"Time" in *A Tale of Two Cities*

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A Tale of Two Cities has tended to be regarded as un-Dickensian novel, and criticized for its lack of humour or of vivid and unforgettable characters that can usually be found in his novels. While it is often called a "historical novel" and is discussed in terms of the Carlylean influence upon its historical view, there are arguments for and against even categorizing *A Tale of Two Cities* as a "historical novel." In fact, one critic expresses doubt about this categorization, pointing out "W[w]hen Dickens was a young man, the French Revolution was quite fresh in the recollection of old gentlemen."[1] Whatever category the novel might fall into, we might call it a "time-conscious"novel, to use George Ford's expression.[2] It is not only because it has a prominent historical incident, the French Revolution, as its setting or because its story centres around the occurrences during the revolutionary era, but because it is deeply concerned with the issue of time in various dimensions. The treatment of "time" in this novel is not limited to a specific historical time, that is "the year of Our Lord one thousand seven hundred and severty-five," to use the expression in the opening chapter of the novel. It is in the very first paragraph of the first chapter "The Period," that we are told that "the times" "the age" or "the epoch" was "far like the present period."

Along with the theme of "time", there is, in this novel, another prominent theme —the theme of prison. Even in the short opening chapter, the author does not fail to mention the "prisoners in London jails" and "the hangman" in order to impart the atmosphere of England at "The Period." It has often been mentioned that the author's interest in the crime and the criminals, and also in the prison is reflected

reccurrently in his novels.[3] Written soon after *Little Dorrit*, in which the prison is treated most predominantly, and preceding *Great Expectations*, which dwells on the theme in a more subtle yet still consistent way, *A Tale of Two Cities* is particularly intriguing in terms of this issue. The purpose of this essay, therefore, is to pursue the dominant theme of time or history in relation with another prominent theme of prison. First, we will discuss the issue of personal history in connection with memory, and then we will treat, as it were, the problem of family history and patriarchy, which is naturally related with social history of feudal system. Between these two sections chiefly concerned with the time past, we will pay attention from a different angle to some other time-elements in the novel, including what a critic calls "the notion of the psychological relativity of time."[4]

1.

The issue of "time" in Dickens is often connected with the idea of personal history and memory. While one of the critics claims, "Dickens's sense of time is purely linear and . . . he has no interest in the past,"[5] Kathleen Tillotson suggests "the most important contribution of the Christmas Books to Dickens's later novels lies" "in their treatment of time," and points out, in relation with *David Copperfield* and *Dombey and Son* "a developed sense of time, of characters and events carrying the past with them."[6] Both *A Christmas Carol* and *The Haunted Man* dwell on those who have lost connection with their own past and, as a result, lost "the intertwisted chain of feelings and associations, each in its turn dependent on, and nourished by, the banished recollections." (*The Haunted Man*, Ch.1) Just as the preceding novel *Little Dorrit*, which is "very much a novel of memory, of time past, and of inexorable recurrence"[7], and the succeeding novel *The Great Expectations,* which is as much a "written memory" (though in a different manner) as *David Copperfield, A Tale of Two Cities,* too, cannot be indifferent to this profound theme.

Among the titles Dickens was originally planning to give this novel, there was one, "*Memory Carton.*" This title, though it was not chosen, clearly indicates that the issue of "memory" is of chief significance in the novel, and that it is mainly associated with Sydney Carton. It is not difficult to notice that Carton is intended to have certain characteristics hidden behind his careless appearence and half-insolent manner, when the author describes him as "the man of good ambitions and good emotions, incapable of their directed exercise, incapable of his own help and his own happiness, sensible of the blight upon him, and resigning himself to let it eat him away."(II; Ch.5) Much later in the novel, on the occasion of his talk with the spy Mr Barsard, we find "the inscrutability of Carton" making him "a mystery to wiser and honester men than him[Mr Barsard]."(III; Ch.8) This "inscrutability" is not limited to this scene but surrounds Sydney Carton throughout the entire course of the novel, making us trace in him one of those Dickens's characters endowed with a sense of inner self.

