Title: Melville's 'Bartleby' as Psychological Double

Author(s): Mordecai Marcus

Publication Details: College English 23.5 (Feb. 1962): p365-368.

Source: ***Nineteenth-Century Literature Criticism.*** Ed. Marie Lazzari. Vol. 49. Detroit: Gale Research, 1995. From *Literature Resource Center*.

Document Type: Critical essay

[ale](http://www.gale.cengage.com/)

Full Text: COPYRIGHT 1995 Gale Research, COPYRIGHT 2007 Gale, Cengage Learning

Full Text:

[In the following essay, Marcus argues that Bartleby is a psychological double for the lawyer-narrator of “Bartleby the Scrivener.”]

Most interpreters of Melville's haunting story **“Bartleby the Scrivener”** (1853) have seen it as a somewhat allegorical comment on Melville's plight as a writer after the publication of ***Moby Dick*** and ***Pierre***. Others have suggested that the story dramatizes the conflict between absolutism and free will in its protagonist, that it shows the destructive power of irrationality or that it criticizes the sterility and impersonality of a business society. The last of these interpretations seems to me the most accurate, and the others suffer either from an inability to adjust the parts of the story to Melville's experience (or that of any serious writer), or to adjust the parts to one another.

I believe that the character of Bartleby is a psychological double for the story's nameless lawyer-narrator, and that the story's criticism of a sterile and impersonal society can best be clarified by investigation of this role. Melville's use of psychological doubles in ***Mardi***, ***Moby Dick***, and ***Pierre*** has been widely and convincingly discussed. Probably Melville's most effective double is Fedallah, Ahab's shadowy, compulsive, and despairing counterpart. Bartleby's role and significance as a double remain less evident than Fedallah's, for the lawyer is less clearly a divided person than is Ahab, and Bartleby's role as double involves a complex ambiguity. Bartleby appears to the lawyer chiefly to remind him of the inadequacies, the sterile routine, of his world.

Evidence that Bartleby is a psychological double for the lawyer-narrator is diffused throughout the story, in details about Bartleby and in the lawyer's obsessive concern with and for Bartleby. The fact that Bartleby has no history, as we learn at the beginning of the story and in a later dialogue, suggests that he has emerged from the lawyer's mind. He never leaves the lawyer's offices and he subsists on virtually nothing. After he refuses to work any longer, he becomes a kind of parasite on the lawyer, but the exact nature of his dependence on the lawyer remains mysteriously vague. His persistent refusal to leave despite all inducements and threats implies that he cannot leave, that it is his role in life not to leave the lawyer's establishment. Bartleby's compulsive way of life, calm determination, and otherwise inexplicable tenacity suggest that he is an embodiment of the kind of perverse determination we might expect to flower in the rather gentle and humane lawyer should he give over to an unyielding passivity as a protest against his way of life.

The behavior of the lawyer gives stronger evidence that Bartleby is his psychological double. The screen which the lawyer places around Bartleby's desk to “isolate Bartleby from my sight, though not remove him from my voice” so that “privacy and society were conjoined” symbolizes the lawyer's compartmentalization of the unconscious forces which Bartleby represents. Nevertheless, Bartleby's power over the lawyer quickly grows as the story progresses, and it grows at least partially in proportion to Bartleby's increasingly infuriating behavior. Towards the beginning of the story the lawyer feels vaguely that “all the justice and all the reason” may lie with Bartleby's astonishing refusal to check his copy. Later the lawyer confesses to being “almost sorry for my brilliant success” when he thinks he has succeeded in evicting the now wholly passive Bartleby; and when he finds that he is mistaken, he admits that Bartleby has a “wondrous ascendancy” over him. Growing used to Bartleby's amazing tenacity, he feels that Bartleby has been “billeted upon me for some mysterious purpose of an all-wise Providence,” and he muses about Bartleby: “I never feel so private as when I know you are here.”

The lawyer finally accepts Bartleby's presence as a natural part of his world, and he admits that without outside interference their strange relationship might have continued indefinitely. But the crisis of the story arrives when his professional friends criticize him for harboring Bartleby and thus lead him to his various struggles to be rid of him. The professional friends represent the rationality of the “normal” social world, an external force which recalls the lawyer from his tentative acceptance of the voice of apparent unreason represented by Bartleby. When he finally resorts to moving out of his offices in order to leave Bartleby behind, he declares “Strange to say—I tore myself from him whom I had so longed to be rid of.”

