above, I identify the problem as follows: the people of French suffered because of the movement of French Revolution. The author shows, through his fictitious characters that French Revolution is caused by many factors such as social and economic factors. Then I assume that the theme of the novel is *the author's critic about French Revolution in the year of 1789*.

## **C. The Limitation of the Problem**

Based on the identification above, I limit the problem to analyzing characterization, plot, and setting of the novel by using intrinsic approach. Besides that, I will analyze the extrinsic elements of the novel by using sociological approach of Marxist criticism.

## **D. The Formulation of the Problem**

Based on the limitation of the problem above, I formulate the problem: is it true that the theme of Dickens' *A Tale of Two Cities* is *the author's criticism on French Revolution in the year of 1789*?

To answer the question above, I formulate the problem as follows:

1. Can characterization, plot, and setting analysis be used to analyze the novel?
2. Can Marxist criticism analysis be used to analyze the novel?
3. Can the theme be established through the results of the analysis of intrinsic and extrinsic elements?

## **E. The Purpose of Research**

Based on the formulation of the problem above, the aim of this research is to prove that the theme of the novel is *the author's criticism on French Revolution in the year of 1789* by:

1. Using intrinsic approach through analyzing characterization, plot, and setting.
2. Using extrinsic approach: Marxist criticism to analyze the novel.

3. To prove that the results of intrinsic and extrinsic elements can establish the theme of the novel.

#### **F. The Theoretical Framework**

Based on the purpose of research above, I use the theories that support this research. I use Pickering and Hoepfer's methods to analyze the characterization in the novel. Part of the fascination with the characters of fiction is that we come to know them so well, perhaps at times too well. In real life we come to know people for the most part only on the basis of externals—on the basis of what they say and what they do; the essential complexity of their inner lives can only be inferred, if at all, after years of close acquaintance. Fiction, on the other hand, often provides us with direct and immediate access to that inner life—to the intellectual, emotional, and moral complexities of human personality that lie beneath the surface.<sup>5</sup> They also says in their book that an author has two basic methods or techniques at his disposal. One method is *telling* and the other method is the indirect, dramatic method of *showing*.

Direct methods of revealing character—characterization by telling—include the following:

1. Characterization through the use of names. Names are often used to provide essential clues that aid in characterization.<sup>6</sup>
2. Characterization through appearance. Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how he looks) often provide essential clues to character.<sup>7</sup>
3. Characterization by the author. In the most customary form of telling the author interrupts the narrative and reveals directly, through a series of editorial comments, the nature and personality of the characters, including the thoughts and feelings that enter and pass through the characters' minds. By so doing the author asserts and

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<sup>5</sup> James H. Pickering and Jeffrey D. Hoepfer, *Concise Companion to Literature* (New York: Macmillan Publishing, 1981), 23

<sup>6</sup> *Ibid.*, 28

<sup>7</sup> *Ibid.*, 29

retains full control over characterization. The author not only directs our attention to a given character, but tells us exactly what our attitude toward that character ought to be. Nothing is left to the reader's imagination.<sup>8</sup>

By contrast, there are essentially two methods of indirect characterization by showing: characterization through dialogue (what characters say) and characterization through action (what characters do).<sup>9</sup>

1. Characterization through dialogue. Real life is quite literally filled with talk. People are forever talking about themselves and between themselves, communicating bits and pieces of information.<sup>10</sup> There are seven ways to analyze dialogue:

a. *What is being said.* To begin with, the reader must pay close attention to the substance of the dialogue itself. Is it small talk, or is the subject an important one in the developing action of the plot? In terms of characterization, if the speaker insists on talking only about himself or only on a single subject, we may conclude that we have either an egotist or a bore. If the speaker only talks about others, we may merely have a gossip and busybody.

b. *The identity of the speaker.* Obviously, on balance, what the protagonist says must be considered to be potentially more important (and hence revealing) than what minor character say, although the conversation of a minor character often provides crucial information and sheds important light on the personalities of the other characters (and on his or her own) as well.

c. *The occasion.* In real life, conversations that take place in private at night are usually more serious and, hence, more revealing than conversations that take place in public during the day. Talk in the parlor, that is, is usually more significant than talk in the street or at the theater. On the whole, probably also true in fiction as well, but the reader should always consider the likelihood that seemingly idle talk on the street

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<sup>8</sup> Ibid., 30

<sup>9</sup> Ibid., 31

<sup>10</sup> Ibid., 32

or at the theater has been included by the author because it is somehow important to the story being told.

