

**The Nineteenth Century Novel**  
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**Lecture - 26**  
**Week 6 Dicken's A Tale of Two Cities Book II Chapter 10 to 12**

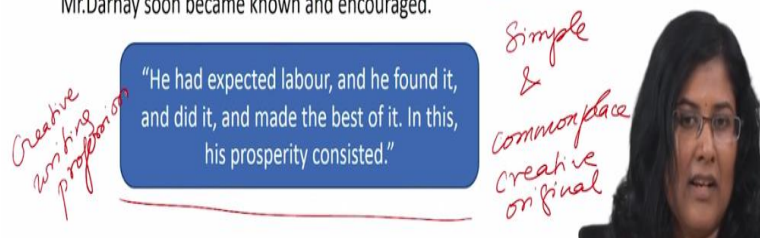
Hello and welcome to the lectures which are part of Week 6. Today's session, we will be looking at chapter 10 to 12, and we will be looking closely at the romantic plot that is developing among the central male and female character, who are Darnay and Lucie. Chapter 10 is titled Two Promises, and this chapter begins by giving us a specific context for Darnay's presence in Britain in terms of his professional career.

Darnay has become a tutor, and he is well respected, and he is an elegant translator as well.

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### Chapter 10: Mr Darnay, the professional

- As a tutor, whose attainments made the student's way unusually pleasant and profitable, and as an elegant translator who brought something to his work besides mere dictionary knowledge, young Mr. Darnay soon became known and encouraged.



So this is what the narrator says about him. "As a tutor whose attainments made the student's way unusually pleasant and profitable, and as an elegant translator who brought something to his work besides mere dictionary knowledge, young Mr. Darnay soon became known and encouraged." So this is a very complex portrait of Mr. Darnay in terms of his professional context.

I am calling it complex for the following reasons, which are firstly, Mr. Darnay is establishing himself as part of a hardworking middle class person, and he is not doing any mechanical exercise which is indicated through his elegant translation, which is not just doing

the job of literally translating from one language to another, but he also brings something that is original and creative.

And that is signified in this phrase that he brought something to his work besides mere dictionary knowledge. Dictionary knowledge is termed as mere, defined or given this particular adjective mere, which is simple and commonplace, whereas the work that Darnay does becomes creative and original. So there is a kind of a hint that he is doing creative work, and that also has associations with the writing profession.

Something that Dickens has discussed in his own fiction, especially in the context of David Copperfield, so we need to remember that particular link. And in other circumstances, Darnay is becoming popular as a tutor because he is very pleasant as well as unusually good at his job. And therefore he is enjoying a certain amount of recognition and respect in the home that he has chosen which is Great Britain.

And this is further what the narrator has to say about him. “He had expected labour and he found it, and did it, and made the best of it. In this, his prosperity consisted.” So he is following the hard work ethic which is at the foundation of the middle class ethos, and he is prospering at it, and we need to contrast Mr. Darnay with Mr. Stryver who is also embodying the excess of the middle class ethic.

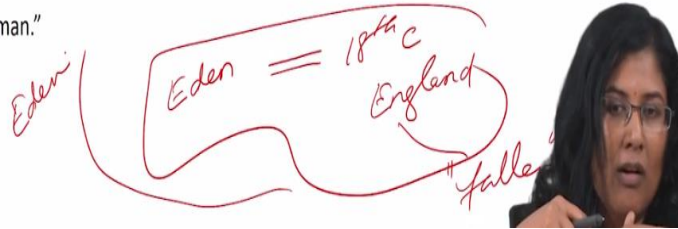
He is striving so hard and in such a obvious and hard manner that he is pushing other people aside. So that is Mr Stryver and this is Mr. Darnay, who is the perfect embodiment, the ideal middle ground between Stryver and the other working classes who are slogging away.

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## Romantic Plot

*Common theme?  
Romance*

- “Now from the days when it was always summer in Eden, to these days when it is mostly winter in fallen latitudes, the world of a man has invariably gone one way—Charles Darnay’s way—the way of the love of a woman.”