The lawyer's intermittently vindictive responses to Bartleby's passivity, which are combined with acceptance of and submission to Bartleby, suggest an anger against a force which has invaded himself. The last action which suggests identification of the two occurs when in the prison yard Bartleby behaves as if the lawyer is responsible for his imprisonment and perhaps for his hopeless human situation as well.

Bartleby's role as a psychological double is to criticize the sterility, impersonality, and mechanical adjustments of the world which the lawyer inhabits. The setting on Wall Street indicates that the characters are in a kind of prison, walled off from the world. The lawyer's position as Master of Chancery suggests the endless routine of courts of equity and the difficulty of finding equity in life. The lawyer's easygoing detachment—he calls himself an “eminently safe man”—represents an attempt at a calm adjustment to the Wall Street world, an adjustment which is threatened by Bartleby's implicit, and also calm, criticism of its endless and sterile routine. Although the humaneness of the lawyer may weaken his symbolic role as a man of Wall Street, it does make him a person to whom the unconscious insights represented by Bartleby might arrive, and who would sympathize with and almost, in a limited sense, yield to Bartleby.

The frustrating sterility and monotony of the world which Bartleby enters is further shown in the portraits of the lawyer's two eccentric scriveners, Turkey and Nippers. These men display grotesque adjustments to and comically eccentric protests against the Wall Street world. Both of them are frustrated by their existences. Turkey spends most of his money for liquor, imbibing heavily at lunchtime, presumably to induce a false blaze of life which will help him to endure but which makes him useless for work during each afternoon. Nippers, on the other hand, needs no artificial stimulant; he possesses a crude radiance of his own, and in the mornings is “charged . . . with an irritable brandy-like disposition,” but at this time of day his work is poor. Nippers can get through life in the office only with the aid of endless re-adjustments of his writing table; no matter how he places it, he is still uncomfortable. Both of these men are least serviceable when they are, in a sense, most alive. Turkey and Nippers combine automaton behavior, self-narcosis, and awkward attempts to preserve their individuality.

Entering this world of mildly smug self-satisfaction and mechanical behavior, Bartleby begins his work eagerly, “as if long famishing for something to copy.” This action probably represents both a hunger for life and a desperate attempt to deaden his sensibilities among such sterile surroundings. Very soon, however, Bartleby evinces the first of his many refusals: he will not help to verify his copy against the original. Apparently Bartleby is willing to act within the lawyer's world, but he refuses all personal contact because it is spurious. His refusal is paradoxical, for he rejects the illusion of personality in an impersonal world by retreating to another kind of impersonality which alone makes that world endurable. His insistence that he “prefers not” to conform reflects both his gentleness and the profundity of his rejection of impersonality masking itself as personal contact. As such, it appropriately represents a voice deep within the lawyer himself, a desire to give up his way of life. As the story progresses, Bartleby rejects all activity and refuses to leave; he has discovered that impersonality is not enough to help him endure this world. Bartleby clings to the lawyer because he represents a continuing protest within the lawyer's mind, whom he makes “stagger in his own plainest faith.”

As Bartleby's passivity picks up momentum, he moves from the impersonality of copying to the impersonality of contemplating the dead, blind wall which fronts the window near his desk. This wall, and the prison walls “of amazing thickness” at the base of which Bartleby finally lies dead, parallel the images of the whale as “that wall shoved near to me” (Chapter 36) and of the whale's head as a “dead, blind wall” (Chapters 76 and 125) in ***Moby Dick***. Noting this parallel [in his “Melville's Parable of the Walls”], Leo Marx takes these images to represent the wall of death. I believe, however, that in both story and novel, they represent chiefly the terror and implacability of existence, against which Ahab actively and Bartleby passively revolt. Both men suggest that, in Ahab's words, “The dead, blind wall butts all inquiring heads at last” (Chapter 125). The wall may also symbolize those limitations which give every individual his personal identity, for Ahab's unwillingness to accept his limitations as a suffering man motivates his vindictive drive to pierce the wall.

