

Chp. 5: The Wine Shop

Now in Paris: in front of a wine-shop, a great big ol' barrel of wine has fallen and broken open. It's like the entire street won the lottery. Everyone dives into the road, heedless of the dirt or of traffic. They soak up wine with buckets and glasses and their hands and their shirts. Everything quickly becomes bright red.

Foreshadowing, anyone? Well, yes. Yes, it is. As our narrator intones, this red will all too soon be replaced by the red of blood flowing in the streets. In Saint Antoine, the district where the store is, everyone's hands will soon become stained with blood, too. One man dips his finger into the "muddy wine-lees" and scrawls the word blood on a wall. Once the wine is all sopped up, however, the absolute poverty of the place is recognizable again. People are hungry; shops are barely open; children are thin and undernourished. The owner of the wine-shop, surveying the street, shrugs his shoulders. After all, he didn't spill the wine. It's the merchant who'll have to bear the loss of the casket. Our narrator takes a second to look closely at Defarge.

Defarge is a bull-necked, barrel-chested sort of guy. He's not exactly the type you'd like to meet in a dark alley. Come to think of it, he's not the sort of guy that you'd want to oppose at all. Defarge walks into his store, where his wife sits knitting.

She's strong and as steadfast as he seems to be. She sure doesn't stop knitting, for one thing. She coughs and rolls her eyes. Defarge seems to know what she means. Apparently they have a secret language worked out.

He turns and looks at the old man and young woman who have seated themselves in the corner. Any guesses as to who they are? Defarge pretends not to notice them. He starts up a conversation with other customers. Strangely enough, all of their names seem to be Jacques. **Either everyone's mothers got together and decided to make the city identical, or something fishy is going on... HMMM**

After some conversation with the Jacqueses, Defarge tells them that the room they all wanted to see is out back. The three men all troop out to the back of the shop. Turning to the old man (Mr. Lorry, in case you missed it), Defarge offers to lead them up to the doctor's room. On the way, Mr. Lorry asks if the doctor has been much changed. Defarge answers in one word, "Changed!"

Apparently he's not really a man of words. He does hit the walls pretty expressively, though. Mr. Lorry seems to get his meaning. He gets more and more worried as they ascend the staircase in the back of the shop. They go up flights and flights of stairs. It's dark and dingy and rather awful.

Mr. Lorry asks why Defarge has to keep the doctor under lock and key. It seems rather cruel after his imprisonment. Defarge explains that the doctor has become so accustomed to the sound of a key turning in a lock that he can no longer exist without knowing that he's under lock and key. Convinced that the doctor might harm himself if he's not kept guarded, Defarge has locked him into his room. As they reach the top of the stairs, they run into Jacques one, two, and three.

Apparently the "room" that they were planning to see was also the doctor's room. Defarge pushes them out of the way as Lucie looks on, astounded. When they enter the room, Mr. Lorry turns to Lucie, his eyes wet. After all, he reminds her, it's only business. Lucie, scared to meet the man inside, hesitates at the doorframe. Mr. Lorry sees her fear and helps her through the door. In the darkness that blankets the room, they can just barely see the figure of a man: he's sitting at a very low bench, making shoes.

Analysis: Chapter 5

In Chapters 5 and 6, Dickens introduces the reader to the first of the novel's two principal cities: Paris. The scramble for the leaking wine that opens "The Wine-shop" remains one of the most remembered (and frequently referenced) passages in the novel. In it, Dickens prepares the sweeping historical backdrop against which the tale of Lucie and Doctor Manette plays out. Although the French Revolution will not erupt for another fourteen years, the broken wine cask conveys the suffering and rage that will lead the French peasantry to revolt.

The scene surrounding the wine cask contains a nightmarish quality. In clambering to feed on the dregs, the members of the mob stain themselves with wine. The liquid smears the peasants' hands, feet, and faces, foreshadowing the approaching chaos during which the blood of aristocrats and political dissidents will run as freely. The ominous scrawling of the word blood on the wall similarly prefigures the violence. **Dickens here betrays his conflicted ideas regarding the revolution. While he acknowledges, throughout the novel, the horrible conditions that led the peasantry to violence, he never condones the peasants' actions.** In his text, the mob remains a frightening beast, manifesting a threat of danger rather than the promise of freedom: "*Those who had been greedy with the staves of the cask, had acquired a tigerish smear about the mouth.*"

Dickens uses several techniques to criticize the corrupt circumstances of the peasants' oppression. He proves a master of irony and sarcasm, as becomes clear in his many biting commentaries; thus we read, "[France] entertained herself . . . with such humane achievements as sentencing a youth to have . . . his body burned alive" (Book the First, Chapter 1). Dickens also makes great use of anaphora, a rhetorical device wherein a word or phrase appears repeated in successive clauses or sentences. His meditation on hunger, which he cites as a defining impetus behind the peasants' imminent uprising, serves as a perfect example of how the author uses repetition to emphasize his point:

Hunger was pushed out of the tall houses . . . Hunger was patched into them with straw and rag and wood and paper; Hunger was repeated in every fragment of the small modicum of firewood that the man sawed off; Hunger stared down the smokeless chimneys . . . Hunger was the inscription on the baker's shelves . . . Hunger rattled its dry bones among the roasting chestnuts in the turned cylinder; Hunger was shred into atomies in every farthing porringer of husky chips of potato. . . . (Chapter 5) CIRCLE "Hunger" every time you see it.

