

Chapter-One

General Introduction

Herman Melville as a Writer

Born in New York City in 1819 AD. of a Unitarian father and a Calvinist mother of the Dutch Reformed church, Herman Melville enjoyed a childhood amid the comforts and security of a relatively well to do family. Herman Melville is one of the greatest American story writers who had highly rewarding personal association with Nathaniel Hawthorne.

Melville had been left in poverty at the age of fifteen when his father went bankrupt and died in bankruptcy in 1839 AD. He went to the sea as a cabin boy. Two years later he sailed on a whale, bound for the Pacific, but he deserted it in the Medusas islands and lived for a time with cannibals. Young Melville made his first voyage on board the merchant ship St. Lawrence, bound for Liverpool, which provided much of the creative ground for *Redburn* (1849).

Melville experienced multiple traumatic, and subsequent disappointing experiences and had no formal education. His careful and receptive reading of Shakespeare, Sir Thomas Browne, and Carlyle and friendly association with Hawthorne were instrumental in carrying him beyond romance to the soundings of his own inner depths.

Melville later boasted that "a Whale ship was my Yale college and my Harvard. Although he did not get formal education, Melville became a famous fiction writer of nineteenth century America. His most ambitious book was *Moby – Dick* (1851), a great and also a distinctively American novel about the ambiguity and duplicity of transcendental knowledge, the light and the dark. He is indebted to the influence of Nathaniel Hawthorne.

Moby-Dick was not a commercial Success. It takes tragic form, because Melville regards nature as a deceitful hieroglyph. Questioning the circumstances of man cast loose from traditional religious, political, and philosophical moorings and caught in the maze of human existence Melville penetrated the masks of appearance and illusion shifting from romantic adventure to an emphasis on the metaphysical. This however did not favor him in terms of financial support.

At first he was successful. He began, in *Typee* and *Omoo*, with fictionalized travel-writing very in tune with the 1840s American Expansionism. Melville shows, in his novels, the contrast between social and natural life. Melville always saw himself as an economic orphan, a displaced person thrown into a harsh world of alienating social forces.

When in 1849, he published *Mardi*, we can see what could be called the persistent American weakness for allegory asserting itself. *Mardi* did not satisfy contemporary readers, and Melville reverted to more popular books, written quickly for the market created by *Typee*, by displaying a grim new realism.

Melville's early paradises were beginning to dissolve under the pressure of social and personal evil: harsh economics and base poverty, dark modern cities and deluded expectations displaced the national optimism.

His other novel *Pierre* (1852) was also dismissed by critics as incomprehensible trash. It was at this point that Melville turned to the short story. Between 1853 and 1856, he published fifteen sketches and stories, and a serialized historical novel. When this work and another novel *The Confidence Man* (1857) failed to restore his reputation, he ceased trying to support his family with his pen.

In 1856 he published *The Piazza Tales*, a collection of stories, full of peculiar representation of different themes: Melville's narrator knows he is spinning a fairy tale

web to escape the world's pain. His late writings put his anxious questioning of the visible world's mysterious hieroglyphs.

Melville is a central figure of American writing prior to the civil war. He survived that war. His late story *Billy Budd* demonstrates persuasively that he retained his power as a writer of narrative. Melville was skeptical about transcendentalism. When he published *Pierre* and *The Ambiguities* (1852), he found his ambitions a failure. Actually, Melville was a true nineteenth-century writer of a changing age whose tales deal with a good deal more than what he called landlessness.

In *The Confidence-Man: His Masturade* (1857), the major character 'the confidence man' is presented as a grotesque master of cunning disguise. He shows the mysterious, deceitful confidence that makes commercial society work and money function. Melville accepted the role of the rejected author, saying after the failure of *Mardi*: "so far as I am individually concerned & independent of my pocket, it is my earnest desire to write those sort of books which are said to fail" (144).

