"The Two Worlds of Bleak House."

This article examines the use of the two narrators in Dickens' *Bleak House*. Serlen mainly focuses on the use of Esther in comparison to the third-person, omniscient narrator. She takes Dickens' introduction, "I have purposely dwelt upon the romantic side of familiar things" (Dickens, 4) and states that the third-person narrator reveals the "familiar" while Esther reveals the "romantic" side of the world. Because of Esther's romantic view on life, her narrative becomes skewed. There are multiple times throughout the novel where both the third-person and Esther will describe the same thing—London's weather, Miss. Flite, Harold Skimpole, the Chancery, etc. yet, Esther's narrative always takes a turn for the better. She portrays everything in a positive light while the third-person narrator tells it like it is. As a result of Esther choosing not to see what really is in front of her (rather Pickwickian like), readers are left with questioning how accurate her portrayal of the novel really is. At the same time, Serlen states that "if we cannot place ourselves above 'reality' as 'the third-person' does, or if we hav neither the desire nor the ability to shut it off as Esther does, than ours might be the fate of Richard Carstone, death, or at the very least, the madness of Miss Flite" (Serlen, 566). *Bleak House* confronts the reality of society and all of its problems in dire need of a solution/change and Dickens reveals that to be romantic towards it does nothing but create one's own little fake world of happiness while the rest are suffering.

-reality' and 'thirdperson' within quote should be in brackets but this program changes the format when brackets are added