

Tribhuvan University

A Study of Symbolism in Dickens' *Bleak House*

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Letter of Recommendation

Mr. Kashi Datt Bhatt has completed his thesis "A Study of Symbolism in Charles Dickens' *Bleak House*" under my supervisor. He carried out this research paper from 2009 to April to 2010. I hereby recommend this thesis to be submitted for viva voce.

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Abstract

The contemporary malpractice of law and misery of the people during the Mid-Victorian England is recurrent issue in Charles Dickens *Bleak House*. The English law that is to make business for itself, law's delay, high costs and confusion, the law and its effect upon its victims are not merely random presentation but the meaningful events. Dickens symbolically expresses all the contemporary legal institutions which have gone wrong and he has presented the Chancery Court as a modern critical practice of Victorian law in the novel. So, Charles Dickens has tried to present crucial questions to Mid-Victorian law about high cost and fees, which have presented through the Chancery Court and its ongoing system of delaying discernment which is impossible to reform.

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I. Dickens' and Victorian World

Charles Dickens is always remembered for *Bleak House* and its relationship with a very specific moment in mid-Victorian legal and public culture. He was always aware of the fundamental discrepancy between the written law and the lived practice. Symbolically too, the law represents the kind of codification and taxonomy, which seemed to Dickens to foreclose. On the possibilities of human experience, it is perhaps no accident that property is so often associated with death in *Bleak House*.

Charles Dickens was one of the novelists of the 19th century. He crystallized the master passion of Victorian period. He has deep sympathy for the poor and such issues are expended in his writing. He was born at land port in Portsea on Friday, the 7th Feb. 1812. His father was a clerk in the Navy Post Office. Dickens was the hardly eleven years old when the family faced financial crisis. His father was incurred into heavy debts which he could not pay back. So, this led Dickens's father to be arrested and he was imprisoned in the debtor's prison of the Marshalsea. Dickens could not continue his school under such condition so he had to quite his school life. Soon he had to take up a job of labeling bottles at Warren's Blacking Factory for six shillings a week.

After some time Dickens's father was released from the prison, got a small legacy from his mother. This made Dickens continue his school and he remained there for about three years. When he was fifteen, he was employed as a clerk in Messrs Ellis and Blackmore attorneys Gray's Inn. He learn much about legal profession and solicitors. He learned short-hand and worked as a reporter. In the *Bleak House*, symbolically, Dickens attacks the malpractice of law and misery of mid-Victorian England.

In 1833 Dickens wrote his first sketch for the *Old Monthly Magazine*; other sketch followed quickly and a year later *Boz* appeared in volume form. He received immediate success, in the same year, Dickens thought of *Pickwick* and this was the origin of the posthumous papers of the *Pickwick club* by which Dickens established his fame for all time. At first, they appeared in twenty monthly installments starting from April 1836 and afterwards published in 1837 in book form. His aim was to wring the conscience of society by playing upon its feelings and presenting scenes of wretchedness and misery that could be shown as the early period of Victorian England.

His entrance in literary life led him from a well-informed awareness of the tensions of Victorian society, institution, legal system, misery of lower class people and street children, and so on. George Orwell sets out to show, "the connection between what Dickens wrote and the time in which he wrote it, between reformism and some of the things he wanted reformed, between the attitude to life shown in his books and society in which he lived" (179).

In 1838, *Oliver Twist* was published; in 1839, *Nicholas Nickleby* came out. *Master Hamperly's Clock*, in three volume containing, *The Old Curiosity Shop* and *Barnaby Rudge* appeared in 1841. All the novels show, the theme of the search for a true and viable identity.

In the year 1842, he visited along with his wife, United State and Canada and after returning from there he published *American Notes* and in 1843, he published *Martial Chuzzlewit*. In this works, we find out author's impression about America and in same year come out *A Christmas Carol*, the first of Dickens's Christmas Book, which he continued later with *Chimes*, *The Cricket on the Hearth*, and so on.

The high of Dickens literary fame begins with the publication of *David Copperfield*. Here, he drew his father's caricatured portrait as Mr. Micawber. After this publication he entered into journalism and found the weekly magazine *Household Words*. He was the chief owner, editor and contributor of this magazine. This magazine was replaced in the year 1859 by another one all the year round which he continued to edit till his death.

His next main work after *David Copperfield* was *Bleak House* (1853), "picks up with renewed energy the assault on social evils which was largely absent from *David Copperfield*, it is Dickens most elaborate and effective attack upon the delays and iniquities of the Victorian Law" (36). Beside this, his main works were *Little Dorrit* (1857), *A Tale of Two Cities* (1859), *The Uncommercial Traveller* (1869), and *Great Expectation* (1861).

Because of the great pressure of work in the later year, his health ran down. In 1858, he organized public readings of his own works on a professional basis. It was a venture which proved an immediate and great success. His health broke down completely in 1869, and he died from a cerebral stroke at God's Hill Place on June 9th, 1870. He left behind unfinished his last work *The Mystery of Edwin Drood*. He was buried in Westminster Abbey.

Dickens has deep sympathy for the poor. Furthermore, Dickens is standing in the minds and hearts of his countrymen, and of readers throughout the world in his own day since. He was moved by the suffering and miseries of the poor and in his novels, he tried to picturize the real problems and miseries of the Victorian poor people.

Charles Dickens had depicted Victorian life from quite the lowest to almost the highest, and his readers, in England, ranged from quite the highest to almost

lowest. He was read by the leading authors, critics and scholars and even some of the illiterates were familiar with him through theatrical versions or by attending penny readings.

He has presented into his works the miseries, sufferings of poor, their endurance, their weakness, their needs and their follies. He voiced against social injustice and the bitterness of poverty. In his novels, he portrayed the Victorian life, he had intimately known and witnessed as a reporter. He had occasion to visit circuses, pleasures gardens, prisons, lawyer's - office and the rich experiences were from these personal visits and from his personal experiences. The world of vice, injustice and poverty is presented in Dickens' novels. As Hidden says, "The streets of London contained misery and distress and there are so such persons who presented such striking scene of vice and poverty as the pawnbroker's shop" (The Hidden 20).

Nabokov says about his novels, "most of the Dickens novels' most striking themes refers to children their troubles, insecurity, humble joys, and the joy they given, but mainly their misery" (64). Thus, suffering of a child is very clearly and touchingly presented in many novels of Dickens, but in the *Bleak House*, *Oliver Twist*, *Great Expectation*, and *David Copperfield*, the pain is very poignant and very painful. "The *Oliver Twist* world of poverty, oppression and death. The poverty is completes, utterly degrading and utterly realistic" (Kettle 126). Here, Kettle examines the world of *Oliver Twist* in the same poignant and painful way.

Dickens was considered as the voice of Victorian England. In this sense, Dickens had no objection to the use of modern life in art, but he believed very strongly that the artist must transform his raw materials through use of symbols. In the preface of *Bleak House*, Dickens wrote, "I have purposely dwelt upon the romantic side of familiar things" (xiv). The origins of Dicknes' literary career can be traced to

his early employment as a journalist. This work took him first to the law courts, including the court of Chancery, and then to parliament and his contempt for these institutions evinced most powerfully in *Bleak House*, but reappearing through his work is based on first hand knowledge of them that he gained at the outset of his career.

Dickens said about his life that they got on very badly with cross street sweeper, butcher and the baker, referring to those unhappy days of his life and some times they had very little for dinner. The agony, the pain, is very well presented in most of his novels. The deep remembrance of those things, of being bitterly neglected and hopeless, of being shameful and the misery that he received and saw in his young heart, was hardly forgettable. Later he began to express all these painful memories in his writings which are found abundantly in *Bleak House* and *David Copperfield*. Besides this, Charles Dickens as a legal Historians because he asserts that his pictures of the law and lawyers are a very valuable addition of England's legal authorities. In the book, *Dickens and Crime* Holds worth notes that, "Dickens is best acquainted with the lower reaches of the legal world: his knowledge of the higher ranks of the legal profession is less extensive" (175).

Thus, Dickens was considered as the observer of legal system of British law. His best books are legal archetype, that represented in many books like, *Bleak House*, *David Copperfield*, *Domby and Son* and so on.

In his novels, individual characters are often confronted with their social responsibilities. Family breaks down are related to serving of old ties in a more mobile society. A number of characters in the novel are often in themselves variations upon specified social themes. For example, the character Mr. Micawber and Nemo are individualized and they have their own individual traits.

Dickens also understood the power of evil in its most treacherous and subtle forms. He considered pretence to be the source of all kinds of unhappiness. Examples of this occur in great number throughout his works. Pips snubbing of Joe Gragry is a famous example, and shows how pretence can corrupt even the finest types of friendship. This is very common error found in so many youngsters who are too young to judge morally. His novels express a faith very different from that of many modern novelists. Modern novelists see moral issues as usually confused and characters are faced with problems in which the rights and wrongs are difficult to disentangle. Dickens believed that the choice between good and evil is usually clear and simple, and that we are fully responsible for our actions. At Shattock says, "Dickens may well recreate a world which is not quite unlike the world about him but which is a vision of society talking into account a writer's whole life..." (59).

Dickens is not only dealing with contemporary problems of the poor law, but with those human weaknesses and virtues which exist in any state of society. Kindness, good humour and affection are vague, imprecise words for something which are often described with great insight. Besides it, he understood the greatness of people such as John Jarndyce and Esther Semerson, and although he does not analyze their psychology in detail, he express through comedy the dignity and wonder of this lives. Sometimes, Dickens' depiction of evil achieves tragic intensity. The power of evil seems to be an uncontrollable chaotic force. This sense of absurdity and confusion presented in so many different ways, emphasized faith in the value of life. The very zest with which he enjoys the follies of his characters stand as a positive value. The happy endings of his stories were demanded by Victorian conventions, but they remain appropriate symbols of Dickens's faith in the vitality of his good people and the life itself.