Sydney Carton, whose history is obscure except for some descriptions of his days at Shrewsbury School he spent with Stryver, seems to incarnate the idea that "every human creature is constituted to be that profound secresy and mystery to every other."(I; Ch.3) There is, however, at least one prominent moment in which the mist of secret is cleared and we glance at one of the results of the author's "adaptation of the Wordsworthian Romantic psychology of the self in Time."[8] After the tactical conversation with the spy at the office of Tellson's Bank, Sydney has a chance to talk alone with Mr Lorry. The tears Mr Lorry sheds thinking of the second arrest of Charles Darnay make Sydney refer to his own past: "I could not see my father weep, and sit by, careless."(III; Ch.9) And then, as if invited by the tender side of this man of business, he goes on to dwell on the issue of the past and childhood:

"I should like to ask you: Does your childhood seem far off? Do the days

> when you sat at your mother's knee, seem days of very long ago?" Responding to his softened manner, Mr Lorry answered: "Twenty years back, yes; at this time of my life, no. For, as I draw closer and closer to the end, I travel in the circle, nearer and nearer to the beginning. . . . My heart is touched now, by many remembrances that had long fallen asleep, of my pretty young mother (and I so old!), and by many associations of the days when what we call the World was not so real with me, and my faults were not so confirmed in me."(II; Ch.9)

Hearing this, Sydney exclaims, "I understand the feeling!" This strong response on his part, along with his "softened manner," shows the existence of his personal history hitherto suppressed. After this conversation with Mr Lorry, there is a description of the young man recollecting the scene of his father's burial and the words read at the grave. What is worth our attention is not so much the Christian elements scattered around Sydney's death, which some critics emphasise,[9] as the fact that memory is foregrounded in the mysterious person at the most critical moment of his life.

Mr Lorry, who makes comments on his nostalgic feelings towards his childhood memory, is another significant character in the novel in the matter of "time" and memory, especially in its relationship with the issue of imagination. When the readers find him in one of the earlier part of the novel, this "gentleman in brown" is waiting for his breakfast in a hotel, looking "V[v]ery orderly and methodical" "with. . . a loud watch ticking a sonorous sermon under his flapped waistcoat, as though it pitted its gravity and longevity against the levity and evanescence of the brisk fire."(I; Ch.4) This "man of business," that he claims himself to be, anticipates Mr Grewgious, who is also a bachelor guardian of a young girl and has devoted his life to business, in *The Mystery of Edwin Drood.* Different from Mr Wemmick, who is also a man of "mechanical appearance,"(Ch.21) but who

actually is trying to make clear distinction between his official life as a clerk and his private life with his aged father at the Castle (his home), the clerk at Tellson's Bank calls himself "a mere machine" and discards feelings, saying that he has "no time for them, no chance for them."

It is suggested, on the other hand, that the "man of business" has to face something more than the world of reality which he has been used to deal with. In the first scene of action in the novel, Mr Lorry is heading for Dover in a mail-coach. During the journey through the night, even in his half-awake and half-asleep state, he is never able to free his mind from Tellson's Bank. The Bank in his fancy, however, is accompanied by another idea, the spectre of a figure who was buried "L[l]ong ago," just as the spectre in *The Haunted Man* is.(I; Ch.3) The traveller, in his slumber, holds a conversation with the spectre who appears before him strangely mingled with the real world of Tellson's, with the "real banking-house by Temple Bar, the real business of the past, the real strong-rooms." "Even this apparently most realistic character has a "romantic side," which culminates in the above-cited comment on childhood and breaks the boundary between his realistic present, represented by the "turning" of "an immense pecuniary Mangle," (I; Ch.4) and the humane memory of the past.

While, as we have seen, recollection of one's past, supported by the power of imagination, can suggest the breakthrough in the present surroundings, Dickens presents "a sense of the ambivalence of memory's gift, of its capacity to destroy the self as well as to nurture it."[10] Memory can be a "curse" to some characters, as it is to the Chemist in *The Haunted Man,* when it exercises the power of entrapment and confines people in its circle.

