

**Exploring the Involvement of the Characters with regards to: the Pre-revolutionary
Atmosphere, during and after the French Revolution in Dickens' a *Tale of Two Cities*,**

Hugo's *Les Misérables* and Baudelaire's Selective Poems

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This paper is dedicated to,

Muhammad Aftab Uddin and Dilara Aftab

You are the one who brought me in this world and taught me the importance of being a good human

being...

Without your love, care and support I would never achieve what I have achieved in my life...

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Abstract

Historical fictions are a genre of literature through which the writers often take an attempt to express the social conditions of a past age while blending that historical context with their own imagination. This paper aims to go on a journey, to explore the way the characters in these revolutionary stories of Dickens and Hugo and the speakers of Baudelaire's poems are exceedingly involved with the pre-revolutionary atmosphere. As we move ahead in the journey, we will explore the way these characters and the speakers react during the French Revolution. Finally we will end our journey by entering the domain of exploring the causes and effects of the revolution that are very impactful on the characters and the speakers.

For this purpose the emphasis will be placed on Dickens' *A Tale of Two Cities*, Hugo's *Les Misérables* and Baudelaire's following poems: "The Death of the Poor," "The Murderer's Wine" and "The Swan".

This paper is divided into an introduction followed by three chapters, and finally conclusion. In the first chapter I will talk about the causes which led to the French revolution. In the second chapter, we will try to see the indisputable occurrence of chaos, destruction and anarchy during the revolution and in the final chapter, we will explore the both constructive and disparaging effects of the revolution.

Having studied the fictional portrayal of the French Revolution, I have found that there is no specific formula behind any revolution as every human being is not the same and therefore they are not predictable. Consequently, every revolution is different according to its culture, religion and people. In my findings, things that I find in common are within the causes of the revolution, such as the uncanny difference between the class interest of different classes, poverty and social injustice. Presence of chaos, blood-sheds and havoc during the revolution is another

common factor in most of the revolution. Moreover, alienation, isolation, devastation and anarchy are the fundamental effects of the revolution that I find through my research. In reference to my understanding with the complete study of Dickens, Hugo and Baudelaire, I would like to draw a conclusion that, a revolution can bring constructive changes to a society if the people of the society really intend to incorporate the necessary changes, otherwise it can also create epidemic, chaos and anarchy in that same society.

Introduction

Albert Einstein, while mentioning the inspirational characteristics of a revolution, once said, “The Revolution introduced me to art, and in turn, art introduced me to the Revolution!” (Senge et al. n.pag). In such a way, it can also be said that historical events such as revolutions often work as an inspiration to various artists in order to produce different art forms. Novels and fictions are also forms of art and many writers often take an attempt to convey the spirit, manners and social conditions of a past age with realistic details of historical facts while writing a Historical fiction. Generally the setting of Historical fiction is drawn from history and it often contains characters which resemble historical figures. Writers have experimented on various ways of writing historical fictions. For example, few writers such as Robert Grave in his historical fiction *I, Claudius* (1934) writes about the Roman Emperor Claudius who was the actual historical personage. On the other hand, some historical novels such as Franz Werfel’s *Forty Days of Musa Dagh* (1934), focus on a single historical event of World War I (Lee n.pg). The purpose of historical fiction is to enable a reader through the perspective of characters in the story to feel that he or she is present at the event and to achieve this goal, many writers often make few modifications of the historical event and adapt it at their own.

In my readings as a student, I have found that history and literature are a perfect marriage. The type of literature I am interested in is mostly literary take on historical movements. For example when I first read *A Tale of Two Cities* by Dickens and *Les Misérables* by Hugo, I was boggled by the idea that a revolution does not only mold the people of a country but it also molds the way the writers depict these historical movements in their writings. This is how my search or quest into the exploration of the French revolution tied with Dickens’ *A Tale of Two Cities* and Hugo’s *Les Misérables* began. Moreover, I think my paper will be incomplete

if I do not talk about the colossal mental or psychological effect that alienation, despair and destruction have on the people and I do not think there is anybody better than the poet Charles Baudelaire who has aptly discussed this phenomenon.

This paper aims to see how characters in these revolutionary stories of Dickens and Hugo and the speakers of Baudelaire's poems are exceedingly involved with the pre-revolutionary atmosphere as well as during the French Revolution and how the causes and effects of the revolution are very impactful on the characters and the speakers. For this purpose the emphasis will be placed on Dickens' *A Tale of Two Cities*, Hugo's *Les Misérables* and Baudelaire's following poems: "The Death of the Poor," "The Murderer's Wine" and "The Swan".

Charles Dickens' *A Tale of Two Cities* is the story of ongoing changes in London and Paris and how the people of these two cities react to the French Revolution. This story helps the readers to understand the diverse class interests of the people belong to different classes and how it creates chaos and anarchy in the society which lead to a revolution. This paper will focus on how Dickens' characters such as Madame Defarge, shows the true attitude of the revolutionaries; though her motives shift from the actual revolution to personal vengeance. The existence of chaos, devastation and havoc during the Revolution will also be discussed throughout the paper. The way the major characters of Dickens, such as Doctor Manette, Madame Defarge and Sydney Carton portray the psychological effects of the French revolution, can be explored in this paper. Therefore, it can be said that *A Tale of Two Cities* is the novel which involves the stories of various people whose lives get interwoven with this particular historical event. According to, John Quay "Revolution is the backdrop for much of *A Tale of Two Cities* and functions as the context within which the prominent theme of the novel plays itself out: the possibility of resurrection and transformation" (1). Consequently, the theme of transformation and change

created by the revolution is very much visible in this novel. Though this novel talks about despair as the effect of the revolution, it also discusses hope as an outcome of the revolution with the sacrifice of Sydney Catron and his vision about a better future.

Besides this, Hugo's *Les Misérables* is also a historical fiction which narrates the story of a desperate man Jean Valjean, who commits petty crimes, makes his escape from prison, then makes a deal with a bishop to be a good human being and transforms him into a noble man. According to Carrera, "he (Hugo) facilitates the exchange between the unconscious of history and its conscious" (846). Therefore, consciously or unconsciously history has been incorporated into Hugo's novel. During Valjean's transformation, he is chased by a cop named Javert, rescues Cosette who is the daughter of a dying woman named Fantine and finally makes Javert aware of his noble thoughts. This paper will discuss the ruthless attitude of the Aristocrats presented by the characters such as Tholomyes and Mr. Gillenormand. Hugo's novel gives us the opportunity to observe the way the revolution brings significant change in the life of these characters and also how the revolution brings a resolution to a society. The transformation of Jean Valjean gives a message to the readers that love can erase all the evils from a society and it also shows that hope is something which brings a positive change in people's life.

In addition the way the speakers of Charles Baudelaire's poems react to pre-revolutionary context and the way the revolution shapes the psyche of these people of the society is also my center of attention. Even though the speakers of the poem "The Death of the Poor" and "The Murderer's Wine" are not directly concerned about the French Revolution, they are indirectly connected to the revolution. In the poem "The Death of The Poor," the speaker talks about the wretched life style of the working class poor. Like the poem "The Death of the Poor," in the poem "The Murderer's Wine" Baudelaire presents the irony of life that in this earthly world

these poor people's life is so miserable that they are forced to believe that only death can help them to get rid of their miseries. Besides this, the way alienation and exile shape the psyche of people will also be discussed in this paper in reference with Baudelaire's poems such as "The Swan" and "The Murderer's Wine". His poems also deal with the way human minds react to the structural change of a society. While talking about the speakers of Baudelaire's poems Cecilia Enjuto - Rangel said "The speakers in these poems are not fixed or stable; they can be both melancholic and nostalgic [sic], humorous and ironic" (140). Thus, the speakers of Baudelaire's poem feel both "melancholic and nostalgic" as they view both hope and despair as the outcomes of the revolution.

From the above mentioned texts we can trace the route constructed by the historical fictions which take us to the historical events and make us feel that as if we are present in those events. In this paper, I would like to explore how the historical events shape the personality of these characters. With the help of Marxist criticism, the perpetual nature of class struggle will be discussed in this paper and the first chapter of this paper will talk about the causes which lead to the revolution. In the second chapter, the presence of chaos, destruction, and anarchy during the revolution will be discussed. Then, the third and final chapter will try to explore the paradoxical effects of the revolution— that in one hand it brings despair, destruction and devastation but on the other hand it evokes a hope for a better future.

Chapter One

The Rise of the French Revolution

Revolution is a sudden, usually a violent attempt lead by a group of people to bring radical and fundamental change in their socio-economic condition. It can also be referred as the historically necessary transition from one system of governance to the other. In Crane Brinton's book *Anatomy of Revolution* (1938), he presents his idea about a revolution and his theory is based on revolutions prior to 1945. According to Crane, revolution is an overthrow of power, which leads to extremists coming to power and then falls down into a more moderate time. He compares it to a fever that rises due to complaints among people and also argues about a time when none can tolerate this fever. In his book *Anatomy of Revolution*, Brinton makes his comment on this fever by stating that "nobody wants to have a fever... However, fever, and Revolution, in itself is a good thing... for the organism that survives it... The revolution destroys wicked people and harmful and useless institutions" (Brinton 18). Therefore, no member of a society wants "fever" (chaos or blood-shed) but Revolution itself is beneficial to the society as it destroys the "harmful and useless institutions" present in that society.