There are two main cause of the popularity of Dickens' novels one was that having learnt the hardship of the poor in his early days, he got the right to be remembered as the story teller of London life which no contemporary could claim. The other was that he was the right kind of social reformer for the taste of his time. He could moralize and he could make his reader laugh. That is why readers enjoyed his passionate reproves without realizing that he was doctoring them for their own good.

In *Bleak House*, however, Dickens undertook to fulfill responsibilities that had been more or less ignored in *David Copperfield*: responsibility toward form, coherence, plot organization, and particularly toward issues of public morality. For one things, he commented even more vigorously and incisively than before on some of the serious social questions of Victorian period. The problem of poverty represented by Jo, the brick makers, and Tom-all- Alone's was of course, one of the most persistent central themes of Victorian social thought about misery of poor people in society. It can be said that Dickens is not only dealing with contemporary problems of the poor law, but also those human weakness and virtues which exist in any state of society. Dickens described with great insight the things like kindness, good-humour, affection. Men and women undergo so many types of suffering and the reference to time, reminds us how long such happiness can last. In so many ways the sense of absurdity and confusion are achieved and these conflicts with strongly emphasized faith in the value of life. In the *Bleak House*, Dickens emphasized the absurdity of legal proceedings that seem to have no purpose to line the pockets of lawyers. The case of "Jarndyce and Jarndyce" is the key example here.

Since its first publication in 1853, *Bleak House* has received many critical responses. The novel has been viewed on the theme of analogy and parody, fairy-tale,

social injustice and so on. Robert A. Donovan claims *Bleak House* as an uniqueness of Dickensian use of structure and idea, he states:

No critics surely can remain unimpressed by the richness of *Bleak House*, a quality which is both admirable in itself and characteristically Dickensian. But the quality which raise the novel to a class by itself among Dickens work is its integrity, a product of perfect harmony of structure and idea 'Edmund Wilson saluted long ago *Bleak House* as ingrurating a unique genre, the detective story which is also a social fable.' (44)

Leonard W. Dean emphasizes on the linguistically, he regarded as systematic use of analogy and parody that presents the author's narrative. He asserts as, "The same systematic use of analogy and parody that organize the author's narrative links the two narratives and helps to make of them a complex whole" (50). Mark Spilka's comparative reading with Kafka's novel *The Trail* that emphasized as a religious folly, he remarks:

The similarity between *The Trail* and *Bleak House* is obvious [. . .]. The central theme of both novels is the machinery of law crushing every-body and everything which comes under its wheels, the victim realizing all its horrors without understanding its mechanism. And it is equally obvious that, in both causes the legal system and its workings are used merely as writers fashinoned oddly religious courts. (64)

The deconstructionist writer Steven Connor regards *Bleak House* as the internal deconstruction of the title of the novel as:

The internal deconstruction of the title of the novel echoes that movement which is continually at work with in the novel itself, in

which prospect of unity and totality is set up by binary opposites which prove impossible to maintain because of disrupting, dispersing play of difference which constitutes them and constitutes the text itself. (88)

Valdimir Nabokov regards the novel as a master piece of satire, "If a satire is of little aesthetic value, it does not attain its object, however worthy that object may be on the other hand, if a satire is permeated by artistic genius." Then its object is of little importance and wishes with its times while the "dazzling satire remains for all time as a work of art" (64). Philip Hobsbaum regards the novel *Bleak House* as the great achievement of social novel. Further, he claims:

The series of social novels begun by *Bleak House* is superior to the early work, not only in the observation of the fact presented but in their relevance to society. It is not that *Bleak House* is less realistic than its predecessor, the events it portrays are more carefully selected and more precisely judged. (150)

It is true that law reforms of the 19th century did no the whole shift, toward a model of possessive individualism. In fact Dickens is not only dealing with contemporary problems but with those human weaknesses and virtues which exit in any state of society, Clare Pettitt claims as:

Dickens may have been hoping to reach the greatest possible number or readers by writing *Bleak House* as a serial, but he did not have to write it as two separate narrative. The serial form imposed a structure on him but the double narrative was his decision. (81)

Another post-modernist critic, Keith Selby interprets the first scene of novel as; he finds this center with Lord High Chancellor: 'at the very heart of the fog [. . .] in high court of chancery' (2). The image we have here is suggestive of the spider sitting

at the centre of it's a web in which unsuspecting insects will be caught, the spider will trap them, [. . .]. This is precisely how the court of Chancery works in the novel. The Lord High Chancellor waits like a spider at the centre of a web which connects everything to everything else, and every thing and everybody to the court of Chancery. (60)

Hennery C. Robinson excepts the novel as an exposure of the abuses of Chancery practice rather than the desolate condition of natural child, the fog suggest the dark world of *Bleak Houses* and meaningful events. It opens with exaggerated and verbose and description of hovering nature of fog simply suggests the emblematic nature of cruelty and except and exposure of the abuses of Chancery practice. He claims:

Bleak House opens with exaggerated and verbose description. London fog is disagreeable even in description, and on the whole the first number does not promise much, except an exposure of the abuses of Chancery practice. But the best thing is the picture of a desolate condition of natural child. (289)

Joseph I. Fradin has observed that *Bleak House* is about the 'will and society', Dickens against social injustice and bitterness of living poverty in Mid-Victorian era which was stimulated by social fact. to do justice to him some of the things he wanted reformed, further he regard as:

Surely Dickens imagination was stimulated by social fact. But to do justice to Dickens' vision one must see that what *Bleak House* is finally about transcends social criticism. For while the novel may call for social action, it at the same time would seem to be the message of novel. It is a familiar enough message, and its poignancy lies in its

very familiarity; for it is a message which the 20th century, without Esther's faith and her sure knowledge of where duty lies, is still painfully struggling to redefine in its own terms. (109)

The most suggestive contribution comes from Anne G.M. Smith, who reopens the question of Dickens' *Bleak House* is a novel about the present and the past:

About both the time when it was written (1852-53) and past in which it is suppose to take place, ten or twelve years earlier. The world of the Deadlocks and of John Jarndyce are relic of the past; for in showing their way of life. (159)

The novel begins with a vivid picture of fog and more that covered everywhere of London and High Court of Chancery of it's High Lord Chancellor on rampage. The method used by Charels Dickens to develop the theme of the novel is through the use of symbols. This present study attempts to explore the use of symbols that are presented by the author to convey his feelings about malpractice of law, which brought miseries in society.

This research is divided into four chapters. The first chapter deals with the clarification of the title of the thesis and discusses about the clues that show the indictments regarding malpractice of law and misery of Victorian England. For this purpose, symbolisms with its apt elements which are used through the *Bleak House* are discussed.

The second chapter develops the theoretical modality that is to be applied in the novel. The attempt is to co-relate symbolism and its applied in the novel. The attempt is to co-relate symbolism and it means through which it is activated. Such means are private symbols, images and analogue. This chapter comprises of brief introduction on symbolism and symbolic movement and origin of symbol, theories of

symbolism and conditions of under which they are evoked image, kinds of symbols.
In chapter third, theoretical modality is applied analytically with textual evidences.
Entire thesis is concluded in compact and brief in chapter four as a nutshell of my
study.

II. Symbolism

Symbol: Origin and Meanings

The word "symbol" has been derived from the Greek word *symballein*, which means, "to throw together". This term in literary usage is a sign, something which stands for or suggests something else by arbitrary association rather than intrinsic resemblance. Symbol also refers to a means of representation by virtue of association, because it embodies a general or abstract idea. Thus, a symbol is an object, which suggests a reality beyond itself. According to Encyclopedia Britannica, "symbol is a communication element intended to simply represent or stand for a complex of person, object or idea" (158).

To trace the origin, development and differentiation of a symbol is a complicated process and there are different opinions about the first appearance of symbol. It seems clear that at some point in the evolution, the human species distinguished itself by forming conceptions of the cosmos that made the environment in some degree comprehensible. Such conceptions served to order the external world in terms of symbols. About the history of its origin, Father Herds says, "the early Indians, as has been revealed by inscriptions were the discoverers of the movement" (qtd. in Cirlot XIX). Almost every symbol and sign in religion and art is at first connected directly or indirectly with the sense, impression and object for nature. Many symbols are derived from natural objects, and others are artificially constructed in a process of intuitive perception or emotional experience.

Literary symbols may be variously defined. Symbols clearly involve the use of concrete imagery to express abstract ideas and emotions. M.H. Abrams broadly defines a symbol as:

Anything which signifies something, in this sense all words are symbols. In discussing literature however, the term symbol is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference beyond itself (206).

Thus, a literary symbol unites an image and idea or concept. It can be defined as an extension of the metaphor and represents or evokes a coherent greater whole by means of the part. In literature, symbol is generally supposed to be a word or set of words that signifies something else, that is a word referring to something beyond itself.

Likewise, it differs from an allegory because of its real existence unlike the allegory. In allegory, the abstract things are personified, for instance, the personification of different vices and virtues in the medieval morality plays. Different forms and levels of the experience and relationship realities are linked together with the concept of symbol, sign, picture and event.

The function of the symbol is to represent a reality or truth, and to reveal them either instantly or gradually. The relationship of the symbol to reality is conceived as somewhat direct and intimate, and also as somewhat indirect and distant. The more we study literature, the more we will come across words that always function symbolically. Thus, symbols are basically words, which aren't merely connotative but also expressive and emotive. In addition to meaning, symbols call up or express the range of reference beyond themselves. For example, the word 'tiger' merely denotes non-domestic animal, but it also express image of strength and courage. In such way, a writer can express much more what can not be expressed through ordinary language. The concepts or ideas, which are inexpressible, can be expressed through the use of symbols.

The art of symbolism is not the art of representation through direct physical manifestation. It is a kind of artistic device reacting feeling in the mind of readers through the use of unexplained symbols. Different forms and levels of experience and relationship to reality are linked together with the concept of symbol. Paul Diel considers the symbol to be "a precise and crystallized means of expression" (Cirlot XXIX).