In *A Tale of Two Cities*, Dr Manette is one of those who fall victim to their own past. His past consists of two stages: one of which is the days of confinement in the Bastille following his extraordinary experience with the brothers of French nobleman, and the other is the time before his suffering, the time of his married life

of his youth. Although his daughter works as a "golden thread that united[unites] him to a Past beyond his misery, and to a Present beyond his misery,"(II; Ch.4) he is never free from the "shadow" of the Bastille, just as William Dorrit is surrounded by the shadow of the Marshalsea. It seems that the Doctor is never able to keep a proper relationship with his past at any of the stages in his life described in the novel. While he was in prison, it was "such torture. . . to think of her[the moon] shining upon what I[he] had lost," that he has beaten his head againt the walls.(II; Ch17) He finds his way to mitigate the mental torture in the act of shoe-making, as he later analyzes himself.(II; Ch.19) During this shoe-making period, his mind is so confused that he has "no recollection whatever of his having been brought from his prison to that house" near the Defarges' shop(I; Ch.6), and he has "no remembrance of the process"of his moving from Paris to London. He falls into this shoe-making stage when there is "a strong and extraordinary revival of the train of thought and remembrance that was the first cause of the malady."(II: Ch.19) Though this period of "blank" is cut out from the other period of his life, he is "under a pressure of a complicated something, long dreaded and long vaguely forseen," and "the idea that he might need that old employment" always threatens the Doctor. In spite of his hopeful prospect about his own malady, he finally slides back into this state after Charles's second arrest in Paris, as if cursed by the past. The Doctor's efforts to suppress and confine his memories concerning his prison days betray him and the past itself seems to function as a prison that incessantly threatens to confine him.

Another character, who is as deeply entrapped in the past as the Doctor, is his opponent, Madame Defarge. Her personal history, too, is a curse upon her, for she is "imbued from her childhood with a brooding sense of wrong, and an inveterate hatred of a class,"(III; Ch.14) rather than with some fond memories to be cherished. As a result of her confinement in her own memory, any "virtue in her" has "quite gone out of her," and she has become as "ruthless" and "absolutely

without pity as can be. In the course of her act of revenge, she dies accidentally, and that, because of her not quite necessary visit to Lucie. Her merciless desire to witness the suffering of Lucie derives from memory's "capacity to destroy the self," and she is literally destroyed for it.

The issue of the relationship between time and prison is elaborately treated in the author's next novel *Great Expectations*, especially in its treatment of the commitment of the characters to their own personal history. Just as the past is the source of Madame Defarge's revenge, it is nothing but a driving force of present lives for Miss Havisham and Magwitch, who both adopt a child (Pip and Estella) and end up in ruining them, however well-meaning they originally were. The problem of the personal history and the present self in *Great Expectations* is most prominently depicted in the case of the hero Pip. He is the victim of the confining force that the past has not only in that he has been utilized as a tool by both Miss Havisham and Magwitch, who have been trapped in their own past experiences. The boy's yearning for the life as a gentleman is based on that memorable childhood experience at Satis House, where he encounters a beautiful girl and the world he has never seen so far. On the other hand, he tries to bury the memory of his meeting with Magwitch on the marshes. The dreadful memory, however, keeps returning to him directly and indirectly in various forms. At one moment, when he is taken by Wemmick to have a look at Newgate while waiting for Estella to arrive, Pip dwells on "how strange it was[is] that I[he] should be encompassed by all this taint of prison and crime," and thinks of "the contrast between the jail and her[Estella]."(Ch.32) Pip, as it were, chooses to confine himself to the dream-like aspect of his past experience, while he is pursued and trapped by the unfavorable side of the past. Pip's relationship with his personal history is thus complicated and manifold, and we might find its precursor in *A Tale of Two Cities,* in the Doctor's complicated relationship with his own past.

2.

Along with the frequent references to the year and date of the incidents, the sense of the dynamic passage of time permeates *A Tale of Two Cities*. It takes, at one time, the form of "a loud watch ticking a sonorous sermon" in Mr Lorry's waistcoat.(I; Ch.4) Time is, at other times, associated with "the waves,"(II; Ch.6) with the running "water of the fountain" or of "the swift river,"(II; Ch.7) with the "echoing foot steps,"(II; Ch.21) or the "risings of fire and risings of sea," (II; Ch.24) with "the current" that sweeps "so strong and deep"(III; Ch.4) or "the whirling wheels."(III; Ch.5) The dynamism of the passing time is often associated with the violent movement of the revolutionary world and the mob of suffering people. As Madame Defarge describes the moving of the world, "it never retreats and never stops. . . it is always advancing."(II; Ch.16)