d. *The identity of the person or persons the speaker is addressing.* Dialogue between friends is usually more candid and open, and thus more significant, than dialogue between strangers. The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself. When a character addresses no one in particular, or when others are not present, his speech is called a *monologue*, although, strictly speaking, monologues occur more frequently in drama than in fiction.

e. *The quality of the exchange.* The way conversation ebbs and flows is important, too. Where there is real give and take to a discussion, the characters can be presumed to be open-minded. Where there is none, one or more the characters are presumably opinionated, doctrinaire or close-minded. Where there is a certain degree of evasiveness in the responses, a character may be secretive and have something to hide.

f. *The speaker's tone of voice, stress, dialect, and vocabulary.* The speaker's tone of voice (either stated or implied) may reveal his attitude toward himself (whether, for example, he is confident and at ease or self-conscious and shy) and his attitude toward those with whom he is speaking. His attitude to others may, for example, be either warm and friendly or cold, detached, and even hostile. Moreover, the reader must also be alert to the suggestions of irony in the speaker's voice, which would suggest that what is being said is quite the opposite from what is actually meant. Fictionally, dialect, stress, and word choice all provide important clues to character: they may reflect the character's origin, education, occupation, or social class.<sup>11</sup>

2. Characterization through action. To establish character on the basis of action, it is necessary to scrutinize the several events of the plot for what they seem to reveal

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<sup>11</sup> Ibid., 32-34

about the characters, about their unconscious emotional and psychological states as well as about conscious attitudes and values.<sup>12</sup>

According to Pickering and Hoepfer's book: The creator of a fictional plot deliberately makes such an overview of experience possible. The term *plot* implies just such an overview; it implies the controlling intelligence of an author who has winnowed the raw facts and incidents at his disposal and then ordered and arranged them to suggest or expose their causal relationship.<sup>13</sup> They also says that: The plot of the traditional short story is often conceived of as moving through five distinct sections or stages:

1. Exposition. The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more. Some plots require more exposition than others. A historical novel set in a foreign country several centuries ago obviously needs to provide the reader with more background information than a novel with a contemporary setting.
2. Complication. The complication, which is sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified.
3. Crisis. The crisis (also referred to as the climax) is that moment at which the plot reaches its point of greatest emotional intensify; it is the turning point of the plot directly, precipitating its resolution.
4. Falling action. Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.

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<sup>12</sup> Ibid., 34

<sup>13</sup> Ibid., 14

5. Resolution. The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). The resolution is also referred to as the *conclusion* or the *dénouement*, the latter French word meaning “unknotting” or “untying.”<sup>14</sup>

In analyzing setting of the novel, I will use Burhan Nurgiyantoro’s book that is entitled *Teori Pengkajian Fiksi*. Setting gives the story a place to stand on in a concrete and clear manner. This is important to give realistic impression to the reader, creates a certain atmosphere which as if it is really exists and happens.

*Latar memberikan pijakan cerita secara konkret dan jelas. Hal ini penting untuk memberikan kesan realistis kepada pembaca, menciptakan suasana tertentu yang seolah-olah sungguh-sungguh ada dan terjadi.*<sup>15</sup>

The elements of setting can be classified into three fundamental elements, that is place, time, and social. The third elements although each offer different problems and can be discussed separately, practically interconnect each other and influence between one and the other. Setting of place suggests to the location of the march of events which is narrated in a fictitious work. The elements of place, which may be used, are in the form of a place with a certain name, certain initial, maybe certain place with blurred name.

*Latar tempat menyaran pada lokasi terjadinya peristiwa yang diceritakan dalam sebuah karya fiksi. Unsur tempat yang dipergunakan mungkin berupa tempat-tempat dengan nama tertentu, inisial tertentu, mungkin lokasi tertentu tanpa nama jelas.*<sup>16</sup>

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<sup>14</sup> Ibid., 16-17

<sup>15</sup> Drs. Burhan Nurgiyantoro, M.Pd, *Teori Pengkajian Fiksi* (Yogyakarta: Gajah Mada University, 1995), 217

<sup>16</sup> Ibid., 227



Setting of time relates to question “when” the march of events that is narrated in a fictitious work. The question “when” is usually connected with factual time, time that relates to history. The knowledge and the perception of the reader to the time of that history later is used to try in entering into the atmosphere of the story.