Some symbols have more than one suggestiveness: 'Moon' for example, may represent peace, serenity, chastity, romantic love or inaccessibility. 'Water' may have the symbolic references of life, regeneration or purity, and 'Diverse-path' can be the symbol of dilemma or a choice of critical decision. So, it is impossible to read imaginative literature with full understanding unless we keep alert for these pregnant symbols. They do not have publicly accepted meaning and take their significance from the total context in which they appear. The use of symbols like these add more emotional tone to any piece of literary writing. Sometimes they reinforce an impression, which is produced by other means.

Types of Symbols

Generally, symbols can be categorized in two types: the conventional or public and private or personal symbols. Conventional or public symbols are accepted within a particular culture as a convention. No profound interpretation is needed to find the meaning of these symbols. Thus, some symbols are always associated with the definite meaning and are called conventional symbol like "the red" symbolizing violence. Likewise, other symbol may have special meaning in special use as the writer personally chooses a certain symbol with a particular meaning intended by author is called private symbol.

However, some writers use private symbols, which they use on the basis of exploitation of widely shared association between an object or event or action and a particular concept. For example, the sunrise represents new beginning or birth, the sunset, ending or death and the lamb signifies innocence.

Symbol opens a wide ground for the various reader to make differing interpretation. It is an attribute of many private symbol and one reason why they are irreplaceable literary device, that they suggest a direction or a broad area of reference rather than like an items in an allegorical narrative, a single and specific reference.

Symbols have been of particular interest to formalists, who study how meanings emerge from the complex, patterned relationship between images in a work. For psychologists, the symbol exists almost wholly in the mind, and is then projected outward upon nature. Psychoanalytic criticism considers symbolism as a means of psychic exploration, and it is interested in how individual authors and the larger culture both through the use of symbols in mathematics, symbols are kind of short hand for concepts, which otherwise, have to be explained each time. In the sciences, symbolic systems have been developed that are far more precise than language. Words used in ordinary speech have wider association than scientific symbols.

Through different interpretations and definitions of symbol by different critics or poets, it has become a literary term, which has no fixed meanings. Instead of saying A is B, the writer presents the reader with half of the analogy only, and the reader is invited to supply the missing part. Since the passage of time, sexists have use symbols to express thoughts and feelings. Therefore, symbols are signs for rendering the invisible by visible and sensuous representations.

Thus, symbol, as a thing, image or action, stands for or suggests something larger and more complex often an idea or a whole range of interrelated ideas, attitudes and practices.

Symbolism

Symbolism is a literary term specially applied to the work of late nineteenth century. French writers who reacted against naturalism and realism of the period. It is said that it was first used in this sense by Jean Moreas in *Le Figaro* in 1886. Charles Baudelaire's sonnet correspondences and the work of Edgar Allan Poe were supposed to be important precursors of the movement, which emerged with Verlaine's *Romances Sans Paroles* and Mallarme's *L'Après-midi d'un faune*. Alasdair D.F. Macrae writes:

Symbolist writing was indirect, allusive, often obscure, and tended to concentrate on evoking individual moods and elusive state of mind.

The major early symbolist poets were French: Charles Baudelaire (1821-1887), and Paul Verlaine (1844-1896), Arthur Rimbaud (1854-1918), Jules Laforgue (1860-1887) and Stéphane Mallarmé (1842-1898); but their work was not widely known in Britain and America till Arthur Symonds (1865-1945) published, *The symbolist movement in literature* in 1899. (10)

Symbolism is one of the greatest artistic devices to represent emotions and feelings of the artist in art and literature. Every feeling or emotion of the writer is impossible to express through the conventional and universal language of literature, thus, words often fail where symbolism succeeds. Symbolism is an attempt in which the writer has to find the special language or medium, which will alone be capable of

expressing his/ her personality and feeling. In this case symbolism plays vital role in art and literature.

The field of symbolism shows that everything can be assumed as symbolically significant as a natural objects like stones, plants, animals, men, mountains, sun and moon or even abstract forms, like numbers, triangle and the squares. In fact whole cosmos is the potential symbol.

Despite this, the field of symbolism shows a strong relation between religion and other areas of culture. The social domain under the influence of religion develops its own symbolism for expressing its own values and objectives.

Similarly, religion depicts its symbols from the social, political and economic domains, and one should not forget that literature makes reflection of all those domains. The encyclopedia Britannica explains Symbolism as:

Symbolism, the basis and often complex artistic form and gestures used as kind of key to convey religious concept, and iconography, the visual, auditory, and kinetic representation of religious ideas and events, have been utilized by all the religions of the world since time immemorial. (900)

Under the title "Symbolism," Encyclopedia of poetry and poetics states, "Symbolist poetry is a poetry of indirection, in which objects tend to be suggested rather than named or to be used primarily for an evocation of mood" (830).

Symbolism emphasized the primary importance of suggestions and evocation in the expression of private mood or reverie. In symbolism, everything has some meaning, everything has purpose, and everything leaves some trace or signature which is open to investigation and interpretation. Edmund Wilson, in his book, *Axel's Castle*, defines symbolism as "an attempt by carefully studied means a complicated

association of ideas represented by a medley of metaphors to communicate unique personal feeling" (21-22).

Actually, symbolism is the use of symbols to stand for something else in art and literature. W.H. Auden used to speak of art as, "an impersonal games, though a game of knowledge. It makes nothing happen, but is a way of naming hidden relationships, which has offered a conception of art as a rite that celebrates reality" (Auden 16).

Symbolism may be of various kinds. It may be public or private, major or minor. Public symbolism includes symbols drawn from established religion or religious text. A public symbol continuously occur throughout history or the work of art. The "cross" in Christianity can be taken as the best example of a public symbol. Private symbolism consist of symbols developed by a writer in the art and literature. If combines an image with a concept. To receive the full significance of the private symbols, a reader needs to have some familiarity with the writer. One often finds that an author recruits public symbols, and orders them to his own private symbol. For example, Robert Burns uses 'rose' as a conventional symbol of love in his most celebrated love poem, *Red. Red Rose*, but William Blake, in his poem, *The Sick Rose*, uses it as private symbol.

The field of symbolism shows a strong relation between religions and other branches of culture. The social structure under the influence of religion develops its own symbolism for expressing its own values and dogmas. Similarly, religion draws its symbol from the socio-economic and political domains and literature is a reflection of all those areas. Another kind of symbolism is known as the "transcendental". In this kind of symbolism, concrete images are used as symbols to represent a general or

universal ideal world of which the real world is a shadow. J.A. Cuddon, in his book, *A Dictionary of Literary Terms* States:

The 'Transcendental' concept is Platonic in origin, but was given considerable vogue in the 13th century by Swedenborg. Baudelaire and his followers created the image of poet as a kind of seer or voyant, who could be seen through and beyond the real world to the world of ideal forms and essence. Thus, the task of the poet was to create this other world by suggestion and symbolism; by transforming reality into a greater and more permanent reality. (656)

In literature, symbolism combines an image with a concept. A poet or artists prefer to speak on particular issues through the use of symbols. Authors create their images from different social and cultural domains, and emotional experience. On symbolic art, certain precepts are associated with the alternate concepts. The main aim of symbolism is to intimate things rather than to state them plainly. Thus, almost every word is symbol and is used not for the associations, which evokes of a reality beyond the senses. So, the best way to appreciate, for a reader, what a symbolist artist means in his works, is to read the work itself by bringing imaginative association.

Similarly, *The Reader's Encyclopedia of American Literature* defines Symbolism as:

Symbolism as a general term, and particularly with reference to prose writings should not be confused with symbolist poetry, which refers to a particular literary movement characterized by the desire to express a state of mind by purely sensuous images, and to suggest rather than describe. Symbolism in general, may refer to any one thing being made

to stand for another, a literary technique that is fairly Widespread.

(1108)

Thus, it is obvious that poets and artists prefer to speak on particular artistic truth as the truth of fact, since fact includes artistic fact through symbols, which creating their images from the various domains and sometimes borrowing them from the religion and nature. So, due to the wide range of usage, almost every word is symbol and is used not for the associations, which it evokes of a reality beyond the sense.

Symbolist Movement

Symbolist movement, in literature is a school of literary artists originating in France toward the end of the 19th century, which includes Charles Baudelaire, Stephane Mallarme, Paul Verlaine and Arthur Rimbaud. Later on, the techniques of the French symbolists influenced English and American poets and novelists. The symbolist movement was designed to convey impression by suggestion rather than by direct statement. Symbolism found it's first expression in poetry, but was later extended to the other arts. Cecil Maurice Bowra writes, in his book, *The Heritage of Symbolism* "Baudelaire was the first to exact the value of symbolism, Verlaine used the instinctively, and Mallarme erected a metaphysic to explain and justify them" (1).

Mallarme and his followers are called symbolists, because they attempted to convey a supernatural experience in the language of visible things, and therefore, every word is a symbol and is not used for its common purpose. They believed that a poem should suggest rather than describe; the function of poetry is to evoke, its matter is impressions, intuitions or sensations. Illinois Evanston writers, in his book, *The Modern Tradition*: "The peculiar status of a symbolist work-neither a description of

the world nor a direct expression of the artist himself-entails an equally distinctive structure, which may be characterized as allogical" (14).

One of the events of prime importance in the history of symbolist movement was the discovery of American writer Edgar Allan Poe by Charles Baudelaire in 1852. Baudelaire published a volume of translation of Poe's tales and the influence of Poe played an important role in symbolism. In his Sonnet, *Correspondences* Baudelaire saw nature as symbolical of another reality. For him, "nature at times becomes a 'temple; in which one can perceive the mysterious correspondence of natural forms to each other and to qualities of one's own mind. Such correspondences suggests permanent essences" (10).

Likewise, the visible and sensible world was full of symbols, which fills man's heart with joy and sorrow and conveys him through scent, colour and sound. Mallarmé believed that poetry should not inform but suggest and evoke, not name of things but create their atmosphere.