Though historians disagree in evaluating the factors that bring about the Revolution, they come up with various causes for it. The real cause of the French Revolution was the chaotic state of government finance and the social antagonism between two rising groups; the aristocrats and the bourgeois. At that time, France was still governed by the privileged group of people who were the nobility and the clergy while the common people were heavily taxed to pay the foreign and national debts. The struggle for hegemony and Empire surpassed the fiscal resources of the state and the political conflict between the Monarchy and the nobility over the reform of the tax system led to bankruptcy. All these led to recurrent food shortage which created a good fortune

to the grain stockers and this miserable hunger, forced poor people to burst out in anger and to revolt against this absolute oppression. Inefficiency of the French monarch Louis XVI rule and his desperate wish to strengthen absolute monarchy also caused fury among common people which led to the Revolution. This chapter will host a discussion for the causes of the French Revolution in reference to its depiction in literature but not with the actual events of the history.

Class Struggle and Social Injustice Gives Birth to Retribution in Dickens' Novel *A Tale of Two Cities*

In *A Tale of Two Cities* Charles Dickens successfully spreads out the significance of the French Revolution while blending it with a story of love, sacrifice, hatred and devotion. According to history, there were some major causes of the French Revolution such as: the failure of the King Louis XVI as a ruler, and the conflict between all three states (clergy, nobles and commoners) but in this novel Dickens has shown how poverty, hunger, inequality and class conflict also led to the French Revolution. In his novel Dickens gives direct reference to the historical French Revolution and while writing this novel, this revolution is the most prominent issue in writer's mind. According to J. F. Hamilton:

Dickens's *A Tale of Two Cities* opens in an extended series of antithetical attributions describing the novel's historical ambience – “the best of times / the worst of times,” [SIC] “the age of wisdom / The age of foolishness” and so on. The linking of opposites as coexistent truths constitutes a powerful paradox that reaches beyond reason to explain the contradictions of the human condition. (205)

Consequently, the very beginning of the novel confirms the readers that this novel has a historical characteristic and it talks about the time period where we see the “opposites as coexistent truth”. Besides this, it is also mandatory to mention that by using “a powerful

paradox” Dickens explains the “contradictions of the human nature” in this novel. In addition, he shows how human beings are driven by both good and evil forces; and when evil forces become stronger than the good forces it brings destruction and chaos in a society. Throughout the novel, Dickens approaches this historical subject with some conflicting feelings. On one hand, he supports the revolutionary cause and on the other hand he points out the evils of the revolution.

Initially, in *A Tale of Two Cities* poverty and hunger have become the working forces which make people revolt with aggression. As food is the most basic need of human beings, when this need is not fulfilled then hunger transforms human beings into beasts. Dickens has succeeded to show the contrast among the poor and aristocrats living in the same city. While one group has seen the abundance of money and food, the other group is dying out of poverty and hunger. The wine that spills out of the cask in Book One, chapter 5, symbolizes the peasant’s hunger and it also gives hints to the reader about the upcoming bloodshed during the revolution.

As written in the novel:

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. The hands of the man who sawed the wood, left red marks on the billets; and the forehead of the woman who nursed her baby, was stained with the stain of the old rag she wound about her head again. Those who had been greedy with the staves of the cask, had acquired a tigerish smear about the mouth[SIC]; and one tall joker so besmirched, his head more out of a long squalid bag of a night-cap than in it, scrawled upon a wall with his finger dipped in muddy wine-less — BLOOD.

(Dickens 30)

Here, the desperate quality of these poor people's hunger is being portrayed by the depiction of a broken wine cask outside Defarge's wine shop. These poor peasants hunger know no bound and so they scramble to lick up the spilling wine. The moment the mother tries to nurse her baby with these drops of wine, her heart and mind is wounded with rag. Dickens has used the word "greedy" sarcastically to express the mindset of the aristocrats to whom these poor peasants are gluttonous and voracious. These poor peasants are so awfully hungry that they do not mind licking the wine that has fallen on the ground. Through this wine scene Dickens converses about two types of hunger; the hunger for food that the French peasants are starving in poverty and also the hunger for political freedom. Throughout the novel Dickens explains the importance of color red which signifies anger, passion and aggression of the mob. The last word of the quote is "BLOOD" which is capitalized to demonstrate its importance in the novel and also in the revolution. After experiencing a terrible oppression, these poor peasants have become desperate to take blood of the aristocrats. The barrel of wine could also be the symbol of aristocrats' blood that would be sucked up by these hungry peasants. Yet again, the wine that stained on the street also hints that very soon this street would be colored with the red blood of the aristocrats.

Additionally, Like Dickens, Karl Marx also talks about the relationship of different classes in a society and how the different conditions of these class groups lead to class conflict. As an observer of conflicts, Marx blames society as the main reason for all the conflicts. According to Karl Marx, class conflict and struggle occur because of the economic organization of most societies. Others Marxists such as Ashley Crossman believe that "conflict and struggle are inevitable in capitalist societies because the interests of workers and capitalists are fundamentally at odds with each other" (Ashley). All the capitalists mount up wealth by exploiting workers while workers maintain their own well-being only by resisting capitalist

exploitation. This results in conflict and struggle, which is reflected in all aspects of social life. In the novel, Dickens discusses this complex relationship among people, representing different social classes. The aristocrats, the revolutionaries and the commoners are beautifully juxtaposed in this novel; from a French aristocrat (Charles Darnay) to a revolutionary (Madame Defarge) and also to an odd-job man (Jerry Cruncher) all are put together in this novel.

In this case, the most important characters who reflect the diverse interest of different classes are the Marquis Brothers— who are the member of the aristocracy and Mr. Defarge and Madame Defarge— who are the revolutionaries. Marquis Evremonde, the most evil of all these aristocrats is the lord in a small village where he exploits poor people in such a manner that day by day they are becoming poorer and ravenous. The way Marquis's carriage has flattened a poor child and he tossed a few coins to the dead body, it explains the reckless attitude of Marquis. He is so rude that in spite of feeling apologetic, he also felt resentment and cursed the commoners saying that he would willingly ride over any of them. In the later part of the novel, the narrator reveals the secret of Marques brothers who exploited one poor woman by capturing her and then murdered her after slaughtering her brother. In the end, the narrator also reveals that Madame Defarge's sister was being exploited by these Marques brothers and to keep this secret they keep Doctor Manette incarcerated for eighteen years. Later, Marquis Evremonde is killed by a revolutionary, who left a note referring him as "Jacques" after killing Marquis Evremonde. Consequently these incidents make it clear that the tension between the aristocrats and the common people are so extreme that often these revolutionaries killed a number of aristocrats for their personal abhorrence. To demonstrate the hypocrisy of the aristocrats, the narrator of Dickens' novel mentions about Foulon who once declares that if people are starving, they should eat grass. His rudeness and forged attitude lead him to death and he is cruelly killed by the mob

of the revolutionaries. The peasants put his head on pike and fill his mouth with grass. The poor peasants are so desperate about taking the life of this cruel wealthy man that these peasants celebrate his death with “scanty and insufficient suppers” and “Parents play with their children, and lovers love” (Dickens 241). Here, we see that the extreme oppression takes away humanity from these poor peasants and the idea of being free from domination make them to celebrate the death of an aristocrat. Dickens has created the character “Madame Defarge” in such a way that she symbolizes the chaos of the French Revolution. She is the wife of Mr. Defarge, the owner of the wine shop. In the beginning of the novel we find her sitting quietly and knitting as well as writing the names of the revolution’s intended victims in a register, which proves that the revolutionary activities are done secretly in the initial stage. Initially she is a very active member in the revolution but soon her focus shifts from the revolution to true ferocity. Gradually, she starts to feel rancorous against Darnay’s Family— Lucy and Lucy’s daughter. Some critics such as Daniel Stout believe that the novel is about Madame Defarge’s story. According to Stout, “It was nothing to her (Lucy), the novel will tell us of its most furious Revolutionary, Madame Defarge” (36). Stout believes that not Lucy but Madam Defarge is the central character of this novel and he calls her the “most furious Revolutionary” because she actually resembles the chaos of the French Revolution. The way she knits, the way she reacts to the running over a carriage while killing a young girl in front of her – all these construct her as the most “furious” character of this novel.

As there is lots of tension among the people of different classes it leads to class conflict. Each class is conscious about their own interest without considering the interest of the other class. Moreover, the aristocrats have oppressed the common poor people in such a way that people feel craving for food and that affected the psyche of these poor peasants which force them

to revolt for justice. These incidents have proved that the theme of class struggle is very prominent in Dickens' *A Tale of Two Cities* concerning the French Revolution. Thus poverty, hunger and injustice create a class conflict which becomes the main cause of the Revolution in Dickens' novel *A Tale of Two Cities*.

Social Inequality and Injustice Made People to Revolt in Hugo's Novel *Les Misérables*

Victor Hugo writes *Les Misérables* with an idea of a political revolution in his mind and it is considered as a great compassionate work that encourages humanity and hope during the instances of social injustice and hardship. This is an excellent historical novel which provides a comprehensive vision of 19th century French society and politics. In this novel, Hugo couples his story of deliverance with a detailed documentation of the injustices of France's recent past of 1789. Driven by his pledge to reform and progress, he has written *Les Misérables* with a hope that it would encourage a more progressive and democratic future.

Primarily, Hugo begins his novel with the chapter named "M. Myriel" which discusses the transformation of a careless, spoiled aristocrat child into a compassionate bishop. Though he is a member of clergy, he leads a very simple life unlike other clergymen. Once he compares the younger brother of an ordinary boy named Cartouche with the grandson of Louis XV because both of these children were killed in a similar way. When one old conventionist asks the bishop about his view on the equality, he replies him that in his view children from all classes are the same to him. Through the voice of Myriel, Hugo has presented his sympathy and affection toward the working class. Myriel defends the need of the poor while arguing that most of the criminals steal not because they are inherently malicious but for the sake of their survival. This example proves Hugo's philosophy that poverty, hunger and social injustice make people to revolt.