Melville attempted to return to his earlier mode of writing as evidenced by *Israel Potter* (1885), he could not produce the type of novel that had brought him his early acclaim. After publishing *Piazza Tales* (1856) and *The Confidence Man* (1856) he was forced to take the job of a customs inspector in New York in 1866 in order to provide for his wife and children. During this time, Melville wrote not only stories but also some poems inspired by the civil war such as *Battle-Pieces and Aspects of war* (1866), and other verse volumes as *Clarle: A poem and pilgrimage to the Holy Land* (1867), *John Marr Other Sailor* (1888) and *Timoleon* (1891).

He died unknown in 1891, still confusing readers with his conflicting and unresolved meanings. Men like Raymond waver and D.H. Lawrence, along with a growing number of readers and critics on both sides of the Atlantic, which included

Viola Meynell, H.M Tomlinson, Lewis Mumford, Frank Jewett Mather and Lincoln Cook began to find Melville the fascinating writer that he is. Interest in Melville is still growing each year.

A critical Summary of *Bartleby, the Scrivener* and *The Encantadas*

Herman Melville's *Bartleby, the Scrivener* is a realistic story with an emphasis on working life in the mid-nineteenth antebellum America, a story of everyday. The major character, Bartleby as an alienated worker, protests as a mute-sit-in and gets fired not only from work but also from his life. Other characters such as 'Turkey' and 'Nippers' show their dissatisfaction with the office workload and ultimately take refuge in alcoholism in that both law and alcohol are "Poor Man's Plaster". Melville's "Bartleby" is more than just a parable of the heartlessness of capitalism. The story is a complex meditation on the structure and workings of capitalism, and of circulation under capitalism. "Bartleby, the Scrivener: A story of Wall Street" was originally published in two editions of Putnam's Magazine at the end of 1853, it was subsequently collated in *The Piazza Tales* in 1856.

Bartleby arrives on the door step of the law office as a "motionless young man." Bartleby's strange interests quickly transforms into an eerie question of life and death. We might say that Bartleby is deadly alive, or a lively dead. Bartleby is not a man of reason but a man of preferences. "Bartleby" must not simply account for a worker's resistance but must attend as well to the spatiality of capitalism. Such a reality allows us to see in "Bartleby" a critique not only of dehumanizing labor but of capitalism more broadly.

Working with the lawyer-narrator are two copyists known only by their nicknames, "Turkey" and "Nippers" as well as an office boy named "Ginger Nuts". Turkey and Nippers are characterized by tense oppositions. Nippers' indigestion, due

to his severe alcoholism, resolves itself by noon. Ginger Nuts is twelve years old, is paid a dollar a week, and gained his nickname because of the function he serves.

At the early stage, Bartleby functions without resistance. Soon after, Bartleby gives up copying entirely while remaining at the office. Bartleby makes no positive claim about what he will do, but merely what he prefers to do. Bartleby is not a patient, but the doctor of sick America. Bartleby's resistance cuts through the logic of capital. "I would prefer not to" is spoken in the condition. The story is narrated through the lawyer himself. Throughout "Bartleby", Melville's narrator grapples with the question of responsibility for others.

Bartleby has neither personal charisma nor worldly authority, he just resists passively. If Bartleby himself is mysterious, the nature of his environment is not for a menial worker like a scrivener. The business world is dehumanizing, coercive and exploitative. The lawyer's iconic figure is John Jacob Astor, an embodiment of capitalistic ideology, notorious for his exclusive devotion to money-making. Since the logic of money-making demands that Bartleby be fired when he first refuses to carry out an order, the lawyer must find a means of rationalizing his treatment of his employee, without forfeiting it from the realm of business, where profit must be monetary. One of Bartleby's preferences appears to be silence. This reluctance to participate in verbal exchange, reinforced by his refusal to look at his employer, may well be predicated upon Bartleby's rationalization that in his linguistic contexts, responsible or truthful speech can have no place. At the end of the story, the note of despair seems to indicate the answer of responsibility as yes. "I would prefer not to" is apparently Melville's rendering of the idealists' refusal to act in complicity with the monotonous and spiritually bankrupt world of the materialist.