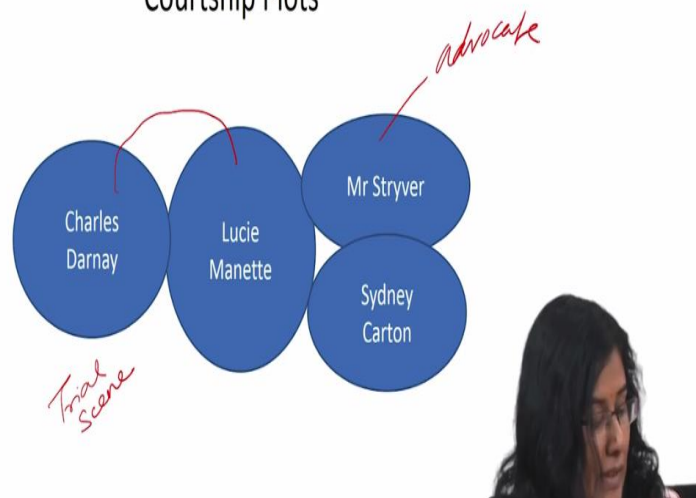
Now we come to the romantic plot which is germinating in Book II. We saw certain indications of that in Book I, but it is beginning in a truly obvious manner in this particular book which is Book II, and narrator says that this is a common theme. What is a common theme? Romance is a common theme, the love of women always dictates the world of men that seems to be the point that the narrator wants to communicate in this particular excerpt.

And he does it in a very poetic way by connecting the world of Eden with the world of today, which is 18th century England, late 18<sup>th</sup> century England, so which is fallen, which has fallen when compared to the world of Eden before Adam and Eve committed the sin. Alright. “Now from the days when it was always summer in Eden, to these days when it is mostly winter in fallen latitudes, the world of a man has invariably gone one way, Charles Darnay’s way, the way of the love of a woman.”

So Charles Darnay's way is the ways of all the man which seems to be their inclination to fall in love with the women. So that is the romantic premise that this excerpt is talking about.

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## Courtship Plots



Now let us look at the small courtship plots which are beginning to unravel and which has Lucie Manette as the key central character. So we have Charles Darnay who has expressed interest in Lucie Manette, and that was indicated during the trial scene in which Darnay was indicted, accused of being a spy, and from which he escaped. So that is Charles Darnay context, and we have Mr. Stryver who is also going to show some romantic interest, I will come to that shortly.

But it is very interesting to see that this man is also trying to win or trying to offer for Lucie Manette. And then we have Sydney Carton who is also affected by Lucie Manette and we saw that very clearly in the trial scene, and we also saw that he is also affected by Lucie Manette and that was very clear during that symbolic vision that we talked about in our previous lecture, the vision of a beautiful fantastical city that he sees which becomes a mirage which crumbles and Sydney Carton goes to bed in tears.

So behind that symbolic fantastical scene is Sydney's awareness that he is not going to succeed with Lucie Manette. So he has always already become conscious of his failure there, but there it is. So these are all the courtship plots that are forming, and which give a lot of interest to the scenes which come in Book II. Stryver is the advocate, we should remember, who was helpful in getting Charles Darnay out of a difficult quandary with the help of Sydney Carton.

Now we have Darnay visiting Soho Square. He meets the father of Lucie Manette and he tells him that he understands that Lucie has a special bond with him.

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## The Father-Daughter Bond

- "I know that in loving you she sees and loves her mother at her own age, sees and loves you at my age, loves her mother broken-hearted, loves you through your dreadful trial and in your blessed restoration. I have known this, night and day, since I have known you in your home."

Sanctified  
Sacred — "hallowed light"



And he describes that bond in this manner. He says that "I know in loving you she sees and loves her mother at her own age, sees and loves you at my age, loves her mother broken-hearted, loves you through your dreadful trial and in your blessed restoration. I have known this, night and day, since I have known you in your home." So Charles Darnay gives a very beautiful as well as a significant summation of the bond that is present between Lucie and Doctor Manette.

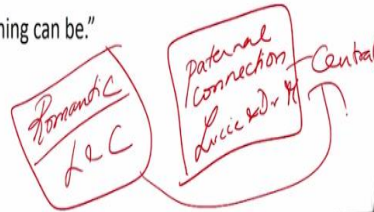
He says that she thinks of herself like her mother who lost her husband at a very early age, and he also says that she thinks of you in your youth that how terribly you suffered during that dreadful trail. So all these are special associations that she has in terms of the bond that she has with you now. So I know this, and that is Darnay's acknowledgement of the bond, the special unique secret bond.