Besides, these clergymen Hugo also discusses about the working class poor and how they are neglected by the aristocrats. He also talks about class struggle which is very prominent in the French society during the time of his writing. By introducing the character Jean Valjean who resembles the working class poor, Hugo has shown how hunger and injustice provoke people for criminal activity. Hugo presents the pathetic past of Valjean by stating that he was once imprisoned because he was accused of stealing a loaf of bread. The law fails to understand that when people crave for a little amount of food while watching others people floating on foods, their inner anger kill their humanity and provoke them to be violent to others. To show the unjust law system Hugo mentions how Jean Valjean has passed 19 years of his life in prison for stealing a loaf of bread and also for subsequent attempts to escape from prison. After serving these long instance of imprisonment Jean Valjean does not return to the town as a thief but his yellow passport brands him as an undesirable character. He wants a place on rent to spend a night but his yellow passport does not allow other people to show minimal mercy on him. He moves to one rest house to another but none accept his acquaintance. Once he wanted to have a space in the stable but the host disappointed him by saying that he could not get him any space “Because the horses take all the room”(Hugo 43). Here, Hugo shows the misery of this ex-convict that his life is even worse than animals and cattle. All this maltreatment forces Valjean to hate the society as it has sucked up all his emotions and affection from him. Valjean does not need to still the Myriel’s silver but he does so because the town people expected such criminality from him. When he gets sympathy and affection from the bishop it transforms him and he gets inspired by Myriel to lead a life of an honest man. Here, Hugo demonstrates that it is class conflict which put some people in privileged group and others in the group of disadvantaged and the reaction of every human being depend on the way they are treated. For example, when

ValiJean's humble request of showing minimal humanity to him by serving him some food is rejected he states that "Ah, bah! But I am dying with hunger. I have walked since sunrise; I have travelled twelve leagues. I will pay, and I want something to eat' and then again the host of the rest house rejected his request by saying that 'Go away!'" (Hugo 43). He is treated in such an inhuman way that when he is countered by Myriel's sympathy, it distorted his psyche; ValiJean could not accept it and so he stole Myriel's silver. Later Myriel's nobility transforms him into a good human being. Thus, human beings react according to the way they are treated. VialiJean has experienced the injustice and inhumanity of the aristocrats, which makes him to support the July Revolution.

Additionally, Hugo mentions about the misery of the character Fantine to show how poor women are treated in viciously. While talking about Jean ValiJean Hugo shows how the working class suffered physically and emotionally, specially focusing on men but when he starts talking about Fantine he shows how poor women are abused by the spoiled broods of the aristocrats.

Hugo gives a brief introduction about Fantine by saying that:

She received a name as she received the water from the clouds on her head when it rained. She was called little Fantine... she had gold and pearls for her dowry; but the gold was on her head and the pearls in her mouth. She worked to live; then also to live, for the heart too has its hunger, she loved. She loved Tholomyés.

(Dickens 84)

Here, Hugo mentions that people called her "little Fantine," not because she is the youngest one in her friend circle but for her being the most poor, innocent, immature and the illiterate one. As mentioned in this quote, her name is attached with Tholomyés to describe the importance of him in her life. In reference with Tholomyés–Fantine relationship Hugo shows the 'Master-Slave'

dichotomy in this part of the novel. At this stage, Fantine becomes the slave who is deprived of food, education, work and everything else and obeys her master's (Tholomyés's) each and every command most obediently. This description of Fantine is very important to discuss here because very soon she lost all her charm as she is deceived by his lover, who not only abandons her but also gives her the burden of a child. In the later part of the novel Hugo discusses how Fantine turns into a prostitute to take care of her daughter Cosette. At this point, Hugo shows the irony that even though Cosette is the offspring of an aristocrat, she is called an illegitimate child by the aristocrats. The crisis of money causes Fantine's death. Though Fantine's death has no direct connection with the July Revolution, her death demonstrates the ruthless attitude and oppression of the aristocrats which make common people to revolt against this absolute monarchy.

Furthermore, like Dickens, Victor Hugo has also showed how social injustice, poverty and hunger increased people's anger and provoked them to go for violence. He also demonstrates how poor people were enslaved by the law imposed by the so-called state. In the later chapters of this novel, Hugo has discussed how these social injustices aroused fury and rage among the students and how this led to the July Revolution.

Poverty and Hunger Provoked Human beings to Vote for Violence in Baudelaire's Poems

Charles Baudelaire had experienced the chaotic history in French history and his works were impacted by a number of political events. According to Richard J. Klein:

For Baudelaire's increasing revulsion with bourgeois society would seem to predispose him in its favor. At the end of his life, living miserably in Belgium - the nation which epitomized the bourgeois soul of France - Baudelaire cannot prevent himself from speaking seriously of revolution which he understands and embraces for its pure nihilism. (86)

Here, Klein has discussed how Baudelaire's "revulsion with bourgeois society" influences him to support the revolution. Though in his entire life he has never been serious about the revolution, at the end of his life he supports the revolution. In his writings he shows his disgust with the bourgeois, while feeling sympathized with the proletariats. He also discusses the possible causes which lead these working poor to revolt against social injustice. Even though Baudelaire does not mention about the French Revolution directly in his writings, an indirect relationship can be established among his writings and the revolution. Baudelaire has focused on how poverty, hunger and social injustice— distort the psyche of poor working class and that forced them to involve in violent activity, such as Revolution.

In addition, Marx and Baudelaire are the contemporary writers of their age and a profound reflection of Marx's ideology is very much visible in Baudelaire's poem. Like Marx, Baudelaire has also talked about poverty and unequal distribution of power and wealth in his poems. According to Carrier:

Holland wants to place Baudelaire in the political context of his time: the failed revolution of 1848, the development of a newly affluent consumer economy, the shortage of jobs in Paris, the authoritarian rule of Napoleon III. . .In effect, he wants to understand Baudelaire's work by looking at its social framework, leaving out the writer's private life. (476)

Here, Carrier explains how even the critics such as Holland have agreed that Baudelaire's writing were influenced by the socio-historical context in which he wrote. Consequently, he mentions about few incidents such as "the failed revolution of 1848, the development of a newly affluent consumer economy, the shortage of jobs in Paris, the authoritarian rule of Napoleon III" which have direct influence in his writings.

In this section, Baudelaire's famous poem "The Death of the Poor" will be discussed. In this poem he has discussed that in this earthly world of exploitation, only death can bring happiness to the poor. As written in the poem, "It is Death, alas, persuades us to keep on living: / the goal of life and the only hope we have," (ll, 1-2). Here, the speaker of the poem argues about the belief of the poor working class. According to the poor, death convinces them to live a miserable life because it ensures them the end of this pathetic life. After death these poor people stay in the "Fabulous inn", where "one can eat, and sleep and sit oneself down:" (ll, 7-8). At this point, graveyard is compared with "Fabulous inn" because the taxing life has ended and now they can enjoy luxury in their graveyards and do whatever they wish.

Then he mentions about an "angel" who "holds in his magnetic beams, / sleep and the gift of ecstatic dreams, / who makes the bed where the poor and naked lie:" (ll, 9-11). Here, the poet is telling that in the manmade world, these poor people got no significance but after their death, they feel delighted in their grave as if an angel has blessed them. Again as excerpt from the poem, "it's the glory of the Gods, the mystic granary, / it's the poor man's purse, his ancient country, / it's the doorway opening on an unknown sky!" (ll ,12-14). At this instance, the speaker talks about "the glory of the Gods" that finally after their death, they will be blessed by Gods. The door of Heaven will be opened for them and they will reach to "an unknown sky" – an eternal land from where no one can displace them. Thus, throughout the poem, Baudelaire constantly reminds his readers that poor people have no place in this cruel earthly world and the only hope that they will get justice after their death, makes them alive.

Moreover, in his poems Baudelaire has also discussed how people become violent when their poverty knows no bound. The poem "The Murderer's Wine" starts with the line "My wife is dead and I am free" (l.1). Initially, in the first few stanzas, the narrator of this poem shows his

enjoyment about his wife's death. Gradually, he confesses that he has to kill his wife in order to rescue her from the miserable life. Here, Baudelaire shows how the narrator of the poem, who is the husband, involved in the violent activity of killing his wife. He does so because his psyche has been distorted by poverty and misery. Hence, when people strike by poverty, this led them to involve in violent activities. Though Baudelaire's poems have no direct reference with the causes of the Revolution, his poems can be indirectly coupled with the revolution. His poems reflect the distorted psyche of poverty-stricken people who provoke by social injustice and starts to revolt against the privileged group of society.

Furthermore, Crane Brinton in his book *Anatomy of Revolution* argues about the causes of a revolution and he comments that different class interest leads to a revolution. According to Brinton, though revolution is unexpected, none can deny the beneficent characteristics of it as it destroys all the evils of a society for a limited period. In this chapter, the possible causes which give rise to the revolution have been discussed. In Dickens' novel *A Tale of Two Cities* he has shown how class struggle and social injustice make people furious to go for a revolution. Like Dickens, Hugo also discusses the way poverty; hunger and social injustice force the poor working class and the young generation to fight for their own rights. In a similar way, Charles Baudelaire in his poems also talks about the way poor working class force to revolt against the group of honored. As this chapter has explored the possible causes of the Revolution, the next chapter will discuss the rise of the revolution.

Chapter Two

The Revolution Itself

Humans are easily maneuvered into being divided by the cultural, racial or religious line. History shows how an incident of attributing violence can easily spark a riot that quickly spirals out of control. The people, who are oppressed for a long time, dream of a revolution with the hope that it will bring a change in their life. While fighting for their rights, sometimes they fail to realize the havoc of the revolution. As it is not easy to fight with the most powerful legislators of the society, the revolutionaries are forced to choose the path of violence and bloodshed to earn justice. Percy Bysshe Shelley, in his essay “A Defence of Poetry” (1821) said “Poets are the unacknowledged legislators of the world” (50). In reference to that, it can be said that while depicting historical contexts in their writing, poets and writers also works as “unacknowledged legislators of the world” as they can influence their readers with their writings and indirectly take parts in making laws.