No doubt, French poets (Charles Baudelaire, Stéphane Mallarmé, Paul Verlaine) began the symbolist movement; the use of symbols developed as a movement; the use of symbols developed as a movement in English literature basically from the romantic period. Regarding the symbolist movement, M.H. Abrams writes:

Various poets of the Romantic period including Novalis and Holderlin in Germany and Shelley in England, often used private symbols in their poetry; Shelley, for example, repeatedly made symbolic use of objects such as the morning and evening stars, a boat moving upstream, winding caves. William Blake, however, exceeded all his romantic contemporaries in his recourse to a

persistent and sustained symbolism - that is a system of symbolic elements - both in his lyric poems and his long prophetic or epic poems.

(209)

Romanticism was an extraordinary development of imaginative sensibility. It was a revolt of the individual. It was an attack in the domains of politics and moral in the society and in art an ideal of objectivity. To some extent symbolist shares certain views with Romantics as Illinois Evanston writes:

Though no all romantics are symbolists, the symbolist is a kind of romantic, one who singles out and develops the romantic doctrine of creative imagination. Whatever else he may affirm, the symbolist holds that human imagination actively constructs the world we perceive or at least meets it more than half-way, and does not merely reflect the given forms of external object. (7)

The use of symbol is one of the most striking features of Blake's poetry. He was the first romantic poet to emphasize the need of symbols in the sphere of art of literature. There is hardly any poem in *Songs of Innocence* and of *Experience* which does not possess a symbolic meaning. Blake has used both private and public symbols. Lamb, rose, lily, tree, and so on are the symbols that occur frequently in his poem. In the case of Blake, Illinois Evanston writes:

A third symbolist attitude towards nature hinges on belief in an eternal language which the symbolic imagination can read with in or behind natural objects. To William Blake nature is a deception and a delusion when seen only by the corporeal eye and its confederate, memory, for which "the vanities of space and time" are all in all. (9)

W.B. Yeats, Thomas Stearns Eliot and Dylan Thomas have been regarded as the chief representative of the English symbolist movement, Yeats is not supposed to be the strict follower of the French symbolists. His symbols are emotional and he was interested in the occulticism and mystical symbolism. W.B. Yeats himself claims in his essay, *Symbol as Revelation* as:

Beside emotional symbols, symbols that evoke emotion alone, - and in this sense all alluring or hateful things are symbols, although their relation with one another are too subtle to delight us fully, away from rhythm and pattern- there are intellectual symbols, symbols that evoke ideas alone, or idea mingle with emotions; and outside the very definite tradition of mysticism and the less definite criticism of certain modern poets, these alone are called symbols. (64)

In this sense, C.M. Bowra writes, "Yeats, for instance, has created an almost new kind of poetry about his friends by making them at once entirely real yet symbolical of various destinies" (224). 'Helen' is a frequently used symbol in his poetry to symbolize destructive beauty.

Eliot uses symbolistic techniques to express not only personal sensation, but complex and decadent civilization with all its meaningless routine of modern people. His symbols are drawn from the mythologies of the past. In his poem, *The Waste Land*, Eliot has used symbols to clarify the horror of modern civilization because of the degradation; in culture. Dry bones, rats, dry grass, rocks, fire, water and so on, are the recurring symbols that Eliot has used in the poem.

In the sense of "The objective artifact," Illinois Evanston claims as, "The particular status of a symbolist work- neither a description of the world nor a direct expression of the artist himself - entails an equally distinctive structure which may be

characterized as alogical" (14). Fall into the same pattern, T.S. Eliot theorizes that a work of art is successful insofar as it is the "objective correlative" of writer's emotion.

Dylan Thomas makes extensive use of symbols to convey his complex, psychological states, "an extreme metaphoric form, in which one image is allowed to breed others, often contradictory, and all the images co-exist or try to destroy each other in dialectical profusion, the total work being a peace beyond their small wars" (14).

His theory denies any sequence to the poet's life, a match is struck to image after image. Thus, it is clear that poets or any other literary artists prefer to speak on particular issues through the use of symbol.

III. A Study of Symbolism in Dickens' *Bleak House*

This study has shown the *Bleak House* as a symbolistic novel with immense suggestiveness with in its artistic structure. The symbolic potentiality of *Bleak House* seems to have been originated in Dickens strong feeling about the particulars, which served as his symbols. Throughout, the novel Charles Dickens used numerous private symbols, which are more suggestive as well as meaningful representation of contemporary malpractice of law and misery of Victorian England. The Chancery Court, fog and mire, image of lord Chancellor, Mr. Krook's rags and bottle shop, caged birds, death of sun, the rain (water), ashes, dirt, candles, *Bleak House*, ghost walk's in the nights, and so on. These are not only concrete things or objects but suggestive and meaningful symbols also. I want here to approach *Bleak House* through Dickens use of iconographic darkness. It provides the actual mode of presentation of the one great principle of the English law is, "to make business for itself" law's delay, high costs and confusion, the law and its effect upon its victims (547).

Chancery Court as a Major Symbol

To focus on the question of the symbolism points up the perfect appropriateness of Chancery as the central symbol of the novel. The novel begins with a vivid picture of Chancery Court, that is covered with "implacable November weather's, (1) fog and mire in city of London of the rampage:

The raw afternoon is rawest, and dense fog is densest and the muddy streets are muddiest, near that leden-headed old obstruction: Temple Bar. And hard Temple Bar, in Lincoln's Inn Hall, at the very heart of the fog sits the Lord High Chancellor in his High court of Chancery [. . .] with the groping and floundering condition which this High Court

of Chancery, most pestilent of hoary sinners [. . .] The Lord High Chancellor ought to be sitting here as here he is with a foggy glory round his head. (2)

The above quote, the Chancery Court symbolically claims all contemporary legal institutions that had gone wrong, and each and everything of the Court have been corrupted. Similarly, Charles Dickens had presented the court as a modern critical practice of law and government, that is clear indication of the moral sterility in Court. Besides, Chancery Court, the above passage contains other more powerful symbols as, fog, mire and image of Lord Chancellor, that are hovering in that ill named court, and suggests confusion, corruption, delay, spoiliation, botheration, trickery, evasion, under the false pretences of all sorts, there are influences that can never come to good. And it becomes more clear as we see the image of Lord Chancellor, "who sits [. . .] in the midst of the mud and the at the heart of fog, sits the Lord High Chancellor in his High court of Chancery" (5).

The above cited quote, the hovering fog in Chancery indicates the Lord Chancellor, who seems to be a shadow in the court of disorder. Therefore, the fog "made to understand that the Chancellor is Legally ignorant of his existence" (3). Then we undoubtedly say that the fog and mire of the *Bleak House* are fog and mire of ignorance to understand their official irresponsibility. In the first page of novel the author presents fog vividly as:

Fog everywhere, fog of the river, where it flows, among green aits and meadow, fog down the river, where it roofs defiled among the tiers of shipping, and water- side pollution of great (and dirty) city. [. . .] Fog creeping into the Cabooses of collier- brigs; fog lying out on the yards, and hovering in the rigging of great ships. Fog in the eyes and throats

of ancient Greenwich pensioners [. . .] fog cruelly pinching the toes and fingers of his shivering little prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog with fog all round them. (1)

Here, the fog suggests the dark world of *Bleak House* and the meaningful events. It symbolically claims the all growing confusion in English law system. The clearest indication that "fog every where" suggests confusion is everywhere in mid-Victorian legal institutions and their practitioners. Its hovering nature simply suggests the emblematic nature of cruelty, and law is a monstrous maze. The image of Lord Chancellor, it hovers in Chancery is the condition of being world gone so madly wrong, confusion and disorder. The opening lines of novel claims him as:

LONDON. Michaelmas Fern lately over, and the lord chancellor sitting in lincoln's Inn Hall. Implacable November weather [. . .] Smoke lowering down from chancery-pots making a soft drizzle, with flakes of soot in it as full-grown snow flakes-gone into mourning, one might imagine, for the death of the sun. dogs undistinguishable in mire. (1)

Hence, the image of Lord Chancellor is so much suggestive and meaningful runs through the beginning to end of the novel. It illustrates the central theme of the novel is iconography of darkness. Richard Carstone, poor Jo, Miss Flite driven insane and Gridley dying broken, all of being physical decaying and death is hovering in Chancery Court. These all dark-side of things like "death of sun" and "November weather" indicates hopelessness and doubting about the discernment of court. We see it becomes cruel likewise November's betraying weather, among which the Lord Chancellor sitting in "Lioncoln's Inn Hall" is suggesting the Lord Chancellor sits in

the court with “foggy glory” (2) who makes delaying the judgment, and suppressed its suitors of Jarndyce & Jarndyce. Who had not got discernment until their death. This is the Lord Chancellor, whoever hung in confusion and endless delay of the law.

Throughout the novel, Chancery Court is a major symbol, which concerned with malpractice of law. Where there all the injustice have been committed. In concluding of the first chapter Dickens wrote:

A battery of blue bags is loaded with heavy charge of papers and carried off by Clarks; the little mad old woman marches off with her documents; the empty court is locked up. If all the injustice it has committed, and all misery it has caused, could only be locked up with it and the whole burnt away in a great funeral pyre. (7)

The above lines suggest the sinister qualities of chancery. It symbolizes the illegalization of institutions, Dickens had claimed it as, “it is slow, expensive, British constitutional kind of thing. But it regards the Court of Chancery, even it should involve an occasional delay of justice and a trifling amount of confusion as a something” (13). These lines symbolically suggests the Chancery Court is slow, ineffective and expensive kind of business. It has indicated the contemporary “British Constitutional Law”. It became evil and ill-named place where always occurs delay of justice and confusion, that serves the crucial purpose. Thus, Victorians were told the law takes no responsibility for anything but itself, its first principle is, “to make business for itself” (547). Even so, it makes the hypocritical claims, the following lines make the clearest indication is that Mr. Jarndyce said to Esther as, “of course, Esther, he said, ‘you don’t understand this chancery business?’” (95). In this sense, the Court of Chancery committed an enormous crime of making money. Thus, it is the crucial question to contemporary law about high costs and fees. Hence, Charles

Dickens had represented the Chancery Court and its on going system of delaying discernment, that is impossible to reform. Following passage indicates the impossibility of bringing change with in its on going crucial system.