The parallel between another image in **“Bartleby”** and a significant symbol in ***Moby Dick*** adds to the likelihood that Bartleby represents a force in the lawyer's unconscious mind: Bartleby, “like the last column of some ruined temple ... remained standing mute and solitary in the middle of the otherwise deserted room.” This passage resembles a series of remarkable images which symbolize the unconscious part of Ahab: “those vast Roman halls of Thermes,” where man's “awful essence sits . . . like a Caryatid . . . upholding on his frozen brow the piled entablature of ages” (Chapter 41).

The wall in **“Bartleby”** symbolizes the human condition in the society within which Bartleby feels trapped, and by extension the burden of his own identity within the limitations of such a society. The lawyer's establishment on Wall Street, and the wall which is ten feet from his window (Bartleby's is three feet from his), suggest his slighter awareness of his trapped human condition. When at the end Bartleby lies dead within the prison walls “of amazing thickness,” he has succumbed to the impersonality of his society and to his inability to resist it actively. His assuming the fetal position in death, “his knees drawn up, and lying on his side, his head touching the cold stones,” suggesting a passive retreat to the womb, seems the opposite of Ahab's desire to be a superman who will pierce the wall of limitations and identity.

However, the symbol of the prison walls is complicated by the appearance within them of a green turf and by the lawyer's exclamation to Bartleby, within the prison, “There is the sky, and here is the grass.” These images of grass symbolize the creative possibilities of life. Bartleby's response to the lawyer's declaration is, “I know where I am,” which is an accusation that the lawyer is responsible for Bartleby's incarceration in the prison of the world. The lawyer's sensitivity to both the validity of Bartleby's general protest and to the creative possibilities which it neglects indicates, I believe, that Bartleby represents a protest within the lawyer which has at least partially taken the form of a death drive. Parallel to this paradox is the fact that Bartleby's protest also resembles the protests of Turkey and Nippers, who combine self-effacement, self-assertion, and self-narcosis.

The concluding section of the story in which the lawyer seeks for a rational explanation of Bartleby's actions by reporting a rumor that he had worked in the dead letter office in Washington and so had become obsessed with human loneliness seems to me an artificial conclusion tacked on as a concession to popular taste. The lawyer's otherwise final statement that Bartleby lies asleep “with kings and counselors” is probably the story's authentic conclusion, for—despite the hopelessness of Bartleby's position—it attributes profundity and dignity to Bartleby's protest against the sterility of a spiritless society.

Melville, however, appears to intend further metaphysical speculation. The embodiment of a protest against sterility and impersonality in the passive and finally death-seeking Bartleby may suggest that man is hopelessly trapped by the human condition in an acquisitive society. Thus the lawyer may feel wisdom in Bartleby's final resignation as well as in his protest. The situation, however, is complicated by the likelihood that Bartleby appears as a protest within the lawyer's mind against his way of life, but this protest leads to death, and only the lawyer perceives the creative possibilities that Bartleby ignores.

I do not believe, however, that Melville was suggesting that the lawyer's way of life contained promises of creativity which Bartleby could not see. Rather he was suggesting the negative course which impulses represented by Bartleby might take, particularly when they emerge in a rather thoroughly sterile environment. Thus the story lacks a thematic resolution. Its conclusion creates not so much a counter-criticism of Bartleby's passivity as an expression of quiet despair about the human predicament. The lawyer is not visibly changed after a struggle with his double, as are Dostoyevsky's Raskolnikov or Conrad's young sea captain in “The Secret Sharer.” Neither does he succumb to an intense and destructive despair, although Bartleby has partially represented a subliminal death drive within him. However, the standstill to which the lawyer's insights have brought him does show Melville's imagination moving in the direction of the intense despair found in much contemporary literature.

**Source Citation**   (MLA 7th Edition)

Marcus, Mordecai. "Melville's 'Bartleby' as Psychological Double." *College English* 23.5 (Feb. 1962): 365-368. Rpt. in *Nineteenth-Century Literature Criticism*. Ed. Marie Lazzari. Vol. 49. Detroit: Gale Research, 1995. *Literature Resource Center*. Web. 25 Feb. 2015.

URL  
http://ezproxy.fhda.edu:2214/ps/i.do?id=GALE%7CH1420000583&v=2.1&u=ccl\_deanza&it=r&p=LitRC&sw=w&asid=3e9fef8007392d1dee693f58debd26f8

**Gale Document Number:** GALE|H1420000583