It can also be easily connected with the image of journey, especially in this novel, with the movement and the rattle of the coach that can be noticed at the beginning, with the troublesome journey of Charles Darnay to France in the middle and with the flight in a carriage at the end of the novel, just as, in *Dombey and Son,* too, "the loud ticking of Mr Dombey's watch and Doctor Parker Pep's watch" which seem "to be running a race,"(Ch.1) finds its echo in the railway journey "Away, with a shriek, and a roar, and a rattle." (Ch.20) The difficulty, in the revolutionary era, of travel experienced by Charles Darnay from England to France and by the Manettes from France to England , moreover, seems to overlap with the troubled relationship between the past and present, which a critic calls "just two more of the many contrasting but interdependent 'cities'."[11]

Time and journey can be associated not only by their image of progressive movement, but by the historical fact that it is the introduction of the mail-coach system, (and later of the railway) which had a certain kind of unnegligible influence on the sense of time—that is the clock time.[12] While the enhanced speed of the travel helped to shorten the duration of travel time, it became more and more

necessary to be punctual in utilizing the public transportation. The coachman of the Dover mail in *A Tale of Two Cities* is, troubled by the thick mud, worried about "What o'clock" it is, and resents that the coach is "not atop of Shooter's yet," at that time.(I; Ch.2)

Punctuality, of which Dickens himself is said to have been the incarnation,[13] is made much of when the author writes some scenes in which people make promises using clock time. In *A Tale of Two Cities,* punctuality even becomes a matter of life and death when Sydney Carton carries out his desperate plan to help the Manettes out of France towards the end. The importance of punctuality in the public life is mentioned also in relation with the business hours at Tellson's Bank: even the odd-job man Jerry takes up his station under the banking-house window "at a quarter before nine."(II. Ch.1) The fact that Jerry begins to present "as respectable and business-like an exterior as" he can "T[t]owards nine o'clock" shows that how private life is affected by the punctuality necessary for the public life. Later in *Great Expectations*, we find Wemmick, who is "very regular in everything,(Ch.37) making a habit of firing the gun "A[a]t nine o'clock every night, Greenwich time."(Ch.25) He is one of those characters whose private life, as well as public life, is bound by the clock time. Punctuality in personal life is also related to the distribution of clocks and watches among people, for owning these indicators of time helps to make keeping time easier in modern life.

We notice that there are, in *A Tale of Two Cities,* casual but frequent references to the clocks and watches as well as the time they indicate. Lucie, for example, stands at a certain place in a street near La Force prison to be seen by her hushand: "As the clock struck two, she was there, and at four she turned resignedly away." (III; Ch.5) The strained passage of time for Charles Darnay in the Conciergerie is also accompanied by the reference to the clock:

> The hours went on as he walked to and fro, and the clocks struck the

> numbers he would never hear again. Nine gone for ever, ten gone for ever, eleven gone for ever, twelve coming on to pass away. (III; Ch.13)

As for watches, it is well known that they served as a symbol of wealth and status because of their costliness, and were the objects of people's desire. The passengers of the above-mentioned mail-coach, for instance, are seen to have "expeditiously secreted their watches and purses in their boots"(I; Ch.2) when they notice someone, who might be a robber, following them. The chief of the men who help to bring chocolate to Monseigneur is "unable to exist with fewer than two gold watches in his pocket."(II; Ch.7) Even these casual references to the clock time, or the watches show how people can be affected by the time system they have created, how, by succeeding in giving a certain form to the abstract entity "time," people came to be trapped in the value of the elaborate indicators of time or in the concrete numbers those clocks and watches indicate.

While the regularity of the flow of time and the obsession about punctuality both in public and private lives are highlighted especially by the regular movement and increasing popularization of clocks and watches, time is not so regular, even or objective as the ticking sound and the moving hands on the face of the clocks and watches make us believe it to be. After Charles Darnay's arrest in Paris, there is a passage about the confusion in the sense of time in revolutionary France:

> There was no. . . measurement in time. Though days and nights circled as regularly as when time was young, and the evening and morning were the first day, other count of time there was none. . . . And yet, observing strange law of contradiction which obtains in all such cases, the time was long, while it flamed by so fast. (III; Ch.4)