And he calls this light that is around Lucie and Doctor Manette as hallowed. Hallowed means sanctified, blessed by God, something that sacred, the bond becomes sacred. So by acknowledging the relationship between Doctor Manette and Lucie Manette as something that is sacred and something that is special, Darnay also reveals his gentlemanly, his noble qualities, and through such a revelation, the readers are made to understand that he is perhaps a better candidate to marry Lucie Manette, because he will not come in the way of the bond between the father and daughter.

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## Darnay's proposal

- "I look only to sharing your fortunes, sharing your life and home, and being faithful to you to the death. Not to divide with Lucie her privilege as your child, companion, and friend; but to come in aid of it, and bind her closer to you, if such a thing can be."



So this is Darnay's proposal, and it is a very interesting proposal because he does not talk to Lucie Manette yet, he has not received her acceptance of his love, instead of going straight to her, he goes first to the father. It is a very old fashion way of dealing with such a romantic matter, and he tells the father that "I look only to sharing your fortunes, sharing your life and home and being faithful to you to the death. Not to divide with Lucie her privilege as your child, companion and friend, but to come in aid of it and bind her closer to you, if such a thing can be."

So let us look at the key words that are scattered in this excerpt. The key words are to me sharing which is repeated twice, and the other is faithful. And he says I will be loyal to you and I will share the bond that Lucie shares with you, and I will not come in between you and Lucie.

And she will continue to your child, your friend, your companion, but I will also come to help her in strengthening the bond that is there between you two. So what is clear here is that even though there is a romantic association germinating between Lucie and Darnay, what is important for this novel is the paternal connection between Lucie and Doctor Manette. So that seems to be central, and the romantic plot seems to be somehow subsidiary to this familial bond between Lucie and her father.

So we need to keep that in mind, and try to figure out why this bond is considered to be supreme in contrast to the other bonds that are there in the novel.

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## Dr Manette's Response

- “--any fancies, any reasons, any apprehensions, anything whatsoever, new or old, against the man she really loved—the direct responsibility thereof not lying on his head—they should all be obliterated for her sake. She is everything to me; more to me than suffering, more to me than wrong”

new crimes  
past crimes  
CURIOUS  
↳ mysterious  
↳ Dr Manette's  
past.

will be forgiven



And this is Doctor Manette's response to Chales Darnay's proposal, and he is also very generous because he realizes Darnay's sincerity in his description of his affection for his daughter as well as for the daughter's father, and he responds in a similar fashion of being extremely generous and noble, and therefore he says that “any fancies, any reasons, any apprehensions, anything whatsoever new or old against the man she really loved, the direct responsibility thereof not lying of his head, they should all be obliterated for her sake. She is everything to me, more to me than suffering, more to me than wrong.”

And it is a very interesting response, very curious response as well. Curious because there are certain hints about the mystery that is there which is connected to Doctor Manette's past. So it is curious because it is mysterious, because of certain unknown details which connect with Doctor Manette's past.

So what is Doctor Manette saying here? He says that I will not hold anything against you, if you have not done anything directly wrong. If you have not committed any crime directly, and if Lucie Manette loves you, I will not stand between you and my daughter. So that is the message that doctor Manette offers Darnay, and he says that any fancies, any speculations any reasons, any fears, anything old or new, this is a very interesting phrase.

New crimes or past crimes associated with the man she loves, if that man is not directly responsible for those crimes, will be forgiven by me so that my daughter could marry him. So he declares that she is everything to me, Lucie is my everything, she is more important to me than all the suffering that I have undergone in the past, especially the past which put me 18

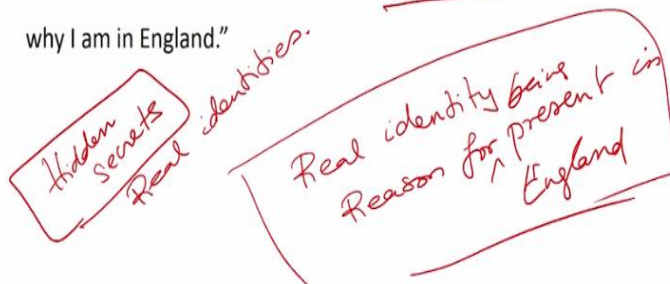
years of my life in the Bastille.