When any revolution is discussed, the chaos, violence, bloodshed and havoc of that revolution are also need to be uttered. As, this paper is concerned about the French Revolution, it is very significant to understand the ongoing situations regarding this revolution. The French Revolution marks a stain in history as it was one of the bloodiest periods in modern civilization. According to, Sylvia Neely “Whether this infamous violence existed at the birth of the Revolution or only during the Terror has been a topic of debate between the scholars since the 1980s” (217). Though the scholars argue about the existence of violence during the revolution or before the revolution, none of them deny the existence of violence and terror regarding the French Revolution. Some critics such as François Furet claimed that “the violence which existed

during ‘The Terror’ existed at the birth of the Revolution” (46). Thus, it is apparent that the French Revolution itself was about terror, violence and chaos.

On the way to express their desperation and resentment toward a regime that imposed high taxes, the French people marched to Versailles. This incident led them to become more furious and violent during the revolution. Though they fought for their right, they failed to provide relief by rioting and striking. Thus the Revolution became blood thirsty and full of aggression. The preceding chapter discusses the causes of the French Revolution and this chapter is about the violence, chaos and terror persistently present during the Revolution, in the light of its depiction in literature. In addition, the previous chapter is divided into three sub-chapters but in this chapter only Dickens’ and Hugo’s writing will be discussed through two sub-chapters, as there is not a single mention of chaos, violence, bloodshed or havoc of the revolution in Baudelaire’s poems.

The Blood Thirsty Nature of the Revolution in Dickens’ Novel *A Tale of Two Cities*

Throughout the novel *A Tale of Two Cities* Dickens talks about the chaotic incidents regarding the revolution. Dickens starts his novel with a very interesting passage which discusses the scenario of the revolution in a single paragraph. As quoted from the novel:

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- in short, the period was so far like the present period, that some of its noisiest

authorities insisted on its being received, for good or evil, in the superlative degree of comparison only. (Dickens 1)

This paragraph actually resembles the revolution and these famous lines hint the readers about the central conflict presented in the novel. Here, Dickens' "Anaphoric"—the deliberate repetitive use of "time," "epoch," "season" and "period" reflect the significance of this time period in the novel. This paragraph not only talks about the revolution but also shows the way revolution goes on and its effect on the lives of the people. The author constantly reminds his readers that it was the "best of times" as people were getting aware of their rights and started to fight for their rights and it was also the "worst of times" as the commoners were turned into revolutionaries and they have to shed blood for getting their proper rights. The feelings of the revolutionaries is also expressed in this paragraph that as they are sacrificing their life for a good cause it might take them directly to "Heaven" but as they are killing people for regaining their rights, it would also take them "other way". To be brief, the author confers that the period was a combination of "good" and "evil", as the paragraph ends with "the superlative degree of comparison". In this way, it reflects the true nature of the revolution. According to Priti Joshi:

Mutiny or rebellion in one form or another, however, appears early and often in *A Tale of Two Cities*: in the opening pages, the "mutinous" horses on the Dover mail refuse to carry the passengers uphill. But animals are not the only ones to resist: from the humorous to the increasingly treacherous, the novel gives us the Jerry Cruncher, the grave-robber, who rebels against the respectability of Tellson's; Roger Cly, Darnay's servant, who turns state's evidence against his master after rummaging through his drawers; Barsad, who double-crosses his nation by serving first Britain and then France as spy; and Defarge, who

repeatedly turns against his former master, most traitorously when he brings Madame to knit Lucie into her design. (Joshi 53)

Here, Priti proves how this novel is about the mutiny and the Revolution. She argues how this novel presents not only the human characters such as Madame Defarge, Jerry Cruncher, and Barsad as the Revolutionaries but she also succeeds to show the way animal “the ‘mutinous’ horses on Dover mail” revolt against the aristocrats. This proves the desperateness of every living being to dream of a revolution.

In addition it is important to understand the psyche of the revolutionaries. History shows that the Parisian revolutionaries began addressing each other as “Jacques” during the 1358 peasant uprising against the French nobility. The nobles scornfully called the revolutionaries with this name to accentuate their inferiority and also to deny their individuality. In the novel *A Tale of Two Cities* Dickens has shown how the revolutionaries adopted the name “Jacques” as a war name as they fought as a unified machine of war. As excerpted from the novel, “Defarge cries out, ‘Work, comrades all, work! Work, Jacques One, Jacques Two, Jacques One Thousand, Jacques Two Thousand, Jacques Five-and-Twenty Thousand . . . work!’”(Dickens 228). Here, Madame Defarge refers all the revolutionaries as “Jacques”. Here, it shows that she considers these revolutionaries not as human beings but as war machines. Her approach toward these revolutionaries also reflects her aggression and hatred towards the aristocrats. While discussing the nature of Madame Defarge it is also important to talk about her knitting process as it reminds the readers about the “Sisters of Fate”. In the novel, the activity of knitting takes on symbolic significance as Madame Defarge weaves the names of the condemned into shrouds, her knitting becomes a symbol of her victim’s fate and their death in the hands of a vengeful peasantry. In the later parts of the novel, Dickens hits into the same frightening group psychology, in the scene

that portrayed the French revolutionaries as they gather around the grindstone, which is already discussed in Chapter One of this paper.

Moreover, Dickens gives a brief description about the storming of Bastille in his novel. In the novel Dickens discusses the havoc of the storming of Bastille through the scene of the execution of Mr. Foulon. As quoted from the novel:

The men were terrible, in the bloody-minded anger with which they looked from windows, caught up what arms they had, and came pouring down into the streets; but the women were a sight to chill the boldest. From such household occupations as their bare poverty yielded, from their children, from their aged and their stick crouching on the bare ground famished and naked, they ran out with streaming hair, urging one another, and themselves, to madness with the wildest cries and actions. (Dickens 237)

Here, Dickens shows how these poor people were desperate to get justice in terms of any circumstances. These people have been exploited in such extent that now they become so fierce and violent that they were “streaming hair”, “urging one another” and crying into “madness”. At this point, he shows how the revolution gets a blood thirsty nature because of the continual heinous approach of the aristocrats. In this scene, these people were keen to execute Foulon in any circumstances. As excerpted from the novel:

O mother of God, this Foulon, O Heaven, our suffering. Hear me, my dead baby and my withered father: I swear on my knees, on these stones, to avenge you on Foulon! . . . Give us the blood of Foulon. . . head.. heart.. body.. soul of Foulon, Rend Foulon into pieces, and dig him into the ground, that grass may grow on him. (Dickens 237)

Here, the furious attitude of the mob is reflected through their vengeful approach towards Foulon. To describe the desperateness of their desire to kill Foulon, here Dickens shows how the mob wanted “head”, “heart”, “body” and “soul”- each and every entity of Foulon. Hence, the entire mob became anxious to avenge their sufferings and oppressions by taking Foulon’s life.

Additionally, Dickens hints to his readers about the more violent and chaotic phase of the revolution through the echoes heard by his characters, especially by Lucy. The echoes reverberate “from a distance” and make a sound “as of a great storm in France with a dreadful sea rising” (Dickens 239). Here, the echo not only hints about the upcoming chaos in French Revolution but also the upcoming threat in Lucy and Darney’s life. At this point, Dickens elaborates the parallels of public and personal struggles because the footsteps take the readers along from the intimate struggles of private life to a revolution which will shape the future of an entire country.

Besides this, in this novel Dickens not only talks about the physical effects of the revolution but also the psychological effects of the revolution. Doctor Manette, went through a physical torture during his secret imprisonment in the Bastille prison. This physical torture has a drastic effect of his mental health that he lost his memory and sanity when he finally released from the prison. Though Doctor Manette regains his memory after getting proper care and affection from his daughter Lucy but it does not prevent him from being hysteric; very often he is found making shoes which proves his distorted psyche. During the Revolution he becomes a heroic figure for the revolutionaries but when he tries to take benefit of his popularity, the mob want him to sacrifice the life of his son-in-law in order to get justice. As a result, he again suffers from hysteria because of his vulnerable position in the revolution. Through the character of Doctor Mannete, Dickens shows the trauma of the revolution in his novel.

Furthermore, the way Dickens presents the image of the battle, it contains exceptional power. As quoted from the novel:

Flashing weapons, blazing torches, smoking waggon-loads of wet straw, hard work at neighbouring barricades in all directions [SIC], 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.(Dickens 229)

Through the description of this battle Dickens captures the frantic and dangerous energy of the mob. To evoke the mood of the battle, here Dickens uses both the techniques of alliteration and onomatopoeia. Alliteration, the repetition of the consonants, fills the passage with harsh sounds and onomatopoeia, the use of words that imitate the sounds to which they refer – (such as boom, smash, and rattle) – contributes to the overall impression of chaos and violence of the battle.

Through this image and sounds Dickens provides his reader the chaotic and violence nature of the revolution. Thus in Dickens' novel *A Tale of Two Cities* the readers encounter with the riots in both city and countryside; and moreover with the chaos and aggression regarding the revolution.