There never was such an infernal cauldron as that Chancery on the face of earth! Said Mr. Boythorn. Nothing but a mine below it on a busy day in term time, with all its records, rules, and precedents collected in it, and every functionary belonging to it also, high and low, upward and downward, from its son the accountant- General to its father the devil and the whole blown to atoms with ten thousand hundred-weight of gunpowder, would reform it in the least. (118)

Furthermore, the Chancery Court emphasizes the crime and corruptions because the court is completely becoming a barren place, there justice is never discernment in the court. The court only gives the access to the poisonous elements and villainy of life, but that is shatters for good action of court. These lines illustrate the above illustrations:

[O]n every side, save where a reeking little tunnel of a court gives access to the iron gate-with every villainy of life in action close on death, and every poisonous element of death in action close on life- here, they lower our dear brother down a foot or two: here, so him in corruption to be raised in corruption, [. . .]. A shameful testimony to further ages, how civilization and barbarism walked this boastful island together. (151)

In the case of Miss Flite and her expectation of a judgment, that is indicating the religious allusion, Charles Dickens has been contrasting the god's and man's justice. This contrast is certainly relevant here, because Miss Flite expects a judgment

“on the day of judgment”. It is a religious symbol which signifying the delay of judgment. That day never comes in reality likewise Chancery’s discernment never comes in its goers’ life as:

[. . .] have the honour to attend court regularly. With my documents. I have expect a judgment. Shortly On the Day of Judgment. [. . .] anything but troublesome. I shall confer estates on both-which is not being troublesome, I trust? I expect a judgment. Shortly. On the Day of Judgment. This is a good omen for you. Accept my blessing. (33)

The poor mad little woman Miss Flite who is victim of the Chancery Court. She realizes that the delay of judgment is not troublesome because she is waiting for judgment only. The repetition of the phrase “on the Day of Judgment” Claims the human need of justice in real life. The another man from Shropshire who is oppressed and suppressed by the court of Chancery known as Mr. Gridley is a ruined suitor in Chancery party. He goes into the Court of Chancery, which is not Court of equity, but it becomes something different as:

Go into the court of Chancery yonder, and ask what is one of the standing jokes that brighten up their business sometimes, and they will tell you that the best joke they have, is the man from Shropshire. [. . .] I believe, I and my family have also had the honour of furnishing some entertainment in the same grave place. (213-14)

Here, the man from Shropshire aroused the question about the injustice of Chancery. Who has been suspected in its endless judgment. Because he has not received justice from the Chancery. Hence, he thought that the Chancery Court and its attorney were irresponsible toward him. The following quote illustrates the such belief as:

It's the system. I mustn't go into Court, and say 'my Lord I beg to know this from you-is this right or wrong? Have you the face to tell me I have received justice, and therefore am dismissed? My Lord knows nothing of it. He sits there to administer the system. [. . .] [A]s they all do; or I know they gain by it while I lose. (215)

Here, the Chancery Court is known as very confusing and absurd kind of institution which only drawn people on the court mean draw peace out of them, and good looks out of them. Ever, Miss Flite realizes that Chancery business could be change fair into foul. It brings an anxiety with in hopefulness that made everybody doubtful. Thought it is the dreadful work of Chancery Court, that oppressed from generation to generation:

[. . .] Our father and our brother had a builder's business. We all live together. Very respectably, my dear! First our fathers was drawn-slowly. Home was drawn with him. In a few years he was a fierce, sour, angry bankrupt. He was drawn to debtor's prison. There he died. Then our brother was drawn-swiftly-to drunkenness. And rags. And death. Then my sister was drawn. Hush! Never ask to what! Then I was ill and in misery and heard, as I had often heard before that this was all the work of chancery. When I got better, I went to look at the Monster. (499)

The atmosphere of court in England is stale and close, because attorneys or solicitors who have made good fortunes with the abuse of their authority and wit. Chancery is a grand business, it breeds injustice, suspense, distrust and doubt. In this connection in the court of Chancery was almost an immaculate business. Furthermore, these following lines clear the cruel principle of English law as:

The one great principle of the English law is, to make business for itself, There is no other principle distinctly, certainly, and consistently maintained through all its narrow turnings. Viewed by this light it becomes a coherent scheme, and not the monstrous maze the laity are apt to think it. Let them but once clearly perceive that its grand principle is to make business for itself at their expense, and surely they will cease to grumble. (547)

Viewed by this light of the English law was a kind of cruel business, that trapped all the good and innocent English citizen from being troubled. The Chancery law is so despotic here, that it interfere to prevent any of innocent people in contemporary England. The court takes hold of the troublesome people and shut them up in prison under hard discipline. Each and every kind off ill membered is a confoundedly irresponsible towards its commoners. Miss Flite expresses her burden of pain caused by the attorneys of court had been deceiving and torturing her. The following quote claims her suffering:

He is a confoundedly bad kind of man. He is a slow torturing kind of man. He is no more like flesh and blood than a rusty old carbine is. He is a kind of man-that has caused me more restlessness, and more uneasiness, and more dissatisfaction with myself, than all other men put together. That's kind of man Mr. Tulkinghorn is! (643)

In the very end of the *Bleak House*, the goers' of Chancery Court have been awakened from their delusion. Particularly, in the case of Richard Carstone, he realizes the causes of suffering, what he finds reasonable in Jarndyce and Jarndyce is:

Unreason and injustice at the top, unreason and injustice at the heart and at the bottom, unreason and injustice from beginning to end-if it

ever has an end-how should poor Rick, always hovering near it, pluck reason out of it. He no more gathers grapes from thorn of figs from thistles [. . .] [T]he Lord Chancellor, and the vice Chancellors and the whole battery of great guns would be infinitely astonished by such unreason and injustice in one of their suitors. (812)

The above cited quote suggests the Chancery Court is not the promised institution for fair judgment, but man belighted institution. Very core of it lies unreason and injustice that is leading its goers' towards graveyard or misery. Thus, "the whole chancery battery of great guns" symbolically claims the monstrous agency of ruin itself.

Krook's Rags and Bottle Shop as a Symbol

Joseph I. Fradin claims that Mr. Krook's rags shop as, "we see Krook's shop not simply as exuberant 'local color' or even as an analogue of chancery" (101). Thus, we undoubtedly, say that Mr. Krook's rags and bottle shop is a symbolic analogy of chancery court. The most elaborately worked out of the *Bleak House* is the symbolic parallel between Krook and the Lord Chancellor as well as his rags and morally corrupted court Krook's position throughout the novel does not seem that truly human existence is possible in real world, but it is symbolic negotiation of corrupted, chaos, and sinful atmosphere of Chancery Court also. Krook then goes on to explain his reputation:

He is called among the neighbors the Lord Chancellor. His shop is called the Court of Chancery. He is very eccentric person. He is very old. He is very odd. Oh, I assure you he is very odd! [. . .] That they call me the Lord Chancellor, and call my shop Chancery. And who do

you think they call me the Lord Chancellor, call my shop Chancery?

(51)

The above cited quote, Mr. Krook, a marine store dealer an old and eccentric man in analogically, reflecting the inner quality of Lord Chancellor, who have self-interest and self-prejudice irresponsible chancellor. His forgetfulness to give justice make delay of law in London. The very ill-name of Krook also suggests the crooked or criminal activities of lord chancellor, who abuses his own authorities and personality likewise a marine store dealer Krook. Every if the dealership symbolically, indicates the contemporary wrong going business of Chancery Court, that makes notorious principle of English law is, “to make business for itself”. Symbolically the Chancery business is seemed as:

[. . .] Krook, RAG AND BOTTLE WAREHOUSE. As in long thin letters, Krook, DEALER IN MARING STORES. In one part of the window was a picture of a red paper mill at which a cart was unloading a quantity of sacks of old rags. In another, was the inscription, BONES BOUGHT. In another, KITCHEN-STUFF BOUGHT. In another OLD IRON BOUGHT. In another wastepaper bought. In another LADIES AND GENETLEMAN'S WARDROBLES BOUGHT. Everything seemed to be bought and nothing to be sold there. (49)

In the above mentioned citation, Krook's shop is seemed to be one way sold shop, there is only costumer bought rags, waste things, but nothing to be sold there also. Thus, the rags and bones shop is not common wastes shop, it hides the meaning of suggestiveness. Under symbolism, the shop to be suggested the Chancery Court as well, were its goers' only had paid its legal high costs but also nothing to be return

from Chancery. Mr. Jurndyce has been expressing his knowledge or experience about the Chancery business to Esther:

Of course Esther, he said, you don't understand this Chancery business? The lawyers have twisted it into such a state of bedevilment that the original merits of the case have long disappeared from the fact of earth. Its about a will and the trusts under a will - or it was once. Its about nothing but costs now. We are always appearing and disappearing, and swearing and interrogating, and filing, and cross-filing, and arguing, and sealing, and motioning, and referring, and reporting, and reading about the Lord Chancellor and all his satellites and equitably waltzing ourselves off to dusty death about costs. That's the great question. (94)

Therefore, the Chancery court is a distinct types of business nobody understand its function easily. Where as undesirable costs of dusty death flourished only there is. So much blurring question to law in Chancery is, over loaded high costs and nonsense fees have breed the anxiety, hoplessness, frustration, ruining, restlessness, and so on upon its visitor's life likewise Krook has stored waste and "rags thing." Another analogic passage that claims symbolic representation of Lord Chancellor throughout the *Bleak House* is:

[O]f so many kinds, and all, as the neighbours think (but they now nothing) wasting away and going to rack and ruin that that's why they have given me and my place a christening. And I have so many old parchments and papers in my stock. And I have a linking for rust and must and cobwebs. And all's fish that comes my net. And I can't a bear to part with anything I once lay hold of [. . .] or to alter anything or to

have any sweeping, nor scouring, nor cleaning, nor repairing going on about me. That's the way I have got ill-name of Chancery. I don't mind, I go to see my noble and learn brother pretty well everyday, when he sits in Inn. He don't notice me, but I notice him. There's no great odds betwixt as. We both grub on in a muddle. (52)