And she is also more important to me than all the wrongs committed against me. So for Doctor Manette, Lucie's happiness is supreme, everything else comes next. So Darnay offers some information about his past as kind of his contribution which acknowledge the generosity of Doctor Manette, and he tries to tell him something important, something which has not been reveal so far to Doctor Manette about his past.

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## Darnay's mystery

- "My present name, though but slightly changed from my mother's, is not, as you will remember, my own. I wish to tell you what that is, and why I am in England."



And he says that "My present name, though but slightly changed from my mother's, is not, as you will remember, my own. I wish to tell you what that is, and why I am in England." So Darnay acknowledges something that Doctor Manette also knows, which is that Darnay's name is not his original name. This name is a slight variation of his mother's name and he wants to tell the doctor what is his real identity, and his reason for being in England.

So there is a motive for Darnay's choosing England as his home, and that is also very interesting because we do not know what exactly that is till now, and we think that we are about to receive some kind of striking revelation about Darnay. So this is also one of the themes that we have talked about in this novel which is hidden mysteries, hidden secrets and the drive to know the real identity.

So he is about to offer some crucial information, and what happens after this desire that Darnay expresses? He is stopped. He is stopped by Doctor Manette who says that do not tell me anything right now. You talk to my daughter and if she agrees, and if she accepts your



proposal, and if you get married, on the day do tell me your origins. So Doctor Manette stops him right now, Darnay is not able to proceed further than he did with this information.

So we are prevented from knowing the real past, the concrete past, the hidden past, the real identity of Darnay and his connections. And our question is why does Doctor Manette stop him? And we are also suspicious of the fact that perhaps Doctor Manette has some kind of indication about Darnay's origins and he does not want to know about it until he knows for certain that his daughter will accept him.


And connected to this point is this idea that Doctor Manette is not guiding his daughter's romantic connections. He is allowing his daughter to make up her own mind, so that point also becomes clear here and Darnay's mystery continues.

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Chapter 11: A Companion Picture *Two Promises*

- Mr Stryver's plan:
- "I don't care about fortune; she is a charming creature, and I have made up my mind to please myself: on the whole, I think I can afford to please myself. She will have in me a man already pretty well off, and a rapidly rising man and a man of some distinction; it is a piece of good fortune for her, but she is worthy of good fortune. Are you astonished?"

*middle class - upward mobility professional marker wealthy - Sydney Carton*



This is chapter 11 which is titled A Companion Picture. This title indicates that it is a companion picture to the Two Promises chapter which came earlier, which was chapter 10. And let us see what kind of parallel there are between this chapter and the previous chapter. Now, Mr. Stryver is talking to Sydney Carton, and he tells Carton that he is planning on marrying Lucie Manette and this is what he says.

"I do not care about fortune. She is a charming creature, and I have made up my mind to please myself. On the whole, I think I can afford to please myself. She will have in me a man already pretty well off, and a rapidly rising man, and a man of some distinction. It is a piece of good fortune for her, but she is worthy of good fortune. Are you astonished?" So this

question is asked to Sydney Carton.

It is a very interesting and comical paragraph, and I will tell you why it is interesting because it is once again lays bare the middle class characteristics, which are these. Mr. Stryver is a rising man, he is rising in the world, he is upwardly mobile. And he is a man of some distinction because he has made a name for himself in the legal circles. So upward mobility is a middle class characteristic, and we have a professional distinction becoming a marker of the middle class ethos too.

And he is also wealthy, he is independently wealthy. And he says that Lucie does not have any fortune, Lucie is not very rich, but I do not care, I have a lot of money, I am pretty well off, and in fact she is fortunate to get married to a man like me. And he asks Sydney are you astonished and he says why should I be astonished.

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Mr Stryver, Harry Furniss, 1910



And this is the illustration of Mr. Stryver by Harry Furniss for the 1910 edition. Look at the way his upper body is thrust forward, he is striving, literally, physically, striving, and he is pushing away people who are in his path. And look at his smug face, who is very, very sure of himself, overconfident, and this attitude also reflects his pomposity. He is almost ridiculous but he does not realize that. It is a very funny portrait that we have of Mr. Stryer by Furniss.