The subjectivity of the sense of time, or "the notion of the psychological

relativity of time," is shown in several occasions in the novel; one of which is Dr Manette's relapse after Lucie's marriage. While Dr Manette is ill, Mr Lorry stays at the doctor's house, when we find a passage: "The time went very slowly on, and Mr Lorry's hope darkened."(III; Ch.18) It is not rare that the sense of time is affected by our psychological condition. When Lucie comes to Paris to inform Mr Lorry of her husband's arrest, he undergoes a similar experience, waiting for Dr Manette to come back: "slowly and heavily the day lagged on with him."(III; Ch.3)

By creating the means of measuring the abstruct "time," people seemed to have succeeded in pinning down, dominating and objectifying it. Ironically enough, however, clocks and watches somehow began to dominate the people by permeating into every corner of their lives and to confine them in the values these machines represent. On the other hand, as we have seen, the illusion of regular passage of time, in which clocks and watches play an important role, is destroyed at several moments in the novel, sugggesting the possibility of the breakage of the prison created by punctuality and "time."

3.

As we have seen in the first part of this essay, the problem of the time and memory in relation with the Romantic notion of the self is associated with the memory of the childhood, where one's parents often play an important role. In many of Dickens's novels, characters recollect their childhood and their parents, and, of course, *A Tale of Two Cities* is no exception. In this part, we will pay attention to the relationship between the past of the family and the social history, especially in terms of the father figure and the patriarchy.

Curiously enough, Mr Lorry, one of "the bachelor clerks in Tellson's Bank"(I; Ch.4), and whom Miss Pross calls "a bachelor in your[his] cradle," describing Mr Lorry as being "cut out for a bachelor" even before he was "put in your[his] cradle," (II; Ch.18) is somehow related to the problem of father-son or parent-child

relationship in spite of his childlessness. The association of the bank clerk with the father figure derives not only from Sydney Carton's comment on his own father in the face of this aged clerk, or from the fact that he held the baby Lucie when crossing the Channel and "the vivid likeness" of the child "passed[passes] before him" when he meets her again(I; Ch.4), but from the depictions of Tellson's Bank, to which this man has literally devoted his life. Tellson's Bank, whose mere name is enough to suggest something of the issue, is, in the first place, characterized as "an old-fashioned place," with "smallness," "darkness," "ugliness," and "incommodiousness."(II; Ch.1) Moreover, it is "old-fashioned" not only in physical terms but in its "moral attribute." The partners in the House are described as being so proud and boastful of its particulars that any of them would "disinherit[ed] his son on the question of rebuilding Tellson's."(II; Ch.1) Their insistence upon the old-fashioned attributes is compared, in this part of the text, to "the Country" for its denial of "improvements in laws and customs" merely for their respectability.

The old-fashionedness, on the other hand, is easily connected to the aristocracy in France. The Paris branch of Tellson's Bank after the Revolution even uses the house of a French nobleman as the place of business. The French aristocracy, as well as Tellson's Bank, denies change, maintaining the idea that "R[r]epression is the only lasting philosophy,"(II; Ch.9) as its representative, Monsieur the Marquis, expresses to his nephew Charles Darnay. Charles Darnay is one of the characters who "confront the father's authority, will, and legacy, which bind them to the past, to sterile repetitions of the habitual stance of the dead father."[14] He attempts to refuse the legacy by his act of renounciation, by leaving France to live in England. He, however, cannot be free from the confining force of the past: the past of his family pursues him, and confines him in the Bastille, physically as well.

The "honour and repose" of the St. Evremonde family, which the Marquis is so keen on preserving, somehow corresponds with the "dull repose" in Sir Leicester's

house in *Bleak House*(Ch.66), where the fashionable world, which the old-fashioned Dedlock family represents, and the system in the society are compared to each other, too: "B[b]oth the world of fashion and the Court of Chancery are things of precedent and usage."(Ch.2) Sir Leicester Dedlock resents the changing world in the 19th century, calling it "the confusion into which the present age has fallen," (Ch.28) and insists on people's staying in "the first station in which they happen to find themselves." (Ch.28) As regards the issue of inheritance, Mr Dombey, though he belongs to the newly-risen class of successful merchants, is as insistent as these aristocrats on "the House's name and dignity."(Ch.1) His idea that the "earth was made for Dombey and Son to trade in, and the sun and the moon were made to give them light"(Ch.1) is just the same as Sir Leicester Dedlock's "general opinion that the world might get on without hills, but would be done up without Dedlocks." (Ch.2) Mr Dombey wants to pass on to his infant son the inheritance, including the Christian name of himself (and, of course, of his own father) and the house "inhabited for yeas by his father" together with its "old-fashioned and grim" furniture.(Ch.3) Little Paul "the 'Son' of the Firm" also has "a strange, old-fashioned" way even at the age of five.(Ch.8) Different from Charles Darnay, he escapes the inheritance not by fleeing abroad but by his immature death.