The Youth Guided Revolution in Hugo's Novel *Les Misérables*

Victor Hugo's *Les Misérables* presents the best and worst sides of humanity while illustrating the bitter, ongoing struggle for freedom. The main focus of this novel is on the systematic injustice and the indefatigable power of the common people to overcome its effects. According to Angelo Metzidakis:

The bulk of Hugo's commentary centers on two dates: 1814, the year of Napoleon's first abdication and of the first Bourbon Restoration and, 1830, the year of the July Revolution and of the rise to power of Louis Philippe. Both of these dates represent stages of political transition during which the powers of the throne were diminished in favor of the bourgeoisie. which [SIC], in each case, prolonged the monarchy for the sake of national stability. (187)

Here, Metzidakis argues how Hugo's observations are centered on historical contexts in the novel *Les Misérables*. By recording the rise and fall of Napoleon as well as the restoration and the subsequent decline of the Bourbon monarchy, in this novel Hugo gives his readers a sense of continuous uncertainty that political events imposed upon daily life.

Initially, Hugo gives a brief description about the Battle of Waterloo which marks the defeat of Napoleon Bonaparte and the end of his empire. Napoleon's men viewed their leader with "religious awe" but despite his brilliance they were defeated by the foul weather. As quoted from the novel:

The army fell back rapidly from all the sides.... The cry: *Treachery!* Was followed by the cry: *Sauve qui peut!* A disbanding army is a thaw. The whole bends, cracks, snaps, floats, falls, crashes, hurries, plunges. Mysterious disintegration... (Hugo 230)

Through these lines, Hugo tries to describe that in spite of having more artillery than Wellington, the British commander; the French army got defeated by the foul weather. At this point, Hugo confers about the "Mysterious disintegration" of the French army because previously they were in the position of winning the battle but all of a sudden the foul weather turned the table and finally the British army attained victory over them! By using the words, such as bends, snaps,

floats, falls, crashes, hurries, plunges— Hugo not only discusses the physical dissolution of the French army but these words also help the readers to understand the mental breakdown of the French army.

Additionally, the Revolutions or battles are not only about the chaos and violence, or victory and defeat but also about those heroes whose name engraved in the history because of their valiant deeds. According to the narrator of the novel, “The man who won the battle of Waterloo is not Napoleon put to rout; nor Wellington giving way at four o’clock, desperate at five; not Blucher, who did not fight; the man who won the battle of Waterloo was Cambronne.” (Hugo 233). Here, the narrator claims that the real victor of Waterloo is the individual man who was standing up for his beliefs and he used the example of Cambronne who stubbornly fought to his death. Though Hugo describes the Battle of Waterloo radiantly, he reminds his readers about the presence of the old blights of the society in this battle such as the grave robbers. Hugo mentions about the incident of stealing gold and jewelry from the dead soldiers by the intruders. Though the English troops have ordered all thieves to be dead, few stalkers went for the dangerous hunt. Here, the author mentions about one of the thief Thenardier, who stole a cross, a watch and money from a seemingly dead officer Georges Pontmercy. At that moment Georges Pontmercy suddenly revived and thought that the thief had rescued him. For this reason, he promised to remember Thenardier’s name all through his life. Here, Hugo confers about the irony of the battle of Waterloo that the soldiers who sacrificed their life for getting victory, gained the honor of being robbed by the prowlers. In this way, it evokes the question in the readers mind that what these soldiers got while sacrificing their lives! In order to draw a distinction between a real and fake hero, Hugo contrasts the noble behavior of the French army with the ignominious actions of Thenardier. Though Hugo talks about the fake heroes such as

Thenardier, he also believes in the existence of the real heroes. Thus he mentions about a great hero named Cambronne. The idea of real and fake hero forces the readers to consider Thenardier as a foil character of Jean Valjean. To show the extreme injustice and to encapsulate the flaws in society's values, Hugo contrasts these two men's intentions with the unfair ways in which they were rewarded. For example, Valjean's true heroism earned him maltreatment and jail while Thenardier's lies earned him glory and gratitude. To show the unfairness and injustice in a larger scale, Hugo interprets Waterloo as a defeat for France due to something as banal as weather. Thus, he shows how the unfair outcomes leave the common people thirsty and hungry for justice and expecting the unrest situations.

Moreover, the narrator of Hugo's novel has discussed the major reason for the July Revolution, which was the way the monarchy tried to reassert the rights that it enjoyed before the French Revolution. Besides this, the narrator talks about another revolution in 1832 which was led by Enjolras, a student revolutionary who began to organize a massive political mutiny in the Faubourg Saint-Antoine. As excerpted from the novel:

Towards the end of the April everything was worse. The fermentation become a boiling, since 1830[SIC] ... Something terrible was brooding. Glimpses were caught of the lineaments, still indistinct and scarcely visible, of a possible revolution. France looked to Paris; Paris looked to the Faubourg of Saint-Antoine.
(Hugo 577)

Here, the author mentions about the upcoming tensions regarding the imminent Revolution which will begin from the streets of "Saint-Antoine". Hugo dictates the incident of final spark during the funeral procession of General Lamarque, a popular defender of liberty and the people and when shots are fired on the Austerlitz Bridge, the city detonated and barricades begin to

spring up. Then a mob led by the Friends of the ABC (a secret political society) marches through the streets and built a barricade from the everyday items, around the Corinth wine-shop and they are in high spirit as night fell on. Afterward the government troops arrive and shoot down the revolutionary flag. While raising the flag for the second time, Mabeuf shot dead and it makes the mob more furious. Thus the mob becomes blood thirsty and demands to kill Javert, the man who is spying on the revolutionaries for the sake of the army. At some point, the revolutionaries' self-esteem fell off when they learn that the rest of the city has failed to join their uprising. With the example of Gavorche's bravery, Hugo shows the youth centered nature of this revolution. The way Gavorche scrambles over the barricade to gather ammunition from the dead army soldiers, it reflects the desperate attitude of the revolutionaries to achieve their goal.

While Hugo sympathies the revolutionaries, he is too disgusted with the bloodshed which portray the uprising as a glorious moment in the French history. He shows a small act of heroism such as Mabeuf's attempt to rescue the flag but he portrays the incident of the barricade as an attempt to an unnecessary brutality and pointless violence. Additionally, the battle at the barricade is both heroic and futile as a few soldiers are killed but the rebellions are slaughtered without achieving anything. Indeed, Hugo shows that even great values cannot be imposed through violence. Though the revolutionaries' fight for a great cause, they turn the battle field as the place of chaos, bloodshed and havoc. Eventually, in the novel Hugo demonstrates how Napoleon and the students at the barricades collapse as easily as the monarchy.

Furthermore, Thomas S. Kuhn in his famous book *The Structure of Scientific Revolutions* points out that "Revolutions, in relation to science, are those non-cumulative developmental episodes in which an older paradigm is replaced in whole or part by an incompatible new one

and transformation occurs as paradigms shift” (69). Consequently, Revolution can be discussed as a continual changing process and the nature of a revolution cannot be constant. This chapter has discussed the chaotic, blood thirsty nature of the French Revolution. While discussing the sub-chapter of Dickens’ *A Tale of Two Cities*, the chaotic incident of the storming of Bastille plays a major role to describe the physical and mental trauma of the characters of this novel. On the other hand, the second sub-chapter gives a clear idea about the youth centered revolution, while focusing on the July Revolution. This chapter shows how mutiny, chaos, blood-shed become the invertible part of the revolution. As the previous chapter explains the causes of the revolution and this chapter discusses the nature of the revolution; the next chapter will explore the possible outcomes or the effects of the revolution.

Chapter Three

The Effects of the Revolution

Revolutions have occurred through human history and every revolution is very distinct in nature and in terms of their methods, motivating ideology and duration. Every revolution brings a fundamental change in power or organizational structure of a society. In his book *Politics*, Aristotle talks about two types of political revolution; one which brings complete change from one constitution to another and the other one which is a modification of an existing constitution. A major change in culture, economy and sociopolitical institutions are the common outcomes of any revolution. As a result revolution brings abrupt significant changes in the social order. As this paper is concerned about The French Revolution of 1789, it is significant to discuss the outcomes of this revolution. The major effects of the French Revolution were the emergence of the Bourgeois and the land owning class in France, death of Feudalism, and moreover consolidation of social order by the Code of Napoleon. Although many historians view the Reign of Terror as a threatening sign of modern totalitarianism, others argue on the vital role of this event in establishing democratic institutions such as representative government, elections and constitutions.

While discussing the effects of the French Revolution, it is necessary to confer about both creative and destructive nature of the revolution. Consequently, the revolution is represented as an extraordinary effort to break with the past and to forge a new national community based on the principles of liberty, equality and fraternity. It limited the cycle of royal power, replaced the aristocracy and church with a more radical, secular and democratic republic. On the other hand, it also brought a radical social change based on the principles of Enlightenment and with the rise of Napoleon Bonaparte armed conflicts with other European countries increased. This chapter

will discuss the effects of the French Revolution in reference with English literature, while focusing on Dickens' *A Tale of Two Cities*, Hugo's *Les Misérables* and Baudelaire's selective poems. The objective of this chapter is to explore the dual effects of the revolution, as revolutions are both fruitful and fruitless in nature.

Despair as the Outcome of the Revolution in Dickens' *A Tale of Two Cities*

In the novel *A Tale of Two Cities*, Dickens shows the contradictory nature of revolution as in between of hope and despair. The opening lines of this novel discuss the nature of the Revolution in a best way. On the one hand, the revolution gave birth to chaos and destruction in the French society and it also took a toll on human life and people have to sacrifice their lives in order to get justice. Although in this novel Dickens justifies the blood-sheds that took place in order to get justice, he remains against the worthless bloodshed. He not only shows the psyche of the revolutionaries but also shows how their focus shifted from the revolution to personal selfish revenge.