Here, Mr. Krook is undoubtedly seems to be analogical symbol of crime, corruption, self-interested, eccentric and ill-natured immoral business man who contrast himself with Lord Chancellor. Like Krook, the Lord Chancellor is irresponsible, self interested immoral who has involved in crime and corruption even though, Dickens said them, they both like brother. The Chancery Court also known for being sinful institution:

But that chancery among its other sins, is responsible for some of it. [. . .] It has engenmdered or confirmed in him a habit of putting off-and trusting to this, that and the other chance, without knowing what chance and dismissing everything as unsettled, uncertain, and confused. (58)

The crime theme provides the main action of the novel and is its backbone, its binding force through out the *Bleak House*. Structurally, it is the most important of the novel's themes of symbolic analogy of chancery and chance. It has consisted sinful function of law and the practitioner's confusion, that serves the delay of judgment and misery brought in individual's life:

There are offices about the Inns of Courts in which a man might be cool, if any coolness were worth purchasing at such price of dullness, but little thoroughfares immediately outside those retirements seem to

blaze. In Mr. Krook's court, it is so hot that people turn their house inside out and sit in chairs upon the pavement. (259)

The above cited quote, symbolically illustrates the harshness, cruelty, and unkind in Chancey Court, that seems in very bad condition. Viewed by this light, both court suggest harrowing judgment in Chancery, that have been digging the grave for suitors, likewise Krook's Court that is suffocating its visitors. The court of chancery must be shut up for public fair judgment:

The courts are all shut up, the public offices lie in a hot sleep [. . .] 258. Mr. Krook is at home as in that case they may complete the negotiation without delay [. . .] 281. Mr. Guppy and Mr. Jobling repair to the rag and bottle shop, where they find Krook still sleeping like one o'clock, that is to say, breathing stertorously with his chin upon his breast, and quite insensible to any external sounds or even to gentle shaking. (282)

The above cited passage claims the carelessness and irresponsibility of Lord Chancellor. He is so much careless towards courts and public affairs likewise nicknamed Lord Chancellor Krook, who is unreasonable for his day's business, and sleeping at the noon. Krook's noon sleeping is so much meaningful here, because it symbolizes the delay of law in Chancery Court, which is completely shut up for the public affairs. Thus, Dickens' said that the public offices to be going to be wrong because, "it lies in a hot sleep". It suggests the crushing effect upon contemporary crucial system of law. It has loosed its shape and to destroy suitors confidence and happiness. Furthermore, Dickens presents the image of court through using the enormous waste, rag things, these things are storing in the Krook's store house as, "in all parts of the window were quantities of dirty bottles; blacking bottles, medicine

bottles, ginger-bear and soda water bottles, pickle bottles, wine bottles, ink bottles", (49).

The central importance of the Rag- and- Bottle shop on symbolical level reinforces the point I have been making here. A collection of dust and useless things. The record of broken lives and lost youth, beauty, and hope, Krook's shop like the Court of Chancery symbolizes the power for death of institutions. Thus, it presents the contemporary wrong going legal institutions in England. The business of Krook is to be suggest the great principle of the English law system to make business for itself Edger Johnson Claims as, "there is no other principle distinctly, certainly, and consistently maintained through all its narrow turnings" (25). Viewed by this light, it becomes a coherent scheme, and the monstrous maze, which had threatened the people in contemporary London. Even if once perceive that its grand principle is to make business for itself at their expense and surely they will cease to grumble, or objection of courts legal proceedings.

Hence, Charles Dickens had symbolically exaggerated the Chancery Court in terms of "troubled valley of the shadow of the law" (443). The fact that almost all of the characters in the *Bleak House* are in one way or another engaged in an endless suit in Chancery. To be involved in an endless case, a case which can only be concluded by their death. Here "Shadow of Law" indicates the uncertainty of judgment. Where suitors generally find out themselves as, "fat candles are snuffed out in offices" (443). in the case of Richard Carstone, who have been wasting his whole life in legal office and never got the justice. Even such offices could not provide the justice, that is becoming darker as shadow. The Lord Chancellor in the court of Chancery, who have been involving the court's illegalize actions like the neighboring court where the "Lord Chancellor of Rag and Bottle shop dwells" (443) is to show the real image of

chancellor in London and the public institutions going on wrong way, similar to the criminal activity is Krook's "Rag and Bottle shop" Where nothing has any relation to anything else, everything is seeming wrong and confused as the Court of Chancery. Where we see Mr. Krook's being "Continuallyis liquor" (443). Paradoxically it suggests the position of Lord Chancellor who sits in confusion and has never given good judgment, as ever drinking Krook. So, it shows symbolic action of Court where nothing ever happen fair and right judgment towards its suitors:

It is a close night, through the damp cold is searching too; there is a laggard mist a little way up in the air. [. . .]. The unwholesome trades, the sewerage bad water, and burial-grounds to account, and give the Registrar of Deaths some extra business. It may be something in the air there is plenty in it or it may be something in himself, that is I fault.

(444)

When a lawyer's Clerk William Guppy and a law-writer Weevil has been visiting the neighboring court they had found there so much unpleasant atmosphere and unwholesome trades, and beating cold at the night. It is much suggestive and indicates the rampage of the novel. There has Dickens present suffocated atmosphere of court, where is unwholesome business should be occur like "Rag and Bottle shop". In the above cited quote the image of "The Registrar of Deaths" and "burial-ground" both symbolically hints the Lord Chancellor and his court. The court is publicly so much suspectable place, they have been believed it is the digging grave, there might be buried the suitors of court. Enhance, "Registrar of Deaths" is the symbol of monstrous Lord Chancellor that have been suggesting his great principle of law and his action towards goers.

Furthermore, the author has presented the scenario of being closed the gate of court through using the symbolic representation of "the Chancellor shut up his shop" (444). Which he did very to-night, it symbolizes each and every door of public justice have been closing in England. Thus, the shutting up the shop is suggesting the reality of Victorian law, that had just closed for innocent and ignorance people. As the same analogue "the rag and bottle shop in the court", (445) is the representation of an irresistible attraction of the Chancery Court and Lord Chancellor. Though, such types of analogues Dickens had so much powerful symbolic artistic genuine, who have succeed to beget the real icons. Those symbols were so much suggestive and indicated the real legal proceedings directly, or symbolically as well.

The Court of Chancery often likened to the Krook's unbearably "dull suicidal room' (447). It is a curious coincidence to seems a 'Fate' in it. The contents of Krook's rag and bone shop like everything involved in Chancery. Throughout the novel Charles Dickens had been presenting the comparable quality of "soot" that is hovering in both courts. It suggests the ill-gotten justice of being increased in contemporary London's courts. The author remarks it as, "seen how the soot's falling" (450). It is the sound logic treatment of symbolic indication of rampage of the novel, that is clearly claims the Chancery theme as, "making a soft black drizzle, with a flakes of soot" (1). It has been directly indicated the obnoxious death of nick named Lord Krook:

I couldn't make him here, and I softly opened the door and looked in.
And the burning smell is there- and the soot is there, and the oil is there-and he is not there, more dead than alive. (454) [. . .] There is a very little fire left in the grate, but there is a smoldering suffocating vapour in the room. (453)

Here, we see the horrible frightened suicide, that suggests the obnoxious death is the sense of being morally dead Lord Chancellor in the court of Chancery. So, that it has symbolized the contemporary courts and its practitioner's immateriality and being imposter. Thus, Dickensian iconography of darkness have an image for larger picture and additional information of symbolic and thematic parallels of the text is reflected some emblematic conception of malpractice of mid-Victorian law and its unbearable impact on society. Again, Charles Dickens has emphasized and improvements on illegalization, he remarked as:

Plenty will come in, but none can help. The Lord Chancellor of that court, true to his title in his last act, has died, the death of all Lord Chancellors in all courts and of all authorities in all places all names so every, where false pretences are made and where injustice is done.

(456)

Like reminded all the corrupted humors by the presented through the image of Krook Lord Chancellor in the shop of rag and bottle, that is the symbolic analogous of Chancery corruption and being gone illegalization in courts. It has occurred during the mid-Victorian period. By using the symbols, Dickens has been succeeding to make the image of false pretences which were hiding with in legal institutions and its practitioners. Even though he believed, when will not destroying all the malpractice, nevertheless, there will never be occurring justice. Thus, his intense is that how set forth the doubtless situation at on going horrible practice of law.

In summing up, the impure state of the atmosphere in Krook's Court is the iconographical analogue of Chancery court and it expresses powerful symbolic representation of real events, prehistory, facts and events of corrupted, illegalized, ill-gotten judgment from contemporary legal institutions in London. "It was the

physiognomy of the real court itself is whole world looks treacherous and hollow" (43). under the symbolism it has been representing the every "new delay, and every new disappointment is only injury" (552), from the Chancery Court. Thus, undoubtedly we say it is the place where people had gotten suffering and pain, and it has embodied an image of antagonist and oppressor. Here, Charles Dickens has created one powerful image to inclusive the lord chancellor of rag and bottle shop, who remembered as the shattered image. He has been destroying everything completely. Where there nothing is "save the darkness" (558). It has also suggested the circumstances over which have no control in the rags and rubbish, there is increasing enormous expense and high costs. Therefore, the "rag and bottle" Court and its Chancellor have been suggesting the Chancery malpractice of law and being illegalization. This is the contemporary crucial law practicing in Landon, which was the unbearable condition.