The old-fashioned insistence on the old-fashioned legacy passed down from the ancestors or the idea of lineage and inheritance is witnessed also in *A Tale of Two Cities*. The Crunchers, "Father and son, extremely like each other," bear "a considerable resemblance to a pair of monkeys," and the father, in his absence, is "represented by his son" who is "his express image."(II; Ch.1) What is more, Jerry Cruncher pleads with Mr Lorry to "let that there boy keep his father's place," (III; Ch.9) when he is accused of his unlawful deeds by the bank clerk. The idea of inheritance in the family can be applied also to the circumstances surrounding Madame Defarge. Her act of vengeance is caused by her conviction that it is

natural for an innocent man "to die for the sins of his forefathers."(III; Ch.14) The history of her family in her memory is the history of the suffering class, and the legacy for her is revenge just as the Evremondes's legacy, according to her, is sin.

If the dominating fathers we find in the patriarchal society represent one form of inadequate parents, there is another type of parents who show totally different inadequacy. The "Father of the Marshalsea", for one, is a prominent figure in the novel preceding *A Tale of Two Cities.* William Dorrit is concerned about "the family fiction" about neglecting the extent of Amy's services for the family, and keeps on asserting the "old fiction of the family gentility."(pp. 257&279) The reality is, however, the complete dependence on his side upon the youngest daughter of the family. What is seen here is, as Malcolm Andrews calls, the "reversal of the places of parent and child."[15]

In *A Tale of Two Cities,* Dr Manette appears as the helpless father, especially when rescued from the Bastille after 18 years'confinement. He cannot even recognize his own daughter at first, showing utter indifference towards her. In her effort to appeal to his memory, his daughter Lucie holds him and rocks him "on her breast like a child."(I; Ch.6) Dr Manette recovers his sanity after a while, but his mental state is not as stable as he might want it to be. Lucie finds "the bitter waters of captivity" has worn into his face and he has to cover up their tracks "with so strong a determination" as to hold "the mastery of them even in his sleep." (II; Ch.17)

It seems, at the same time, as if he is incessantly feeling the necessity of having confidence in himself. As he analyzes himself after his nine-day relapse, even the strange act of shoe-making is his unconscious effort of "substituting . . . the ingenuity of the hands, for the ingenuity of the mental torture," and thus recovering self-confidence.(II; Ch.19) Later, at the time of Charles's arrest in France, the Doctor feels "so far exalted", that he takes "the lead and direction" and requires

those around him "as the weak, to trust to him as the strong."(III; Ch.4) At this point, it is as though the "preceding relative positions of himself and Lucie were reversed," but this superiority on his side does not last long enough. He fails in overcoming the past experience of imprisonment; his efforts "to be invested through that old trial with forces" are shattered.

Dr Manette's relapse reminds us of the sudden relapse of William Dorrit into the memory of his prison life. Even the Doctor's exaltation as "the strong" curiously and sadly corresponds to the "patronage" or "magnanimous protection" which the Father of the Marshalsea likes to affect towards his fellow prisoners. Dr Manette's failure is, at the same time, the failure to be a dominating father figure, which he almost attains after 18 years' efforts in his new life with his daughter—he ends up in regaining the status of a feeble parent. A "compassionate superiority" towards his daughter's weakness is crashed, and the past days of 18 years'confinement revives to catch hold of him.(III; Ch.7)

If the Doctor's failure is the failure both to escape from the enclosing force of the past in his memory and to be a dominating father in the family, the failure of Moniseur de Marquis is also twofold in that he fails as a dominative (surrogate) father of Charles Darnay, and also as a representative of the dominating class in the feudal society. Their failure is brought about because they are prisoners of their own memory, of their family's past and of the old-fashioned feudal values of the society. As a novel following *Little Dorrit,* which was written "at a time when the traditional structures of home and society were undergoing unprecedented changes," that is, "the end of feudalism" and of patriarchy,[16] *A Tale of Two Cities* may be called a contemporary novel in the form of a historical novel.