Initially, Dickens sympathizes with the misery of the oppressed lower class and criticizes the cruelty of the aristocrats but in the later chapters of this novel, he points out to the evil of the revolutionaries. He not only condemns the oppression of the aristocrats but also shows the peasants' strategies to overcome it. The attitude of the peasants was to fight against cruelty with cruelty. They accomplished no true effects of the revolution; rather they perpetuated the violence that they themselves had suffered. He cannot sympathize with the mob where people were "dancing wildly like demons" and killing people senselessly and needlessly (Dickens 298). At this stage, it is mandatory to talk about the dance form "Carmagnole". According to the speaker of Dickens' novel:

No fight could have been half so terrible as this dance. It was so emphatically a fallen sport—a something, once innocent, delivered over to all devilry — a healthy pastime changed into a means of angering the blood, bewildering the senses, and steeling the heart. Such grace as was visible in it, made it the uglier, showing how warped and perverted all things good by nature were become [SIC].
(Dickens 298)

Here, the speaker discusses the dance form “Carmagnole,” to show the psyche of the revolutionaries. This dance has worked as a means of “angering the blood”, “bewildering the senses” and “steeling the heart”. The “grace” and “good nature” have been distorted through this dance and this dance makes the mob more furious and ruthless. The way the revolutionaries act as savages and worship the violence of the Revolution is also showed with the depiction of this scene.

Additionally, to discuss the fruitless nature of the Revolution Dickens mentions about the use of Guillotine in his novel *A Tale of Two Cities*. His ambivalent attitude toward the French Revolution is discussed in this section with the reference of the scene of Sydney Carton encountering the Guillotine. As quoted from the novel:

Along the Paris streets, the death-carts rumble, hollow and harsh. Six tumbrils carry the day’s wine to La Guillotine. All the devouring and insatiate Monsters imagined since imagination could record itself, are fused in the one realisation, Guillotine.... Crush humanity out of shape once more, under similar hammers, and it will twist itself into the same tortured forms. Sow the same seed of rapacious license and oppression over again[SIC], and it will surely yield the same fruit according to its kind. (Dickens 396)

Here, while personifying the Guillotine as a sort of drunken lord who consumes human lives (the day's wine), Dickens shows a thorough understanding of how such violence and bloodshed can come about. Therefore Dickens has shown that the cruel aristocracy's oppression of the poor "sows the same seed of rapacious license and oppression" in the poor and compels them to hound the aristocracy and the other enemies of the revolution with "the same fruit according to its kind" (Dickens 297). In this way, the revolution turns into a fruitless attempt to bring justice in the society.

Moreover, Dickens also argues about the transformation of the motive of the revolutionaries and how the social cause of the revolution turns into their personal revenge. The mob and specially Madame Defarge seek revenge for the innumerable wrongs that they suffered from the hands of the French aristocrats. As mentioned in chapter one of this paper, Madame Defarge possesses a remorseless thirst for bloodshed and embodies the chaos of the revolution. With her stitches, she secretly knits the names of the revolution's intended victims on a register and her apparent passivity contradicts her thirst for vengeance. True viciousness of her character is revealed when she turns on Lucie particular and in order to add Lucy and her family in Defarge's mental register, she constantly have vision where she see them as intended victims of the revolution. The idea of personal revenge alienated Madame Defarge from the true cause of the revolution and she goes for the self created exile. It is the irony that vengeance brings no happiness or peace to her life; instead it pushes her to her doom.

Furthermore, Dickens not only shows revolution as a fruitless event but also confers about the creative nature of the revolution. In this regard, it can be said that the revolution also evokes hope for a better society. Just before the day of his execution, Carton makes his speech by stating that "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 liveth and believeth in me, shall never die,” (Dickens 399). In this section, Carton’s Biblical reference alludes to Jesus raising Lazarus from the dead. Christ died on the cross to pay the penalty for the sins made my humankind and rose from the dead to live in heaven. At this point, Carton can be compared with Jesus Christ as he has sacrificed his life for the sake of saving Darney’s life. Carton feels that, his sacrifice will evoke a hope for a better future and bring an end to all chaos and anarchy. As excerpted from the novel:

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, I see the evil of this time and of the previous time of which this is the natural birth, gradually making expiation for it and wearing out. . . I see that child who lay upon her bosom and who bore my name, a man winning his way up in that path of life which once was mine. I see him winning it so well, that my name is made illustrious there. . . (Dickens 401)

Through this paragraph, the narrator of this novel makes prophecies about two resurrections: one personal and the other national. At this instance, the struggle of Paris and Sydney Carton mirror each other. While articulating the outcomes of these struggles, the narrator of Dickens’ novel suggests that Paris will “ris[e] from [the] abyss” of the French Revolution’s chaotic violence and just like that, Carton will be reborn into glory as his name will be “made illustrious”. Sydney Carton’s last lines have become a far-reaching proclamation of hope for the future of humankind, as he hopes that the next generation will not see these struggle but they will learn a lot from this revolution and go for changing the society in a positive way. Consequently, Carton becomes the Christ like figure whose actions proclaim a hope for the better future of humankind. In his novel

A Tale of Two Cities, Dickens does not want to show the revolution as a worthless event. Rather, he shows that revolution can bring a hope for a better society, for a better future.

Though Dickens talks about a hope in the revolution, he shows the revolutionaries seldom accomplished their goals. In this novel, he shows how the injustice of the Bastille becomes the mirror image of the La Force and the revolutionaries are just as power hungry and inhumane as the aristocrats, whom they abhor. Besides this, he also shows that love and forgiveness can bring greater happiness and peace rather than hatred and vengeance.

Revolution Gives Birth to Hope in Hugo's *Les Misérables*

Hugo marks out the social impacts of a number of revolutions, executions and insurrections that took place during the late 18th and early 19th century France in his novel *Les Misérables*. He focuses on the Battle of Waterloo which delivers a message to his readers that even though it is a glorious battle, the old blights, such as grave robbers still remain in this society. On the other hand, he shows the battle at the barricade as both futile and heroic event. Hugo not only gives a sense of the everlasting uncertainty that political events imposed upon daily life but also shows how the revolution brings a hope in everyone's life. It is the fact that, there is no mention of significance structural change brought by the revolution in Hugo's *Les Misérables* but most of his major characters go through an inner transformation just after the revolution. Here, the effects of the revolution are represented as the mostly positive changes which give birth to a hope for a better future.

Primarily, some incidents regarding the July Revolution brings a significant change in the personality of Javert. He is obsessed with enforcing society's law and fails to realize that he has mistaken assumptions about laws and justice. "Hamartia" is a tragic flaw as said by Aristotle and

Javert's "Hamartia" is his obsession about enforcing laws without considering its justification.

According to Philip Tonner:

Aristotle's account of tragedy is intimately connected with his theory of action and his ethical theory. His Poetics was intended to form a central part of his extended inquiry into the nature of human action and happiness. It was his view that in tragedy, the tragic hero falls into misery through a hamartia, a mistake or error that results in irreparable damage to the life of the protagonist and/or the lives of their loved ones. Hamartia or 'tragic error' brings to the fore the fragility and contingency of human Flourishing. (2)

For this reason, the ironic and tragic flaw of Javert is he never thinks whether the laws themselves are just or not! According to Javert, a man is guilty when law declares him so. He feels very proud about his profession that he fails to see the injustice created by laws. "Hubris" is a part of "Hamartia" which means excessive pride and arrogance; and it often indicates "a loss of contact with reality and an over estimation of one's own competence, accomplishments or capabilities, especially when the person exhibiting it, is in a position of power"(Tonner 6). Consequently, it can be said that Javert is also affected by "Hubris" as he has excessive pride and arrogance for career.

When Valjean gives him indisputable proof that a man is not necessarily guilty or evil just because the law says he is, Javert is incapable of integrating this new knowledge to his beliefs and so his sudden epiphany leads him to commit suicide. As quoted from the novel,

To owe life to a malefactor . . . to be, in spite of himself, on a level with a fugitive from justice . . . to betray society in order to be true to his own conscience; that all

these absurdities . . . should accumulate on himself—this is what prostrated him.

(Hugo 898)

Here, the narrator of Hugo's story discusses the distorted psyche of Javert when he feels alienated from his society and his beliefs. In this section, Hugo uses the device "Stream of consciousness" to reveal the inner thoughts of Javert. He takes his life because he has been plagued by the thought that in his whole life he talked about justice while taking the side of unjust laws. This idea that he has been blinded by his dutifulness shattered him in a way that he cannot but commit suicide! Thus as discussed in this part of this paper, finally the positive transformation of Javert gives a hope to the readers that even though Javert kills himself, his death becomes glorious as it evokes hope for a justified social system or laws.

Additionally, Hugo shows how the revolution brings a significant change in the social system. Mr. Gillenormand is the man who resembles the complete orthodox of aristocracy. At the beginning he does not give his consent to Marius's marriage with Cosette who belongs to lower class. At the end of the novel, Hugo shows how love wins over proud and arrogance and finally achieves its destination. In Victorian Era marriages occur within same classes but this convention of endogamy marriages have been broken by Hugo in this novel and the changing mindset of people especially the aristocrats are considered as the result of the revolution.

Moreover, the main protagonist of Hugo's novel Jean Valjean's life is also gone through transformation because of the revolution. After the revolution, Valjean's life leads to its resolution. To describe the transformation in Jean Valjean, Hugo uses a literary device "dues ex machine" in which a character or event unexpectedly swoop in, to resolve a difficult situation. In this novel, Valjean works as a "dues ex machine" as he brings a resolution to the life of the people around him. As Cosette is the one who is the most close to Valjean, Cosette's marriage

to the man whom she loved gives him the great peace in his mind. The revolution came as a turning point in his life and takes his life towards the right direction. As the revolution brings a huge change in the mind set of people, it works in favor of Cosette's marriage to Marius. After handing over Cosette safely to Marius, Valjean realizes that he has fulfilled all his duties. His only melancholy is that Marius's wrong vision about his identity creates a distance between him and Cosette but Valjean's misery is also relieved as Marius recovers from his misunderstanding.