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## Mr Stryver's advice

- "Marry. Provide somebody to take care of you. Never mind your having no enjoyment of women's society, nor understanding of it, nor tact for it. Find out somebody. Find out some respectable woman with a little property—somebody in the landlady way, or lodging-letting way—marry her, against a rainy day. That's the kind of thing for you. Now think of it, Sydney."

ironical

↳ ridiculous tactless

buffoon-like character

"security blanket"



And this is Mr. Stryver's advice to Sydney Carton who he thinks is absolutely reckless of his personal comfort. And he says that the best thing for him to do would be to marry. "Provide somebody to take care of you. Never mind your having no enjoyment of women's society nor understanding of it, nor tact for it. Find out somebody, find out some respectable woman with a little property, somebody in the landlady way or lodging-letting way. Marry her against a rainy day. That is the kind of thing for you. Now think of it Sydney."

So this is his advice, and this advice is also comical because it is also very ironical. Ironical because it is also reflecting ridiculously on its own context in terms of Lucie Manette, because we do know that it is not Sydney who does not have any understanding of women's society or enjoyment of women's company or any kind of tact for it.

In fact, we do know that it is Stryver who is completely tactless. It is he who does not how to move about in women's company. And therefore it is very funny and comical to realize Stryver offering advice to Sydney Carton who is very, very aware of the psyche of women and their desires and their inclinations of life. And he says that, Stryver says that find out somebody, get married to some woman who has a property, perhaps some landlady or who lets lodgings for outsiders, and he says marry her against a rainy day.

This phrase is very interesting because he says that getting married is a security blanket, for Sydney Carton at least, because he thinks that such a woman would be very interested in taking care of you, it is the job of women to take care of men. And he says that is the thing for you. Now think of it, think of my advice carefully Sydney. So the point of this excerpt is

to reveal the comical side to Mr. Stryer, and to turn him into a buffoon-like character who does not have any diplomacy or any tact for dealing with women.


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Chapter 12: The Fellow of Delicacy

*Tellson's Bank*

*IRONIC Title*

- Mr Lorry's opinion of Mr Stryer:
- "you know there really is so much too much of you!" *over dominates*
- "I wouldn't go on such an object without having some cause to believe that I should succeed."



Chapter 12 is titled The Fellow of Delicacy, and it is also an ironic title because it is referring to Mr. Stryer. And we know that Mr. Stryer is not at all diplomatic, not at all a fellow of delicacy, in fact he is the fellow of indelicacy, that will be the right phrase to describe Mr. Stryer. So what does Mr. Stryer do? As soon as he has told Sydney Carton that he is going to offer for the hand of Lucie Manette, he just leaves his chambers he goes straight to Soho Square, and on the way he stops at Tellson's Bank.

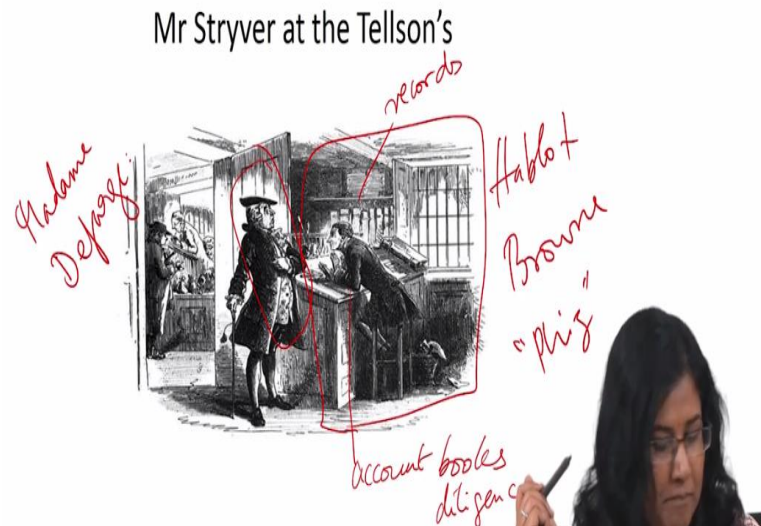
And who is there in the bank, it is Mr. Lorry. And he tells Mr. Lorry about his opinions regarding marriage, and he just inform him that he is going to offer for Lucie hand ,and Mr. Lorry is shocked when he hears of this particular piece of news. And instead of knowing what exactly to tell him, he just says, you know, there is really so much of you, you are a handful, there is so much of the Stryver.