Caged Birds as a Symbol

Each and everything seems as a symbol in the *Bleak House*. In this novel Dickens symbolically, presents the sign of anything is going to be wrong as Chancery function. Birds in cages are run through the text, it suggests the terrible system of justice. Let us now follow in the footsteps of the mad little woman Miss Flite, who appears as a fantastic suitor at the very beginning and marches off when the empty court is closed up for the day. Very shortly, she first meets the there young people of the *Bleak House*, Richard, Ada Clare, and Esther and invites them to her room because, "youth, and hope and beauty are very seldom there" (49). Jacob korg remarks this abstractions as:

Her use of these abstractions seems perfectly innocent; but when we learn the names of her birds and see that their cage is a microsm of the

court we realize that her remark predicts that the young people, too will be trapped in chancery. (11)

Undoubtedly we say, Miss Flite's caged birds symbolize the real victims of Chancery court and the very names she has given them in her insanity are significant:

Hope, Joy, Peace, Rest, Life, Dust, Ashes, Waste, Want, Ruin, Despair, Madness, Death, Cunning, Folly, Words, Wigs, Rags Sheepskin, Plunder, Precedent, Jargon, Gammon, and Spinach. That's the whole collection, "said the old man all couple up together, by my noble and learned brothers. (33)

The above citation Dickens has made so meaningful and suggestive. It symbolically presents the trapping condition of its goers' or suitors of Chancery. Who have been wasting their future desires as, "youth, hope, joy peace, rest and so on. In the case of Richard Carstone, these abstractions or eternal desires of human being have not fulfilled from the Chancery Court, because it brings out despair, madness anxiety, and death in its living. Therefore, the birds in cage is another analogue that is comprehend with the suitors of Chancery Court, to whom known as words of Jarndyce and Jarndyce:

I began to keep the little creatures, she said, with an object that the wards will readily comprehend. With the intention of restoring them to liberty. When my judgment should be given. Ye-es! They die in prison, though. Their lives poor silly things are so short in comparison with chancery proceedings, that one by one, the whole collection has died over and over again. I doubt do you know whether one of these, though they are young, will live to be free! Ve-ry mortifying, it is not? [. . .] Richard answering what he saw in Ada's compassionate eyes, took the

opportunity of laying some money, softly and unobserved, on the chimney-piece. We all drew nearer to the cages, feigning to examine the birds. (55)

Here, Charles Dickens symbolically presents the world of Chancery is an equal to ever lasting hell as Miss Flite's cage. Where the birds are to be let go free until the suitors of Chancery have gotten judgment. But the Chancery Court makes ever last delay for justice then the "poor creature die" in their shadow of prison. Here, Charles Dickens symbolically illustrates the Miss Flite's "caged birds" would be indicate an insult to the judgment of court. She releases the birds when will Chancery gives the right judgment for suitors likewise her dying birds in cage, Richard Carstone's caged in court, he is never gets judgment until his death:

[. . .] And with one parting sob began the world. Not this world, not this! The world that sets the right. When all was still, at a late hour, poor crazed Miss Flite came weeping to me and told me she had given her birds their liberty. (817)

Dickens' symbolic slant had depended on the idea that only death can liberate a Chancery suitors. "Gridley dies, and is free. Thus, Richard dies and is free" (35). Through the course of novel the caged birds symbolize the Chancery Court and its victimized suitors as Richard Carstone:

Another secret my dear, I have added to my collection of birds. [. . .]. She nodded several times and her face became overcast and gloomy. Two more I call them the wards in jarndyce. They are caged up with all the others. With hope, joy, youth, life, rest, and death. (819)

Thus, the old crazed Miss Flite to her collection had two more birds that are indicating the wards in jarndyce. It symbolically suggests the victims of Chancery

misfortunate couple Richard and Ada Clare. Who are victimized by Chancery Court and passing the troublesome life through out the novel. Dickens' potentiality of symbolic seems to have suggested his strong feeling about the wrong going practice of contemporary law, caged bird served as his symbol throughout the novel and Chancery theme.

The Title *Bleak House* as a Symbol

This house is obviously a symbol; one immediately proceeds to interpreting it, but it does not speak for itself. We are keenly conscious that the symbolic art is speaking through the symbol. The artist has served purposes in mind not exactly contradictory but definitely different ones and his procedure is simply to add for *Bleak House* (like Shaw's *Heartbreak House*, of which it is somber forerunner) is in its very core symbolic. *Bleak House* is modern England, it is the world of an acquisitive society, a momentary culture, and practice of law and its heavy gloom is implied by the very adjective that is a part of its title.

Throughout the *Bleak House*, Charles Dickens has expressed each and everything is gloom and disaster scenario that beats the heart of every reader. Richard Carstone and poor Jo, Miss Flite driven insane, Gridley dying broken on the floor of George's shooting gallery and George in the toils of the money lenders, Mr. Tulkinghorn short through the heart in his Lincoln's Inn field Chamber beneath, lady Deadlock dead, disgrace and mud-stained outside the slimy walls of the pauper graveyard, where her lover lies buried-all are swept on the frustration or defeat in the titanic intensity of this dark storm of story. The novel's dark world in some principle of evil, because the devil is very in *Bleak House*. It makes the symbolic meaning of novel's theme and artistic structure, that presents the contemporary disorder in

England. Thus, the very title and chapter of *Bleak House* supports the world alive evil with bleak and abuses, where we see the Chancery evil exist.

Misery in the *Bleak House*

Bleak House is a novel with a center in the theme of Chancery and misery, there is no single Characters to whom the events of the story happen. Under the tool symbolism, Dickens had used enormous symbols as dirt, rain (water), death of sun, ashes, and so on. Therefore, each and every symbol convey the symbolic significance through the study of novel, and serve as symbolic indices to the London's situation in the mid-Victorian era. Again Dickens had presented the animal imagery in the beginning paragraph of the *Bleak House*. Here, animals have conveyed symbolic purpose and serves as symbolic indices to the contemporary situation in England; "Waddling like an elephantine lizard up Holborn hill. [. . .] Does undistinguishable in mire, Horses, scarcely better" (1). We find in these lines, the city is hostile and squalid, and "waddling like an elephantine lizard", then a place of human habitation. We find animals in this city, not humans. And humans we do not find seem to be not a natural part of the scene, barely able even to walk through the mud:

Losing their foothold at street corners [. . .] sleeping and slading.
Further the fog, which pantrates everything [. . .] hovering in the
ragging of great ship [. . .] in the eyes and throats of ancient
Greenwitch pensioners. (1)

Actually, it seems to attack human beings physically; "fog cruelly pinching the toes and fingers of (the) shivering little prentice by on deck" (1). The effect achieved by this is to suggest how the society in which we are to find the novels' characters is dangerous, destructive and disease-ridden, there is we are told, "a general infection of ill-temper" (1), the skipper smoking his pipe is "Wrathful". Keith Selby claims it as;

"[t] his novel is going to be a novel which demonstrates how a corrupt society corrupts, attacks, and eventually destroys its inhabitants" (60). Furthermore, following passage clears and supports the above mentioned idea as:

Death in all shapes. Hundreds of dead and dying. Fire, storm and darkness. Numbers of drowing thrown upon the rock. [. . .] Saved many lives never complained in hunger and thirst, wrapped naked people in his spare clothes, took the lead showed them what to do, governed them, tended the sick, buried the dead, and brought poor survivors safely off at last! My dear, the poor emaciated creatures all but worshiped him. They fell down at his feet, when they got to the land, and blessed him. The whole country rings with it. (500)

The above quote suggests, the animal imagery, it symbolizes an ominous living condition of chance people. The misery that makes people long for death and similarly breeds violence over whole country as hunger, thirst and sick. In this senses whole London "rings with it". Therefore whole country's people has been seizing in the same darkness, that is the "cold object at the same distance" (575), like *Bleak House* nothing has every diminished from the contemporary society. The theme of misery is revolving around the unfortunate children most of whom are frauds and freaks. The unhappy child of all is the homeless cross sweeper "little creature" Jo, who has been living in so much uncomfortable place:

Jo lives-that is to say, Jo has not yet died-in a ruinous place known to the like of him by the name of Tom-all-Alone's. It is a black, dilapidated street, avoided by all decent people. [. . .] Now, these tumbling tenements contain, by night, a swarm of misery. As on the ruined human wretch, vermin parasites appear, so, these ruined shelters

have bred a crowd of foul existence that crawls in and out of gaps in walls and boards and coils itself to sleep. (220)

Hence, Dickens has vividly presented the living condition of poor and homeless child, it indicates the real Victorian miserable living condition of homeless poor and hunger children. Who had lived in ruinous place there rain drips in. Therefore the rain (water) is so much hard and destroyed the comfort and happiness of human beings rather than brings a new life and fertilization on the earth. We find out the rain through out the novel is very 'hard' and 'long' thus novels inhabitants realize "the weather is so very hard" (82). So that, here, rain (water) is not a symbol of life and fertility. It simply represents cycle of nature. But Dickensian rain in the *Bleak House* represents the beating source of humanization, which brings the misery on the inhabitants of novel. The water seems to be dirty, it spoils everything, "it is dirty-it's naturally dirty and it is naturally unwholesome" (107). It symbolically suggests the country was mired, unwholesome naturally. Thus inborn deserted children of London would not escape from misery. Tulkinghorn claims about the deserted homeless child as, "he is very muddy very hoarse very ragged" (141). This line suggests about unwholesome creature who has been passing homeless troublesome life with every "poisonous element" (151) seems to be muddy dirty, living condition in grave place of Tom-all-Alone's:

It is room with dark door [. . .]. A sad and desolate place it was a gloomy, sorrowful place that gave me a strange sensation of mournfulness and even dread. [. . .] and cold! I felt as if the room had chilled me. (197)

Throughout the *Bleak House*, as an innocent poor creature to shuffle through the streets, who is unfamiliar with the 'shapes' of death, though each and every

darkness seems to the meaningful, that has suggest their poor and dreadful living condition. Jo found himself so alone on the dark, dirty, ruinous world with "no father, no mother, no friends. Never been to school. What's home? Knows a broom's a broom" (48). Jo has been ever lodging at night, and realized about his own misery as, "how he bore cold and hunger and whether he ever wished to die, and similar strange questions" (149). It is not only the question for Jo, but must of Victorian homeless child also, who has been passing such directed less hard life like as Jo, it is the burning question in contemporary London.