Bartleby does not wish to continue to perform the routine work demanded of him by his employer. It is, in the lawyer's words, "a very dull, wearisome, and lethargic affair." 'Bartleby' is, of course, a critique of the materialism of the age, as indicated by the self-protectiveness of the Wall Street setting and of those who literally spend their life there.

Human beings not only have trouble understanding one another: they are also puzzled by nature. Thus, it is with mariners driven off course by the peculiar currents around *The Encantadas*.

The second sketch of *The Encantadas* deals with the symbolically dualistic tortoises that inhabit these desolate islands. These ancient, slow-moving creatures present a picture of gloom because of the dark and melancholy hue of their backs.

By recording *The Encantadas* as a readable travel narrative, Melville is engaged in a battle between the knowable and the unknowable. This collection of travel sketches clearly have an allegorical dimension. They are not merely about a place but also about a condition of existence. It can be regarded as having the many sidedness of truth, an argument with Darwin and an indictment of slavery. The tortoise symbolizes the fact that there is a bright side which is conspicuous by its absence.

The Encantadas presents an image of nature as a wasteland utterly inhospitable to human purposes, of human being, as either predators or victims. The function of allusions and factual borrowing in *The Encantadas* is two fold: They recreate a real world by means of descriptions, geographical date, historical facts, references to other travels "Enchantment" in the context of the sketches signifies the omnipotence of evil. Here we find Melville's particularly stirred by ruins, abandoned

cemeteries and profound solitudes. *Enchanted Isles* is a series of ten sketches focusing on the Galapagos Island.

Hunilla, the Chola widow, is the victim of both natural forces and human predators, the malignancy of 'Oberlus' who could not even plant potatoes without seeming to perform a sinister act.

The emotional picture of the dogs on the seashore shows that the topic discussed here is not only animal race. The dogs bark at the departing ship, being aware of the sagacity of their race – that they were in the very instance of being deserted upon a barren strand. The narrator goes on to say that they didn't howl, or whine, they all but spoke.

The Encantadas symbolically depicts a land in which slavery rooted by presenting two complementary pictures of miniature slave dominions. The story of the Dog-king in the seventh sketch and that of the Hermit Oberlus in the ninth sketch points the fact of slave domination i.e. domination of capitalism.

Critics on *Bartleby, the Scrivener* and *The Encantadas*

Since the publication of *The Piazza Tales*, the stories, *Bartleby, the Scrivener* and *The Encantadas* have drawn critics' attention to the prospective interpretations of their meanings.

Barbara Foley regards 'Bartleby' as a reflection of class struggle in the streets of New York that never attained the level of class consciousness of discipline that characterized the urban worker's uprising of 1848 in Europe. In his words:

"Bartleby is a story of wall street," I hope I have shown, only in its allusions to specific persons and events connected to conflicts between the ruled and the rulers in mid nineteenth century New York

but also in its predication in contemporaneous discourses about class relations and properly rights. (109)

According to Foley, the story portrays the class distinctions that causes suffering in the characters, and the ruling class is threatened by the struggle.

Rosemarie Garland Thomson in his article entitled "The Cultural logic of Euthanasia: 'Sad fancying' in Herman Melville's 'Bartleby'" points out that "as pain is anthologized, suffering is sentimentalized. Obscured from empiricism yet elusively familiar, suffering linger, in the American consciousness as the founding" (789).

Thomson seems to criticize the nature of empiricism in America.

Jeffrey Andrew Weinstocks says "Herman Melville's 1853 short story 'Bartleby' is a text about hunting and a text that hunts. It is a tale that intimates that there are some secrets that never can be revealed and therefore raises the important question of how one can act and react in the face of incomplete knowledge and the possibility of total loss" (213). Weinstocks raises the ultimate result of total dominance upon innocent workers.