And he says that, Mr. Lorry says that, "I would not go on such an object without having some cause to believe that I should succeed." So he is warning Mr. Stryer here, and he says if I were you, I would not go to Soho Square without knowing that Ms. Lucie Manette will accept my proposal. So he is indirectly telling Stryver just get a sense that she would accept you, and then go there to formally tell her, ask her to marry him.

And this is again a very comic moment, the comic element is especially there in this

particular statement of Mr. Lorry when he says that, you know, there is so much of you, that you are occupying a lot of space in the sense that your ego, your personality overdominates everybody, and it would be difficult for the other person to accept you, to deal with you.

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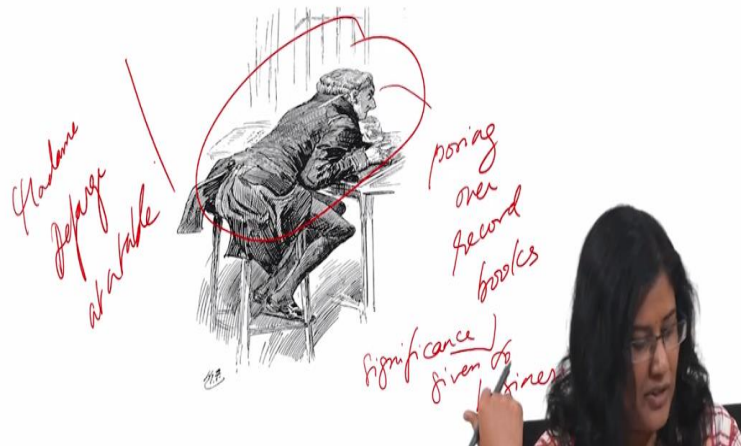
And this is that interesting illustration of Mr. Stryver meeting Mr. Lorry. This is done by Hablot Knight Browne who is also known as phiz, this is the illustrator. And it is a very interesting picture because we see that Mr. Lorry is surrounded by his books, all his records, he is a man of business and that is apparent here, and he is leaning towards the table and he has all his account books.

And all these suggest that he is a man of diligence and extremely careful in keeping records. And we have this pompous figure Mr. Stryver who is intruding on the space of Mr. Lorry. And we have a companion picture to this illustration, and I will show that you in the following sessions, and that illustration is in connection with Madame Defarge. In fact, I think we have seen that picture.

And we will also see that again in the scene where we have a spy meeting Madame Defarge. So there is an echo of this particular arrangement of characters and this particular kind of setup, especially the record keeping objects associated with the table is evoke in that picture too of Madame Defarge when she is kind of having a conversation with a spy. So the theme will be repeated again.

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## Mr Lorry, Harry Furniss, 1910



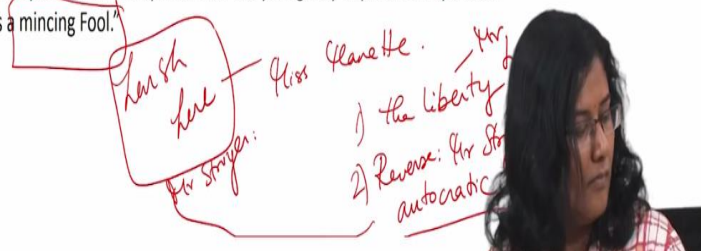
And this is again Mr. Lorry depicted by Harry Furniss in 1910. The posture is also very interesting, the fact that he is leaning over his table, poring over the records books, tells us once again the amount of importance and significance given to business. And similar postures are also to be found in connection with Madame Defarge, as I pointed out a moment ago, and she is also found at a table even though she is knitting.

We also know that she is also the one who keeps track of the accounts of the wine shop business. So there is a similarity, a financial parallel between the record keeper Mr. Lorry the man of business, and this woman of business Madame Defarge.

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## Lucie Manette

- "I speak of causes and reasons that will tell as such with the young lady....The young lady goes before all." *Mr Lorry*
- "it is your deliberate opinion that the young lady at present in question is a mincing Fool."