Besides this, Hugo justifies the death of Valjean by giving him a heroic, happy death as he is redeemed in the eyes of others. As quoted from the novel, "Valjean had fallen back, the light from the candlesticks fell across him; his white face looked up toward heaven, he let Cosette and Marius cover his hands with kisses; he was dead" (Hugo 986). In this section, Hugo uses a literary device called "Pathetic Fallacy" in which a nonhuman entity takes on human attitude or traits. Here, "the light from the candlesticks" is the nonhuman entity which reflects the purity in Valjean's character. Hugo uses this device to pass judgment on his characters and their actions, without breaking the narrative voice. The mention of the light from the "Candlesticks" affirms the readers that Valjean's criminal past has been redeemed by his virtuous acts. Thus, Valjean has a heroic death as he has purified himself from each and every sin that he has made in his life.

Furthermore, Hugo presents the character Cosette in a way that she becomes the universal symbol of hope of the revolution. Like Valjean, Cosette also grows up in an atmosphere of poverty and fear; but she is rescued from her miserable life. Though she spends a long time of childhood under the repressive care of the Thénardiens, she never influences by their cruel views, which indicates that she acquires a fundamental decency and integrity that they lack. Cosette has been brought up by a noble man Jean Valjean who has the ability to change the

world and whose love makes her a great human being. Valjean's upbringing changes Cosette's life. Hugo shows this transformation as a natural process. For Hugo, this transformation is so natural that he does not even bother to walk us through it and instead skips several years ahead. In spite of being an orphan, Cosette's marriage with Marius, a member of aristocracy shows the hope for equality and justice. Cosette has set an example to the rest of the world that sometimes hopes inveigled with despairs. Thus, Cosette represents the hope of the revolution. Hence, Hugo shows his optimism about the revolution and illustrates how deaths can be hopeful as it can bring positive change in a society.

Exile and Alienation as the Effects of Revolution in Baudelaire's Poems

From the beginning of civilization although people fought for securing their longevity, paradoxically they also began to feel alienated and frustrated while looking for the significance of their existence. Charles Baudelaire in his poems shows how chaos and havoc of a revolution or a war not only distort the psyche of human beings but also force them to feel alienated in a society. Often, even after being free from any kind oppression or domination, people feel exiled in their mind and thought. Earlier in this chapter it is already discussed how the revolution has shaped the psyche of Madame Defarge and how herself created exile alienated her from the actual cause of the revolution. It is also discussed how Javert felt alienated from his society while being blind by his excessive loyalty towards his profession. This sub-chapter will focus on describing the psyche of alienated and exiled people in reference with Baudelaire's poems such as "The Swan" and "The Murderer's Wine".

To begin with, "The Swan" is one of the most popular poems from Baudelaire's poetry collection named *The Flowers of Evil*, where he talks about alienation and despondency. In this poem, the speaker addresses Andromache who lost her husband Hector, her freedom and also her

city after the end of the Trojan War. Andromache had to flee away from her own city, when Hector was killed and the Greek soldiers took over Troy and she became exiled from her own country. Here, Baudelaire shows how people are affected by not only physical exile but also mental exile, as Andromache had felt cut off from both her country and her true identity. Then, the new setting of the city has cut off the narrator from the history of his memories and so he thinks of Andromache as he can relate his situation with her state of mind. The narrator talks about the structural change of Paris just after the French Revolution. As written in the poem, “Old Paris is no more (a town, alas, / Changes more quickly than man’s heart may change)” (ll, 7-8). The narrator finds the structural change swifter than the change of a man’s heart and this creates a distance between the man and the society to which he belongs from and this leads him to feel exiled and alienated, even in his very own city Paris.

In addition, the speaker of the poem “The Swan” notices a swan which escapes from its cage and toddles on the stone pavement to the gutter to drink water and also to have bathed but it finds an empty trench. It seems that the swan is asking, “O water, when then wilt thou come in rain / Lighting, when wilt thou glitter?” (ll, 24-25). Then it raises its head to the sky, as if pleading for answers and when it does not get any answer it moves back to its cage. Here, Baudelaire talks about the alienation of an animal to describe the acute nature of alienation in human mind, as human beings have more understanding about emotions; they suffer greatly than any other living creature. The irony of this poem is here, that if an animal can feel alienated and exile to this extent then how much painful alienation will be for human beings! The narrator argues that the city may change but his melancholy will never change. Then, in front of the Louvre, the speaker once again recalls Andromache and the swan, as they all feel the same feeling of being exiled in the city. After that he sees the image of an ailing black woman “the

negress” who can never get back what she has lost in Africa, as her “haggard eyes” looks for “the absent palm-tress of proud Africa” (ll, 45-48). The condition of this African woman is very similar to the situation of Andromache and the swan, as she knows that she can never go back to her country anymore.

Moreover, at the end of the poem the narrator states that, “I think of sailors on some isle forgotten; / Of captives; vanquished . . . and of many more” (ll, 55-56.) The speaker thinks of all these exiled people as he thinks of himself as the representative of the abandoned, banished, lonely, marooned modern people. This poem presents an image of the New Paris, which constantly reminds its citizens about the after effects of the French Revolution. The Revolution not only brought change in the structure of the city but it also brought significant change in the psyche of the inhabitants of the city of Paris. Besides this, the narrator proves himself as a “Flaneur”, who lives in the city but fails to relate himself with it! In his book *A Lyric Poet in the Era of High Capitalism*, Walter Benjamin describes the Flaneur as a “figure of excess: an incarnation of a unique urban form of masculine passion” (36). Flaneur is a figure which is the personification of a “masculine passion”. In the paper, “Exile in modernity: the localized dislocation of Charles Baudelaire’s *Le Cygne*” Stephaine Bundy makes his comment on Flaneur as:

an urban wanderer, first theorized by Baudelaire and hence in a way irremovable from a Parisian setting . . . who does not participate in the change but observes the city . . . He does not belong to the city, he therefore experiences a simultaneous intimacy and alienation from the urban crowd as he moved through the city, seeing but never seen, centered but never static. (3)

Consequently, a Flaneur has some characteristics which reflect his alienation from the society. In this poem, the narrator turns out to be a Flaneur who works as a silent observer, as he notices the changes that took place after the French Revolution but he does not know how to react towards it! Baudelaire has succeeded to show how the structural change in a society plays a significant role in shaping the ideology of its inhabitants.

Furthermore, many historians argue about the significant positive effects of the revolution, while escaping the drawbacks of the revolution. It is true that to achieve something great, one also has to pay a great price but it cannot be denied a revolution brings a drastic change in the total system of a society. People often suffered from financial crisis after the end of the revolution as the economy of a nation remains at a risk at that moment. The rich people do not care much about that as they have colossal amount of wealth, but the people of working class who live from hand to mouth, have to pay a lot for the sake of the revolution. On the one hand, the society goes through advancement as after effects of the revolution and on the other hand a group of people still fight for their survival. As a consequence of the advancement of a society, these poor people feel dislocated and alienated in this new form of society. According to Jon Kear:

The vision of the city Baudelaire provides is ultimately an ironical one, its exuberant rhetoric permeated by an undercurrent of loss, fragility and pessimism. The flaneur's sense of mastery over the experiences of the city and the self-possession that goes with it, is constantly undermined by the overwhelming sense of fragmentation, illegibility, formlessness and transience that accompanies the crush of signs he encounters. (Kear 120)

Here, Kearsley dictates that Baudelaire has conferred about a city which is beautiful, enthusiastic but the citizens of that city can sense some negative energy such as “loss”, “fragility” and “pessimism” in this same city. An ironical image of the city is presented in Baudelaire’s poems and the readers of these poems find the consequences of this distorted image of the city, when they meet alienated, exiled people of the city. These poor people have to work really hard in order to survive and so they feel alienated in this society. The idea of being controlled by the people who have money and power, make these poor people frustrated and the feeling of being exiled become so acute in their nature. The poem “The Murderer’s Wine” is already discussed in chapter one while focusing on the physical hardship of the working class poor. In this chapter, the psychological effect of hardship is the main concern. In this poem Baudelaire talks about a drunken husband who once loved his wife. The poverty sucks up the love and emotions in their relationship and very soon both of them feel alienated in their own worlds, like other poor working class, the narrator of this poem is not only alienated from his job but also alienated in his personal life. To forget his misery, he seeks help from wine and stays drunk all the time.

According to Peter Barry’s Marxist criticism:

The exploitation by one social class by another is seen especially in modern industrial capitalism, particularly in its unrestricted nineteenth-century form. The result of this exploitation is alienation, which is the state which comes about when the worker is ‘deskilled’ and made to perform fragmented, repetitive tasks in a sequence of whose nature and purpose he or she has no overall grasp. (151)

Therefore, the people who work under the dominating group, are forced to do same kind of work again and again, which de-motivate them to think better about their life and this lead them to feel exiled and alienated . This sense of “exploitation” is persistent inside their heart, even

when they have already achieved their so called “Freedom” from oppression. Now it’s time to go back to the poem “The Murderer’s Wine” where the narrator uttered his final words as:

The dissolute crowd, unfeeling
As an iron machine,
Never, nor summer, nor winter,
Has known what true love is (ll, 33-36)

This is how the narrator makes a confession that he really feels like an alien in this society as no one can feel the same like him and he does not belong to the crowd. Finally, he chooses a “dump-cart with its heavy wheels” to crush his head and to get rid of this miserable life.