Thomas pribek observes the real position of 'Bartleby' and the lawyer-narrator:

Indeed, the lawyer's failing as a human being are in part a matter of naivete, or perhaps willful inability to see that Wall Street merely uses people like Bartleby and himself, as kinds of industrial machines. In this sense too the lawyer is 'safe' from recognizing the essential inhumanity of his completely proper treatment of his clerk and from seeing the pathos of his own empty lie. (193)

Thomas Pribek ironically observes the lawyer's consideration of his own position in office and in society as well.

Thomas Dilworth in his article entitled "Narrator of 'Bartleby' : The Christian – Humanist Aquesta of John Jacob Astor" sees the Christianity with a sense of love and guilt. Dilworth says "the lawyer has done and offered to do everything he can to help Bartleby, but he has not loved him. In virtually admitting this here, he expresses no feeling of guilt" (57).

According to I. Newbery, this world was created evil. Evil did not enter as an afterthought or fall but was there from the beginning. This outside world is a world of change and of associations with humanity. He has depicted reality in *The Encantadas* as they are symbolic. In his article "*The Encantadas*, Melville's Inferno" Newbery asserts in the following words:

[It] describes the effect of enchantment on landscape features and the animal world, and consists of pictorial sketches. The whole world is thus relatively limited, yet Melville still achieves a comprehensive effort, not so much by breadth as by depth of vision, by seeing each object not only as part of the real world but as endowed with qualities which suffice it with a different symbolic reality. (54)

According to him, evil is here a supra-human, semi-environmental force, and the life affected includes natural life and human life.

Tomoyuki Zettsu sees the cannibal connection in *The Encantadas*. Unlike him, Carole Moses shows the biblical reference in *The Encantadas*, he notes "The first biblical each occurs in oberlus' "mysterious custom upon first encounter with a stranger ever to present his back" (69).

All these criticisms, have been made by different critics with different approaches exploring multiple issues like religion, representation, technique, nature, dominance, language and satirical presentation. Many philosophers have examined

the different aspects of the stories. Besides these, there are other hidden issues as well.

This research focuses on Herman Melville's stories, *Bartleby, the Scrivener*, and *The Encantadas* to show how the struggle between classes in the society takes shape. Existence is determined by the ongoing struggle, where the characters fail to maintain harmony and their evil is created by capitalists to make the world and reality as such in mid-nineteenth century antebellum America.

Chapter-Two

Theoretical Modality: Marxism as Literary Theory

Introduction

Marxism is a system of thought, developed by the German philosopher Karl Marx in the nineteenth century in response to western industrial revolution and the rise of capitalism. Marx, often in collaboration with Friedrich Engels developed sociological theories of literature within a larger framework of social reality. Marx proposes a model of history in which economic and political conditions determine social conditions. They respond to social hardships stemming from the rise of capitalism. These theories are formulated to analyze how capitalism, in a society as an economic system, operates. Marx published his most famous books, *The Communist Manifesto* (1848) and *Das Capital* (1867) in which the systematic expression of the emergence and development of class stratification in a state of upheaval are presented. He is noted for analysis of history in terms of class struggle, as summed up in the opening line of the introduction to *The Communist Manifesto*: "The history of all hitherto existing society is the history of class struggle" (Marx 21).

Marxism is a highly complex subject of economic doctrine, and Marxists want to analyze social relations in order to change the gross injustices and inequalities created by capitalist economic relations. Marx's dialectical account of history is the idea that a given individual's social being is determined by larger political and economic forces. Simply stated, the social class into which a person is born determines his outlook and viewpoint. For Marx, economic, political and social dimensions are the determinants of human consciousness. The economic condition of people determines how they develop language, law, politics morality, religion and art.

In *German Ideology*, he says "life is not determined by consciousness but consciousness by life" (Marx, 625).

Marx intends to show that production of ideas, conceptions, consciousness, etc. are directly related to the material reality. Marxism clearly disapproves the bourgeois, economic, social and political system. Marx addresses a wide range of issues including alienation and exploitation of the workers, the capitalist mode of production and historical materialism. They initiate the movement of the proletariat against those who possess tremendous amount of wealth without labor. It helps enable the proletariat to seize political and legal power and abolish the concentration of wealth from the hands of the bourgeois class. This antagonistic relation continues until an emancipated society is established.