With this repetition, Dickens demonstrates that hunger dominates every aspect of these peasants' lives—they cannot do anything without being reminded of their hunger. The presence of the word hunger at the opening of each clause reflects the fact that hunger is the peasants' first thought and first word—they have no means to escape it. Reading the passage aloud, we become paralleled with the poor. We encounter "Hunger" at each breath.

The Parisian revolutionaries first began addressing each of other as "Jacques" during the Jacquerie, a 1358 peasant uprising against French nobility. The nobles contemptuously referred to the peasants by the extremely common name of "Jacques" in order to accentuate their inferiority and deny their individuality. The peasants adopted the name as a war name. Just as the fourteenth-century peasants rallied around their shared low birth, so too do Dickens's revolutionaries fight as a unified

machine of war. For example, at the storming of the Bastille in Book the Second, Chapter 21, Defarge cries out, "*Work, comrades all, work! Work, Jacques One, Jacques Two, Jacques One Thousand, Jacques Two Thousand, Jacques Five-and-Twenty Thousand . . . work!*"

Chp. 6: The Shoemaker

Summary: Defarge greets the white-haired shoemaker; he responds vaguely. The very voice of Dr. Manette seems to have shriveled inside of him. The lesson of this chapter, in case you haven't guessed, is that prison is a very, very unhappy place. Don't go there.

Defarge asks the doctor if he can bear a little more light in the room. The doctor replies that he must bear it if Defarge chooses to open a window. Apparently they're not so into free will and choice and all that good stuff in prison. I repeat: prison is bad.

It's so bad, in fact, that Dr. Manette seems to think that he's never left it. Defarge introduces Mr. Lorry, but Dr. Manette seems to have forgotten him completely. In fact, when he's asked what his own name is, Dr. Manette replies, "One Hundred and Five, North Tower."

After an awkward pause, Mr. Lorry asks if Dr. Manette has been a shoemaker all his life. The doctor replies that he actually learned how to make shoes in prison. Flustered, Mr. Lorry asks if he remembers nothing about a banker from long ago. For a moment, Dr. Manette thinks he remembers something... but it's too far off, too long ago. Lucie moves slowly forward. She stops in front of his workbench.

Startled, he asks who she is. Slowly, he reaches up and touches her golden hair. (Sigh. It's a tear-jerker, we promise you.) He recognizes the hair... it's her hair. Slowly, he begins to remember. . He has a locket with someone's hair in it, Lucie's mother. And he knows he had a child, a little girl. Lucie puts her arms around him and promises to tell him some other time who her mother and father were. For now, though, she promises to take care of him.

France, she declares, is too wicked a country for them to stay in. They'll return to England, where she can honor the man who is her father properly. Dr. Manette begins to cry. Relieved, Defarge and Mr. Lorry begin to prepare for the journey. As they leave the room, Lucie asks her father if he remembers coming to this place. He doesn't. In fact, he doesn't remember anything but being in prison. Everything after that is a blank. As they pass through the gates of Paris, a guardsman asks for the doctor's traveling papers.

Defarge whispers to him as he shows him the papers; the man looks in astonishment at the doctor. Rolling away in the carriage, Mr. Lorry remembers again the conversation he imagined with a dead man. Does the doctor really want to be recalled to life?

Analysis: In addition to setting the stage for revolution—both the historical upheaval in France and the more private but no less momentous changes in his characters' lives—Dickens establishes the unabashedly sentimental tone that characterizes many of the relationships in the novel, especially that between Doctor Manette and Lucie. As she coaxes her father into consciousness of his previous life and identity, Lucie emerges as a caricature of an innocent, pure-hearted, and loving woman. Most modern readers find her speech and gestures rather saccharine: "*And if . . . I have to kneel to my honoured father, and implore his pardon for having never for his sake striven all day and lain awake and wept all night . . . weep for it, weep for it!*"

Name: _____ Hr: _____

Indeed, as a realistically imagined woman grieving over a family tragedy, Lucie proves unconvincing. Her emotions, her speech, and even her physical beauty belong to the realm of hyperbole. But Dickens does not aim for realism: he employs these sorts of exaggerations for the sake of emphasis and dramatic effect.

Allusions and Literary Devices

#	Item	pgs	Explanation
1	Wine=blood		_____ and Symbolism
2	Jacques		
3	Anaphora definition	guide	
4.	Personification		
5.	Hyperbole definition		
6.	Dickens' use of hyperbole in characters		
7.	Title of Book the Second _____		How is that significant?