As we have seen so far, *A Tale of Two Cities* is really a time-conscious novel in its treatment of manifold aspects of "time." It intertwines the issues of personal history or memory, family history, and the social history, all of which are

associated with the time past, and yet inseparable from the present. We have tried to discuss how "time," especially the past, can exercize its power of confinement in the form of one's memory, family legacy or inheritance of social values. "Time," in addition, can entrap people in the prison of punctuality as a result of the efforts on their side to dominate "time" by giving it physicality with the help of clocks and watches. While treating the issue of circularity and resurrection in relation with "time," the author seems to warn against the threat of "time" as confining circle like prison. Just as Bentham's ideally transparent prison, where "I[i]nside and outside became a single conceptual entity," and "O[o]ne is either watched or watcher, and the two reflexively become one,"[17] what we find in this novel is the fusion of the concepts concerning "time." It is the fusion of the cyclic and the linear, to use Raleigh's classification, of the past-orientated and progressive: that is, repetition with variation, which Dickens tries to achieve in his work including this time-conscious novel.

Notes:

1. O. F. Christie, *Dickens and His Age: An Essay,* (1939; rpt. New York: Phaeton Press, 1974), p.16.
2. George Ford, "Dickens and the Voices of Time" in *Nineteenth Century Fiction 24,* 1970, p.440. He, however, does not deal with *A Tale of Two Cities* in this essay.
3. Philip Collins dwells on this issue in his *Dickens and Crime,* 3rd ed. (Hampshire: Macmillan, 1994).
4. John Henry Raleigh, "Dickens and the Sense of Time" in *Nineteenth Century Fiction 13,* 1958, rpt. in *Time, Place and Idea: Essays on the Novel,* (Carbondale: Southern Illinois University Press, 1968), p.130.
5. George Ford thus sums up the view of Raleigh, p.435.
6. Kathleen Tillotson, "The Middle Years from the *Carol* to *Copperfield*" in *Dickensian,*

Supplement to the September 1970, pp. 14-5.

7. R. Rupert Roopnaraine, "Time and the Circle in *Little Dorrit*" in *Dickens Studies Annual 3*, 1974, p.62.
8. Dirk den Hartog, *Dickens and Romantic Psychology: The Self in Time in Nineteenth-Century Literature*, (London: Macmillan Press Ltd., 1987), p.35.
9. Soultana Magrlavera, for example, suggests, that the "ending projects a Christian re-organization of time, where past and pesent are re-shaped and transformed into a harmonious whole under the aegis of love and sacrifice." *Time Patterns in Later Dickens: a study of the Thematic Implications of the Temporal Organization of* Bleak House, Hard Times, Little Dorrit, A Tale of Two Cities, Great Expectations *and* Our Mutual Friend, (Amsterdam: Rodopi, 1994), p.137.
10. Hartog, p.41.
11. It is said the railroad system played an important role in the adaptation of the Greenwich Mean Time, because the difference of local times caused inconvenience to the operation of the railway service. Sakae Tsunoyama, *Tokei-no-Shakaishi: Social History of Clocks and Watches*, (Tokyo: Chuoh-Kohron, 1984), pp.200-3.
12. Dliot L. Gilbert, " 'To Awake from History': Carlyle, Thackeray, and *A Tale of Two Cities*," *Dickens Studies Annual 12*, (1983), p.259.
13. Samuel L. Macey mentions Dickens's describing himself to be "in all things as punctual as the clock at the Horse Guards" and points out his interest in clocks. *Clocks and the Cosmos*, (Connecticut: Archon Books, 1980), pp.142-3.
14. Lawrence Frank, *Charles Dickens and the Romantic Self*, (Lincoln: University of Nebraska Press, 1984), p.128.
15. Malcolm Andrews, *Dickens and the Grown-up child*, (London; Macmillan Press Ltd., 1994), p.85.
16. Anny Sadrin, *Parentage and Inheritance in the Novels of Dickens*, (Cambridge: Cambridge Univesity Press, 1994), pp.25-6.
17. John Bender, *Imaginig the Penitentiary: Fiction and the Architecture of mind in*

Eighteenth-Century England, (Chicago: The University of Chicago Press, 1987), p.216.