Now we have Lucie Manette being talked about by Mr. Lorry and Mr. Stryver. And this is Mr. Lorry who says that "I speak of causes and reasons that will tell as such with the young

lady. The young lady goes before all.” He says that the choice of the young lady is absolutely key, absolutely important, and if she has a reason not to choose you then she is at liberty to do that. And to which Mr. Stryver responds by saying “It is your deliberate opinion that the young lady at present in question is a mincing Fool.”

So Mr. Stryver is being harsh here about Miss. Manette, and why is he harsh? He is harsh because he realizes that she may not accept him, or another interpretation could be that if she does not accept him then she is a fool. So only a fool can reject the proposal of marriage from Mr. Stryver. So again this has a comic as well as a disturbing element. This scene and this conversation between Mr. Lorry and Mr. Stryver is interesting firstly because Mr. Lorry offers Lucie Manette the liberty to make up her mind.

Just as her father did, he thinks that it is legitimate for Lucie to make her choice, that is Mr. Lorry's opinion. And we can see the reverse being the true for Mr. Stryver, who thinks that anybody who rejects him, any female who rejects him should be a fool, would be a fool. So we can see the autocratic behavior in Mr. Stryver, and once Mr. Stryver has said something unacceptable about Lucie Manette, which is that she is mincing Fool to refuse him, Mr. Lorry is incensed, he is angered by the attitude of Mr. Stryver.

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### Mr Lorry's anger

- “that I will hear no disrespectful word of that young lady from any lips; and that if I knew any man whose taste was so coarse, and whose temper was so overbearing, that he could not restrain himself from speaking disrespectfully of that young lady at this desk, not even Tellson's should prevent my giving him a piece of my mind.”

*force protector of Lucie Manette*

*Mr Stryver is warned by Mr Lorry*



He says that “I will hear no disrespectful word of that young lady from any lips, and if that I knew any man whose taste was so coarse and whose temper was so overbearing that he could not restrain himself from being, speaking disrespectfully of that young lady at this desk, not even Tellson's should prevent my giving him a piece of my mind.” Indirectly Mr. Lorry is

warning Mr. Stryver to mind his language.

If you speak disrespectfully of Miss Lucie Manette, then I will show you a piece of my mind. I will respond adequately, appropriately, and that will not be gentlemanly, alright. So Mr. Lorry is incensed, and it is one of the rare moments in the novel where we see the anger displayed by Mr. Lorry. And in fact he indirectly also tells Mr. Stryver that he is i) coarse, ii) overbearing, and iii) very disrespectful.

So all these attitudes of Mr. Stryver are spelt out by Mr. Lorry indirectly, and he is also pointing out that he is a fierce protector of Lucie Manette, and not even Tellson's Bank would prevent him from showing his anger towards the man who would disrespect that young lady who is Lucie Manette. So Mr. Stryver is warned by Mr. Lorry, and this is a very rare moment in the novel.

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### Mr Lorry's plan



Instead, what does Mr. Lorry suggest? Even though he has indirectly communicated to Mr. Lorry that he would, you know, show anybody who disrespect Miss. Lucie Manette a piece of his mind, he tells Mr. Lorry that he would go to Soho Square first on a fact finding mission, find out from Miss. Lucie Manette if his proposal, that is Mr. Stryver's proposal would be accepted by that young lady, and he says that he would do that in evening and then come back to the chambers of Mr. Stryver.

So he says that would be the plan, and that would prevent Mr. Stryver from committing any kind of unacceptable act or activity.



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### Mr Stryver's plan

*disappointment*

"The barrister was keen enough to divine that the banker would not have gone so far in his expression of opinion on any less solid ground than moral certainty. Unprepared as he was for the large pill he had to swallow, he got it down. "And now," said Mr Stryver, shaking his forensic forefinger at the Temple in general, when it was down, my way out of this, is, to put you all in the wrong."

• "You shall not put me in the wrong, young lady," said Mr Stryver; "I will do that for you."

*defeat auto cratic high handed manner*



Now "The barrister was keen enough to divine that the banker would not have gone so far in his expression of opinion on any less solid ground than moral certainty. Unprepared as he was for the large pill he had to swallow, he got it down. 'And now' said Mr. Stryver, shaking his forensic forefinger at the Temple in general when it was down, 'My way out of this is to put you all in the wrong.'"