Beside this living condition of homeless child, Dickens has illustrated the images and scenario of misery also as, "[T]urn that dog's decedents wild, like Jo, and in very few years they will so degenerate that they will lose even their bark but not their bite" (222). Evidently, Dickens has expressed his individual feelings towards the forms of existence of homeless; parentless, not directed life of Jo. Furthermore, the above quote symbolically indicates the wilderness, decedent miserable, painful, and cruel living condition, and the forms of misery should be changed but not their bite or troublesome nature be change. Once, the boy Jo has told to Charley about suffering and helplessness homeless people who have been lagging almost the warm brick rather than shelters, then Charley has been questioning as, "don't you know that people die there? (432) Again Jo replied, They dies everywhere, they dies in their lodgings [. . .] They dies down in Tom -all-anole's in heaps. They dies more than they lives, according to what, I see" (432).

The above quote suggests more than individual suffering. It seems to be everywhere and everyone has been taking ruinous shelter and living with dying condition. It indicates the mass misery rather than individual's unbearable troublesome living situation in London. After "move on" from London, again Jo falls

in "Jo sick and miserable" (636). Who himself comprehend with unowned dog as, "a civilized world this creature in human form should be more difficult to dispose of than an unowned dog" (636). He has taking breath so hardly because he has been suffering from small - fox he has under gone in London as:

Dirty, ugly, disagreeable to all the senses, in body a common creature of the common streets, only in soul a heathen. Homely filth begrimes him, homely parasites devour him, homely sores are in him, homely rags are on him: native ignorance, the growth of English soil and climate, sinks his immortal nature lower than then the beasts [. . .]

There is nothing interesting about thee. (641)

Undoubtedly we say, Jo's dirty, ugly life makes him feel anxious or embarrassed who is disagreeable with this senses. The third person narrator suggests symbolically or obviously, that was going around him:

The light is come upon the dark benighted way. Dead! Dead your majesty. Dead my lords and gentlemen. Dead Right Reverends and wrong Reverends of every order. Dead men and women, born with heavenly compassion in your hearts. And dying around us everyday.

(649)

Thus, not only Jo has passed bitter, ruinous, painful life in the course of book but also must of characters falls on same misery like, Richard Carstone, Ada clare, Miss Flite, Gridiey from Shrophsire most of them are victims of Chancery Court and its high preceding costs. In the course of *Bleak House*, Richard Carstone has presented as gradually physical decaying Character. Charles Dickens has used to present it through the symbol of burning candles, that is gradually dying as:

The candles burning with a white flame, and looking raw and cold.
[. . .] (A) nd the fire went on burning, burning; and candles went on
flickering and guttering and there were no snuffers - until the young
gentlemen by - and - by brought a very pair. (29)

Here, the author had symbolically presented burning candles that are gradually decaying like Richard's physical. Further, these candles are looking "raw and cold" as his life seemed to be lifeless and upset in his youth. He seems a helpless creature, because whole life he did not find any protector who has saved him as "there was no snuffer" who had snuffed the candles. I have already illustrated, Richard, Mr. Gridley and Miss Flite, they have been badly treated by Chancery Court and its practitioners. So, they had fallen in difficulty with psychologically or physically. They are victimized by Chancery and its high costs, it has been loading human misery as, anxiety, hopelessness and disappointment, burden of suffering, madness, and heart beating pain over them. "Though it caused him much uneasiness and disappointment" (336). Once Esther says about Richard's restless and miserable living condition that is caused by Chancery as, "inexplicable agony and misery to be apart of the dreadful thing" (489). Such terrible misfortune is occurring upon poor Richard, who finds whole worlds is "treacherous and hollow" (493). Evidently, we understand, the out rooted Court lead him a terrible life; and he realizes: "I look along the road before me, where the distance already shortens and the journey's end is growing visible, and true and good above the dead sea of the Chancery suit and all the ashy fruit it cast ashore" (535).

These above lines suggest then certain terrible and of Richard, who is boring to dreadful costs of Chancery that makes his growing misery visible. It indicates his realization of momentary life and it is going to end very soon. It is "summer evening,

as the sun goes down" (563). This dying "summer sun" suggests the Richard's youth and happiness would be end very soon because Richard and Ada Clare became restless, feel uneasy and sink in great pain. By -and -by their uncertain marital status is going to be uneasy restless and worse. In the end of the novel Richard told to Ada, these are the dying utterance of Richard:

I have doom you many wrongs, my own. I have fallen like poor stray shadow on your way, I have married you to poverty and trouble, I have scattered your means to the wind. You will forgive me all this, my Ada, before I begin the world? (870)

The novel ends with the tragedy of Richard and Ada, who always seem so much obsessed, pathetic characters. They are worrying about the case of estate, though their misery closely interwoven to law's delay and its high costs. The case of Chancery is decided after Richard's death, but what is going to his doom is that the whole state has been swallowed up in legal costs. This is the final blow to Richard's failing health and he dies.

Two more characters, Mr. Gridley and Miss Flite are the suitors of the Chancery Court, who are oppressed and suppressed from endless indecision of the wrong going legal institution. The poor old lady, Miss Flite said to Ada and first person narrator Esther, it is "[a] nything but troublesome" (33). The pathos of little poor Flite and her cages of birds, that is much symbolic and representation of misery theme of the novel. She has expressed her "distress and agitation" (198), in a grave kind of voice. We seemed her so, depressed and faint in whole life. Which is the expression of the deepest misery and profoundest dejection, because Miss Flite was passing her life as mentally tortured, crazy, and anxious. That is already mentioned under the title of "caged birds". Another pathetic character is Mr. Gridley, who is not

polite and has been "dragged for five - and - twenty years over burning iron" (213).

The above cited quote suggests, the man from Shropshire is so much victimized creature for long time. Who has been "lost the habit" This phrase is signifying the Gridley's sense of injury and nothing could hold his wit together:

To see everything going on so smoothly, and to think of the roughness of suitors, lives and deaths, to see all that full dress and ceremony and to think of the waste, and want, and baggered misery it represented; to consider that while the sickness of the hope deferred was ranging in so many hearts, this polite show went calmly on from day to day and year to year, in such good order and composure to behold the Lord Chancellor, and whole array of practitioners under him. (237)

Therefore, the author suggests us that each and every 'roughness' and 'misery' are smoothly circulated by lord chancellor and his practitioner. One purposeful symbols runs through the novel is "ghost walk's in night" claims the above cited quote to show the distress, anxieties and human suffering were running like walking ghost, because ghost walk so silently and smoothly at dark night as misery run through *Bleak House*. Even though, the ghost is signifying disaster, barrenness, moral sterility which has found in Dickens world of darkness.

There is another symbolic character we found the Lady Deadlock, who is "boring with dead" and looking very gloomy. Economically, she is very prosperous and claim, but mentally she is "restless, very restless" (218). It is seeming the agony of her mind, once she has told Esther, her illegal child, "I am your wicked and unhappy mother" (509). Lady Deadlock has been thought about her unhappy life and sinful past, that is always pinching her heart. Thus, anxiety makes her gloomy end, she thinks it is certain; "I was travel my dark road alone, and it will lead me where it

will. From day to day, sometimes from hour to hour, I do not see the way before my guilty feet" (763).

These words she has uttered with a suppressed cry of despair, and more terrible in its sound. In the beginning of the novel, Mr. Deadlock has expressed as, "[. . .] she really has been bored to death" (14) this phrase, symbolizes the increasing confusion over Lady Deadlock. So, Charles Dickens had described, the death of Lady Deadlock is a journey toward darkness, which is the slow closing in of her destiny.

IV. Conclusion

The fundamental focus of this research is upon the actual mode of presentation of the one great principle of the English law that is to make business for itself, law's delay, high costs and confusion, the law and its effect upon its victims. The study has shown the *Bleak House* as a symbolic novel with immense suggestiveness with in its artistic structure. The symbolic potentiality of the *Bleak House* seems to have been originated in Charles Dickens strong feelings about the particulars, which served as his own symbols. His novel symbolically explores all the contemporary legal institutions which have gone wrong and he has presented the Chancery Court as a modern critical practice of Victorian law and government. The Court of Chancery committed blunder of making money. Thus, it is the crucial question to contemporary law about high cost and fees. In this novel, Charles Dickens has presented the Chancery Court and its ongoing system of delaying discernment that is impossible to reform. Throughout, the novel, Charles Dickens used numerous private symbols, which are more suggestive and meaningful representation of contemporary malpractice of law and misery of Victorian England.

Charles Dickens' *Bleak House* explores the human miserable living condition in Victorian era, and legal institution through the use of meaningful symbols. The sinister qualities of Chancery Court symbolizes the illegalization contemporary institutions. Dickens has claimed it as slow, expensive, British constitutional kind of thing, Chancery Court symbolically suggests slow, ineffective and expensive kind of business. It has indicated contemporary practice of law, which became a barren place, their justice is never discernment in the court. The Court brings an anxiety within hopefulness that makes everybody doubtful and oppressed from generation to generation. Viewed by this light to the English law, was a cruel business that trapped

all the good and innocent English citizens from being troubled. The chancery law is so despotic here that it interferes to prevent any of innocent people in contemporary England. Thus, the Court in mid-Victorian period is not regarding to promised institutions for good judgment, but man blighted institution. Very core of it lies unreason and injustice that is leading its goers' toward graveyard or misery.

The impure state of the atmosphere in Krook's Court is symbolic analogue of Chancery Court that claims the mid-Victorian real events prehistory, facts, and events of corrupted, illegalized, ill-gotten judgment from contemporary legal institutions in London. Therefore, the rags and bottle court and its Chancellor have been suggesting the Chancery is malpractice of law and being illegalization. It has symbolized the contemporary malpractice of law in London which was the unbearable condition for Victorian people. Again, Dickens symbolically, presents the sign of anything is going to be wrong as Chancery functions because birds in cages suggest the terrible system of justice which was practiced in Victorian period.

Thus, Charles Dickens foregrounds the key symbols that suggest or indicate the contemporary malpractice of law and misery of the people.

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