Marxism brought significant changes in the prevalent bourgeois ideology. Change in society is necessitated through the antagonistic relationship between the capitalists and the proletariat. Marx further says:

At a certain stage of their development, the material forces of production in society come in conflict with the existing relations of production, [...] from form of development of the forces of production these relations turn into their fetters. Then begins an epoch of social revolution. With the change of the economic foundation the entire immunes' superstructure is more or less rapidly transformed (626).

Here, Marx means that social revolution begins and capitalism evolves into other better economic system i.e. socialism due to the false ideology of capitalism.

Using Hegel's theory of dialectics, which suggests that history progresses through the resolution of contradictions within a particular aspect of reality, Marx presents a materialist account of history that focuses upon the struggles and contradictions within society. Although Marx and Engel did not propound any systematic theories concerning art and literature, they expanded one of the basic concepts of Marxism - base and superstructure. According to Marxism, the base is the economic system on which the superstructure rests and affects the superstructure. Cultural activities such as philosophy or literature belong to the superstructure that also get automatically changed. Marx believes that the superstructure is determined by the base.

The change in socio-economic relations brings change in ideology, politics, religion, art and literature as well. They believe that each economic structure, for example, feudalism, capitalism, or socialism of society functions in its own social organizations and production of its own literature, art, culture and religion. So, basic characteristics of literature and art is determined by socio-economic factors.

Marx takes economic forces as the base and defines laws, literature, and educational system, etc. Literature is a form of ideology that legitimizes the power of the ruling class. Since Marxism is primarily a theory of social economic political and revolutionary activities, it treats literature with special care. Because literature is not merely a passive reflection of the economic base. Moreover, literature, Marx and Engel further assert, can be a prime element to change society. Hegel has pointed out that historical development is driven by the tension between opposites—which is then resolved by a sudden change. In opposition to Hegel, Marx focused on the material

changes that affect history. Spiritual relations do not create material changes rather it is material changes that create new spiritual relationship.

Marx and Engel invented radical economic, social and political theories. Marx formulated the most revolutionary and scientific theory known as Marxism today. Neither Marx nor Engel used this term. Instead, in the uprising, socio-economic changes resulted from scientific discoveries and establishment of large scale production industries.

The means of production is the combination of the means of labor and the subject of labor used by workers to make products. The means of labor includes Machines, tools, infrastructure, plant and equipment and so on-all those things with the aid of which man acts upon the subject of labor, and transforms it. The subject of labor consists of raw materials that are directly taken from nature.

The base super structure metaphor relates to the idea that the economic relations between people and the means of production forms the basis for a superstructure of ideas, social, religious, and political institutions and legal frameworks that is ultimately determined by this basis. The relationship between superstructure and base is considered to be a dialectical one, in which the base determines the superstructure, not a distinction between actual entities in the world.

Marxism treats literature as expression of socio-economic life and judges it on the basis of how far it has fulfilled this function. For Marxists, social reality is not an indistinctive background out of which literature emerges or into which it blends. Marxist theoreticians have developed their own theories, which are known as Marxist theories of art and literature. Most of the Marxists believe that literature should have social as well as political implications and it must be committed to the cause of

people. It should be used for advancement of society and should be useful to life.

David Forgacs says "Despite their diversity, all Marxist theories of literature have a simple premise in common: That literature can only be properly understood within a larger framework of social reality" (Ann Jefferson, 167).

Numerous interpretations of Marxist approaches to the socio-economic reality have emerged after Marx proposed his literary economic theories in the nineteenth century. They have added new ideas to Marxist theories and claimed their theories to be most accurate Marxist approach to reflect the reality of society. Marxist theory is entirely based on the socio-economic background of individuals concerning their social status in the sense of production.