According to Umme Haneer Suraiya Sharif,

This dump car loaded with mud and rock may represent the burden of life as a working labor for the industrialized city which is actually crushing the working class people as well as their dreams [SIC] (6)

Consequently the poor working class is the main victim of alienation and exile. In addition, a revolution changes the psyche of the people who are affected by it; mainly it distorts the psyche of those people who dealt with the negative consequences of a revolution. It can be said that, the poetry of Charles Baudelaire has succeeded to show alienation and exile as an effect of the French Revolution while mentioning the trauma of the poor working class, which they feel during the time of their exile and alienation from the society.

According to Michael S. Lewis-Beck, “While theorists have scrutinized the causes of revolution, they have avoided systematic study of its consequences” (1127). Though the outcomes of the revolutions are often neglected in history, but this chapter has discussed the effects of the revolutions in reference with English literature. Consequently, in Dickens’ novel *A*

Tale of Two Cities, he shows the fruitlessness nature of the revolution as it fails to bring significant change in the lives of the Revolutionaries; but he also shows how Carton becomes the beacon of hope with his vision for a new Paris. Besides this, while explaining the importance of the revolution Hugo shows the positive changes brought out by the revolution, in his novel *Les Misérables*. Hugo tries to show that it is not necessary that death only represents injustice; deaths can be viewed as a way of achieving justice and this is how the revolution sows a seed of hope in a society. In addition, Baudelaire's poems focus on exile and alienation as the outcomes of the revolution. Just like Baudelaire, Dickens and Hugo have also mentioned about alienation and isolation as the outcomes of a revolution in their writings. Dickens focuses on how Madame Defarge goes through self-made exile and feels alienated from the revolution while Hugo explores the way Javert feels alienated because of his blind devotion towards the law. Like, Dickens and Hugo, Baudelaire also discusses how the revolution shapes the psyche of human beings while forcing them to feel alienated not only physically but also mentally.

Conclusion

Since the writers of Historical Fictions are interested in the way characters react to these historical events rather than on the actual historical events, this paper intended to explore the involvement of these characters not only during the pre-revolutionary period but also all through the revolution and after the revolution. While discussing the critical benefit of historical fiction Freeman and Levstik said,

Through historical fiction, students learn that people in all times have faced change and crisis, that people in all times have basic needs in common, and that these needs remain in our time. Students can discover some of the myriad ways in which humans depend on each other. They will also discover the consequences of human failure in relationships, both personal and historical. (330)

Here, Freeman and Levstik discuss how historical fiction help its readers to understand the “change and crisis” faced by the earlier people of the society. They also argue how historical fiction makes its readers aware of the “consequences of human failure,” so that they can connect them with the past and take precaution to avoid such incidents which will create obstacles in their mundane life. Thus, the writers like Dickens, Hugo and Baudelaire use this genre of literature, to show the way human beings react to oppression and fight for their survival, through their depiction of historical personage as fictional characters.

In the first chapter the emphasis is placed on the causes of the revolution in reference to its depiction in literature. As every chapter of this paper is divided into a number of sub chapters, the initial sub-chapter of the first chapter discussed the way class struggle and social injustice give birth to retribution in Dickens’ *A Tale of Two Cities*. Dickens shows a paradoxical pre-revolutionary phase, as that time is “the best of times, the worst of times” (Dickens 1). By

referring to the scene of broken “Red” wine cask, the circumstance of class struggle is discussed in this paper (Dickens 30). One group (aristocrats) is at the peak of enjoying their privilege when the other group (poor working class) is suffering from extreme deprivation. With the theory of Karl Marx’s “Class Conflict” the gap between these classes are discussed in this section and it is demonstrated the way poverty, hunger and social inequality made the working class poor (such as Mr. and Madame Defarge, the peasants) to revolt against the aristocrats (such as Marquis Evremonde, Foulon, Gordon) in Dickens’ novel.

The second sub-chapter is about the social injustice which made people to revolt in Hugo’s *Les Misérables*. With the depiction of the character Jean Valjean, Hugo shows how poor working class are incited by hunger and social injustice, and also ends up with doing violent activities. With the reference of the character Fantine, the vicious condition of poor working class women is discussed in this paper; as these women are deprived from food, work, education— and from everything. Additionally, while discussing Fantine and her relationship with Tholomyes, the master-slave dichotomy is also explored in this part of the paper. Moreover, the way poor people are enslaved by the partial social law which kill their inner humanity and make them to revolt— is also argued in this section.

Furthermore, the final sub-chapter of this chapter deals with the possible causes of the French Revolution as described by Baudelaire. Many critics such as Holand, Carrier argue about how Baudelaire’s writings are influenced by the socio-historical context in which he wrote. In this section of the paper, the wretched life style of the poor working class is described in reference with the poems “The Death of the Poor” and “The Murderer’s Wine”. Life seems to be very unpredictable and miserable for these poor people that they can no longer tolerate this social injustice. Though Baudelaire’s poems do not state directly about the causes of the French

Revolution, it discuss how poor people are provoked to go for violence activities because of intolerable hunger and poverty.

The second chapter explores the constant presence of violence, chaos and blood-sheds during the Revolution. This chapter is divided into two sub-chapters. In the first sub-chapter I have mentioned how Dickens starts his novel with a description of a chaotic time period which creates the mood of the novel, as it said “for good or evil, in the superlative degree of comparison only” (Dickens 1). As mentioned before, I have pointed out this paragraph because it gives a message to the readers that the time during the revolution can be compared only in “the superlative degree”, which shows the extreme nature of a revolution. The highlight of this sub-chapter is the description of Madame Defarge’s knitting as it shows her fierce attitude towards the revolution. By stating various chaotic incidents (such as the storming of Bastille, Foulon’s death, frantic energy of the mob) from the novel, this section of this paper has proved the blood thirsty nature of the revolution in reference with Dickens’ *A Tale of Two Cities*.

Hugo’s sub-chapter of the second chapter discovers how the narrator of his novel focuses on the youth centered Revolution in *Les Misérables*. On the previous sections of this paper, revolution centered incidents and events are discussed in details but this section argues about the significant role played by the heroes who directed the revolution. An extensive description of the Battle of Waterloo and the event of the July Revolution are given in this section to prove that how the actions of the participants of a revolution play a vital role in a revolution. The participation of the young students (such as Gavorche, Mabeuf, Enjolras and Marius) makes the encounter at barricade more dramatic and intense. The failure of battle at the barricade demonstrated that the participation of a group of people cannot bring a drastic change in a society and to make a revolution or battle successful the participation of people from each and

every stratum is very important. This chapter enclosed with establishing the idea that mutiny, chaos and blood-shed are invertible part of a revolution.

Finally, in the third chapter we see how a revolution proves to be both fruitful and fruitless in its nature, as its effects are both beneficial and detrimental. This final chapter has been divided into three sub-chapters. The first sub-chapter has conferred about despair as the major outcome of the revolution in Dickens' *A Tale of Two Cities*. In this sections Dickens' dualistic attitude towards the revolutionaries is discussed, as on the one hand he sympathized with them but on the other hand he also criticized them as their attitude toward the revolution was to fight against the brutality with brutality. Here, the fruitless nature of the revolution is discussed with the reference of Madame Defarge's alteration of motive from the revolution to personal retribution. Besides this, the personification of Guillotine is also mentioned in this part to show the fruitless nature of the revolution, as the revolutionaries failed to achieve their goal while shedding unnecessary blood-shed in a society. Apart from that, it is also argued in this section that how a revolution also evokes hope as Sydney Carton had a vision about a beautiful future during the time of his execution.

Unlike Dickens, Hugo talks about the most positive outcomes of revolutions in his novel *Les Misérables*. Although Hugo shows everlasting uncertainty imposed by political events, he illustrated how the revolution brought hope in the life of each and every character of this novel. Initially, the epiphany of Javert is shown as a positive outcome of the revolution as he realized the noble attitude of Jean Valjean during the battle of barricade, when Valjean saved him from the execution. Besides, this the way revolution played a significant role in changing the mindset of the aristocrats is illustrated with the example of Cosette's (an orphan's) marriage with Marius (an aristocrat). The revolution brought resolution to a number of people's life. Valjean's life

took a right direction after the revolution, as he succeeded to fulfill all his responsibilities and had a happy death. Lastly, Cossete's life is briefly discussed in this section as she becomes the universal symbol of hope of the revolution. Here, multiple hopeful deaths have been mentioned which showed Hugo's optimism towards the revolution.

In the final section of this paper, in reference with Baudelaire's poems exile and alienation are discussed as the effects of the revolution. Initially, alienation and despondency of Andromache, a swan, an African woman and the speaker are discussed in the poem "The Swan", which proved that alienation is felt by every living creature. Here, revolution has been viewed as the major reason for bringing change in every one's life and they were not contented with these changes in their life. These revolutions or wars made them feel like rootless, marooned people as they are taken away from their root. Here, the characteristic of a Fleneur is also mentioned to discuss the distorted psyche of alienated people. The trauma of extreme hardship in life made working class poor feel like exiled, though they were free. In reference with the poem "The Murderer's Wine," this complex psychological condition of the poor people is explored in this section. Thus, we see how alienation and exile can be viewed as the outcomes of a revolution.

It becomes difficult to comment on the emergence of a revolution as we see in the paper that the effects of a revolution are both beneficial and detrimental. Dickens, Hugo and Baudelaire adapt the reality of the society where poverty, hunger, class struggle, oppression and social injustice becomes the causes of a revolution and all these kill the humanity of people and force them to involve into violent activities. These writers also succeed to show the blood thirsty and fruitless nature of revolution. However, it can be stated that there is both good and bad side of everything and it's up to us which side to take. According to Napoleon Bonaparte "A revolution can be neither made nor stopped. The only thing that can be done is for one of several of its

children to give it a direction by dint of victories” (Davies 1) . Thus, a revolution can bring positive changes to a society if the people of the society really intend to incorporate the necessary changes; otherwise it can also create epidemic, chaos and anarchy in that same society.

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