So this is the opinion of the narrator about Mr. Stryver's thought process as he has, you know, left the Tellson's Bank and he is walking back. And as he is walking back to his place, Mr. Stryver processes the information that Mr. Lorry offered him, and he realizes that Mr. Lorry would not have come up with this plan of him going first to Soho Square unless he knew for sure that Lucie Manette would not accept him.

So it is a bitter pill, a bitter pill, for a large pill that he has to swallow, it is a pill of disappointment, and Mr. Stryver finds it difficult to swallow that pill, but then he gets it down he get that pill down and he says that I will not be disappointed, I will not be humiliated by lot of you, which includes Lucie Manette and Mr. Lorry and others, and he says that I will get my way out of this particular mess by putting you all in the wrong.

I will put everybody else to be in the wrong position and possessing the wrong attitude. And he repeats, "You shall not put me in the wrong, young lady." He tells himself "I will do that for you", I will put you in the wrong. So he is not able to accept any kind of disappointment and defeat even if it is in the matters of heart, even if it is something to do with romance and

domestic affairs.

So he always wants to be in the right, and that again suggest his autocratic, highhanded manner. And finally we have Mr. Lorry coming back to the chambers of Mr. Stryver in the evening, and even before Mr. Lorry could, you know, tell him what had happened in his meeting with the family at Soho Square, Mr. Stryver, you know, starts talking and he does not let Mr. Lorry get a word in edgewise.

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### Mr Stryver's shouldering Mr Lorry out

“Selfish and unselfish reasons”

“bad thing for me in a worldly point of view”

*Hypocrisy.*

- “There is no harm at all done. I have not proposed to the young lady, and, between ourselves, I am by no means certain, on reflection, that I ever should have committed myself to that extent. Mr Lorry, you cannot control the mincing vanities and giddinesses of empty-headed girls; you must not expect to do it, or you will always be disappointed.”

And he says that, Mr. Stryver says that, both for selfish and unselfish reasons this proposal of marrying Miss Lucie Manette would have been a bad thing for me in a worldly point of view. In this words this is not financial favorable for me because, the implication is that Lucie Manette is not very fortunate, she does not have a lot of money, fortunate in the literal sense. She is not wealthy.

So for both these reasons I am not going to marry here. It will not be good for me, and he says “There is no harm at all done. I have not proposed to the young lady, and between ourselves, I am by no means certain on reflection that I ever should have committed myself to that extent. Mr Lorry, you cannot control the mincing vanities and the giddinesses of empty headed girls, you must not expect to do it, or you will always be disappointed.”

So there are two things going on in that paragraph. One is that he claims that after reflection, after having thought about the matter, he would not even have offered marriage to Lucie Manette. I would not have gone to that extent of going home and asking her to marry me. So

I would not have proposed, so all this is unnecessary bother on your part, that is one thing. So that actually reflects his hypocrisy on the part of Mr. Stryver.

And then he says another, you know, idea which is that Mr. Lorry, you cannot control, you cannot manage the mincing vanities, the vanities and superficial behavior of young empty headed girls. So once again he is indirectly finding fault with Miss. Lucie Manette, he is indirectly insulting her by calling her empty headed, you know, full of vanities and giddinesses, all these superficial qualities are attributed to Lucie.

And he says that Mr. Lorry, you cannot do anything about it, you cannot expect to control all these behavior, even if you try to do that you will be disappointed. So look at the way he turns the situation around as if, you know, it is Mr. Lorry who had expected Miss. Lucie Manette to marry Mr. Stryver, and then she has refused because she is silly, and therefore he is disappointed.

So Mr. Lorry is somehow humiliated. Mr. Lorry is put in such a position where he is shown to have been wrong in his assumptions, and Mr. Stryver comes out as the man who is trying to comfort him and trying to you know make sense of the situation. So Mr. Stryver is very complex in this regard of turning situations around and somehow and demeaning the stature, reducing the stature of the good people who are around him.

So even though Mr. Stryver has a comic side, he also has this kind of disturbing set of attributes which need to be acknowledged and recognized too. Thank you for watching I will

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