Marxism is divided into different tendencies and academic theories. They sound somehow diverse in the definitions of Marxism. Towards the end of Engel's life, the followers as well as opponents of Marx began to use the term 'Marxism'. Marx asserts that external reality is prior to ideas in the mind, and that external reality is reflected in the mind of man and changed into particular forms of thought.

Georg Lukacs is one of the most influential and important Marxist critic who agrees with the fact that reality is to be reflected in literary work. Socio-historical phenomena must be vividly portrayed in art. His major contributions conclude the formulation of Marxist system of aesthetics that opposed political control of artists and defended humanism and an elaboration of Marx's theory of alienation within industrial society.

Lukacs accepts the ideas of the degradation and destruction of individuals under capitalism where some workers do not proclaim their own rebellion but show resistance. Lukacs did not see literature reflecting reality as a mirror does. To reflect

the knowledge of reality in literature, reality has to pass through the works of the author. His major book *History and Class Consciousness* is notable for contributing to the debates concerning Marxist theory and its relation to sociology, politics and philosophy, and for reconstructing Marx's theory of alienation before many works of the young Marxist had been published. Lukacs denounces the romantics' concept of art that separates it from social realities and its utility since romantic poetry is less about mankind and more about nature. Lukacs further views that poems about mankind are quite subjective because romantic art expresses the purest feeling of the creator. For Wordsworth, poetry is "spontaneous overflow of powerful feeling, emotion recollected in tranquility" (Quoted in Daiches 887).

For John Keats, poetry is related not to the philosophical thought but chiefly to the task of giving pleasure to the senses. For Shelley, a poet is a nightingale who sits in darkness and sings to cheer its own solitude with sweet sounds. Thus romanticism is embodied with much imagination and that excludes the primary function of art in society.

Likewise, Lukacs criticizes naturalism with the same vigor. The naturalists tend to create photographic representation of life. Lukacs does take naturalism as not being able to depict the realistic picture of life. He looks down on the naturalists because they ignore the historical determinants that affect the everyday life of an average person; they just present a superficial overview of every day life and conceal the inner antagonistic relationship between the classes.

Similarly, Lukacs likes the works of Balzac, Dickens, and Tolstoy because he believes that their works of art try to depict the objective reality of the contemporary time. These writers widely expose the economic crisis, exploitation, and gender

violence through their works. For Lukacs, the critic's job is to show if and how reality is reflected in a work.

Lukacs, on the other hand, disapproves of modernist writers such as Joyce, Beckett, Woolf etc. for going too far in the direction of subjectivity. Modernist writers read individual's psychology without study of his/her association with the outward atmosphere predominant in society. They bring some changes in terms of theme, technique and especially in treatment of time but this is no more significant for man who undergoes multiple sufferings and frustrations superseded by exploitation in the market economy. They ignore the ground reality. The personification of the standard of ideas and feelings in our head is not personal phenomena as it directly corresponds to the objective reality, and is determined by it. As a Marxist, he criticizes the modernist literary practice of separating the individual from the social process.

By blaming modernist writers for seeing just one particular side of life, Lukacs points out that the writer should maintain a certain distance and reflect the dialectical shape of society in order to depict the underlying pattern of contradiction. He says:

In society where the general and particular, the conceptual and the sensuous, the social and individual are increasingly torn apart by the alienation of capitalism, the great writer draws these dialectically together into a complex totality. His fiction thus mirrors, in microcosmic form, the complex totality of society itself. In doing so, the art combats the alienation and fragmentation of capitalist society, projecting a rich, many sided image of human wholeness. (26)

Lukacs focuses on the fact that a good literary work should project many sided images of human wholeness and depict the complex totality of society. Typicality or

the concept of the type is a central component of Lukacs' reflection model. Type is character or situation in the literary work which brings together the general movement history and a number of uniqueness. The "type" gives the work three dimensionality which is the essence of realism.

Lukacs focuses on formal correspondence between the literary work and 'dialectical totality'. A work which appears to be like life, as modernists try to emphasize, will not necessarily be realistic for Lukacs. Marxist philosophy itself insists that literature belongs to the superstructure as politics, religion, and philosophy which are entirely based on social economic base. For him, all types of writing cannot be works of art. Art originated in the society and it must have social significance.