*Latar waktu berhubungan dengan masalah “kapan terjadinya peristiwa-peristiwa yang diceritakan dalam sebuah karya fiksi. Masalah “kapan” tersebut biasanya dihubungkan dengan waktu faktual, waktu yang ada kaitannya atau dapat dikaitkan dengan peristiwa sejarah. Pengetahuan dan persepsi pembaca terhadap waktu sejarah itu kemudian dipergunakan untuk mencoba masuk ke dalam suasana cerita.*<sup>17</sup>

While, setting of social suggests to things that connects with the attitude of the society in a certain place where the story is narrated in a fictitious work. The way of the social life in the society includes various internal issue scope which quite complex. It can be habit, custom, tradition, conviction, philosophy of life, way of thinking, way of behaving, and others which include on setting of spiritual as it was told before. Besides, setting of social also connects to social status of the pertinent character such as lower, middle, or upper.

*Latar sosial menyoran pada hal-hal yang berhubungan dengan perilaku kehidupan sosial masyarakat di suatu tempat yang diceritakan dalam karya fiksi. Tata cara kahidupan sosial masyarakat mencakup berbagai masalah dalam lingkup yang cukup kompleks. Ia dapat berupa kebiasaan hidup, adat istiadat, tradisi, keyakinan, pandangan hidup, cara berpikir dan bersikap, dan lain-lain yang tergolong latar spiritual seperti dikemukakan sebelumnya. Di samping itu, latar juga berhubungan dengan status sosial*

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<sup>17</sup> Ibid., 230

*tokoh yang bersangkutan, misalnya rendah, menengah, atau atas.*<sup>18</sup>

In analyzing theme, I still use Pickering and Hoepfer's method. Theme is also used sometimes to refer to the basic issue, problem, or subject with which the work is concerned: for example, "the nature of man," "the discovery of truth," or "the initiation into adulthood."<sup>19</sup>

Besides analyzing the intrinsic approach, I also analyze the novel by using extrinsic approach. The extrinsic approach that I use is Marxist criticism. The main point of the document is that social history of human being is history of class struggle. This ideology represents one of sources that have been exploited a lot to develop sociological literature.

*Pada tahun 1848 Karl Marx dan Frederick Engels, dua pemuda tokoh revolusioner Jerman, menerbitkan sebuah dokumen yang kemudian ternyata besar sekali pengaruhnya terhadap sejarah manusia. Dokumen itu kita kenal sebagai Manifesto Komunis, yang dalam beberapa hal merupakan ringkasan dari paham materialisme yang telah ada sebelumnya. Pokok pikiran yang terkandung dalam dokumen itu adalah bahwa sejarah sosial manusia tak lain adalah sejarah perjuangan kelas.*<sup>20</sup>

In Selden's *Practicing Theory and Reading Literature*, he explains Marxist criticism. Marxists argue that ideology always represents the values of a particular social class, and is based on its economic interests. For example, 'bourgeois ideology' refers to the entire constellation of ideological practices which were historically developed as the consciousness of the bourgeois class. In so far as the

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<sup>18</sup> Ibid., 233-234

<sup>19</sup> Op. cit. James H. Pickering, 61

<sup>20</sup> Sapardi Djoko Damono, *Sosiologi Sastra: Sebuah Pengantar Singkat* (Jakarta: Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan, 1984) 24

middle classes, which make up the bourgeoisie, have come to dominate society (the date varies from country to country), their ideology has also achieved dominance.<sup>21</sup>

#### **G. The Method of Research**

I arrange this research by using qualitative method. I use the texts of "A Tale of Two Cities" and the other relevant texts that support this research. This research is library research that collect the data through the library.

#### **H. The Benefit of Research**

I hope that my research will be useful to those who have an interest to broaden their knowledge about Dickens' *A Tale of Two Cities*. This research is useful because it was done by new perspective means, so that it is possible for everyone who will do the next research.

#### **I. The Systemic of the Research**

The system of presentation is divided into five chapters. Chapter I that is entitled introduction consists of the background of the problem, the identification of the problem, the limitation of the problem, the formulation of the problem, the purpose of research, the theoretical framework, the method of research, the benefit of research, and the systemic of the research. Chapter II that is entitled the analysis of intrinsic elements consist of the analysis of the characterization, the analysis of plot, the analysis of setting, and the summary of chapter II. Chapter III that is entitled the analysis of extrinsic element by using Marxist criticism consists of a glance about Marxist Criticism, the analysis of the novel through Marxist Criticism, and the summary of chapter III. Chapter IV that is entitled the Author's criticism on French Revolution in the year of 1789 consists of French Revolution which is criticized by the author and the summary of chapter IV. Chapter V that is entitled conclusion consists of conclusion and summary of the thesis.

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<sup>21</sup> Raman Selden, *Practicing Theory and Reading Literature: An Introduction* (Great Britain: The University Press of Kentucky, 1989) 153