Talking on literary form, Lukacs defines the work of art as socially progressive in the sense that, whatever the author's conscious political allegiance is, it realizes the vital world, historical forces of an epoch which make for change and growth. Bourgeois ideology forgets its previous revolutionary ideals and dehistoricizes reality as naturalism distorts reality. Lukacs presents the failure of the European revolution of 1848 that was the defeat of the proletariat and the heroic period of bourgeois power that ceased the class struggle and helped to consolidate the power of capitalism.

Lukacs says that the work of art reflects the objective reality. He strongly opposes the emotional theory of art. Lukacs insists on the shape of a dialectical totality of the reality in the external world, where all the parts are in movement and contradiction. A true artist is the one who depicts the social and historical reality objectively through her/his literary works. Any literary theory is not autonomous evolution. He always stresses that art should correspond to the external reality. This

reality reflected in literary work should be similar to the one reflected in human consciousness and it is the duty of a critic to examine whether a literary work is translated correctly or not. Regarding the duty of the Marxist aesthetic, he observes in the historical novel that its duty is "not only to explain his improvement and inadequacy in social genetic ways but also to measure them aesthetically against the highest demands of artistic reflection or reality and to find them lacking" (334). A work of art must copy life as whatever its language, style, uses of image, etc. might be.

Theodor w. Adorno is another Marxist critic, whose concept of reality is not itself a very different one from Lukacs'. Like Lukacs, Adorno takes reality to be not the empirical world we see through our eyes or through the camera lens but the dialectical totality as structure, which can only be perceived by a process of thought. Likewise Adorno emphasizes the alienated nature of reality in contemporary western society. But Adorno differs from Lukacs in the role he attributes to art in this reality. Adorno explains how writers try to show social reality. He says:

Art is the essence and image of reality rather than its photographic reproduction. An image in a work of art comes for Adorno from the artist (the subject) absorbing in the form of an image, the object is observed into the subject" (Forgacs 188)

Adorno advocates that the modernist writers, he believes, use "interior monologue" which was a technique that placed an inflated emphasis on the thinking subject in the novel. This reality, however, is not photographic but implied. The duty of the author is to give shape to the objective reality pre-existing in society. According to David Forgacs, Adorno by negative knowledge does not mean non-

Knowledge, it means knowledge which can undermine and negate a false or reified condition" (Forgacs 189). Adorno defines the work of art so as not to give humankind a neatly-shaped reflection and a knowledge of reality but acts within reality to expose its contradictions. Unlike Lukacs and Macherey, Adorno regards literature as alienation from reality. Adorno moves sharply away from the models of Lukacs and Goldman who both treat the form of the work and the reality outside it as "homologous". He makes this knowledge a negative rather than a positive one possessing the idea that literary works contain knowledge of reality. For Adorno the work of art must reveal the contradiction between appearance and reality.

Bertolt Brecht, a maverick German Marxist critic, presents a model of how political content as well as productive apparatus support modernism and any creator to produce non-realist art. He appeared successful in altering the functional relationship between stage and audience, text and producer, producer and actor. Terry Eagleton further quotes: "dismantling the traditional naturalist theater, with its illusion of reality, Brecht produced a new kind of drama based on a critique of the ideological assumptions of bourgeois theatre" (59). His theater is based on disillusionment that evokes 'alienation effect' in humankind.

The play itself is no more integrated in that it avoids organic unity, rather disrupted by the use of different art forms; the audience is constrained into a multiple awareness of several conflicting modes of representation. Brecht further remarks that it brings out the result of alienations as "to alienate the audience from the performance, to prevent it from emotionally identifying with the play and paralyzes its power of critical judgment" (Eagleton 61).

At the centre of his critique is the 'alienation effect'. He uses alienation effect as the most important theatrical device in his play, this concept he has derived from the Russian Formalist concept of 'defamiliarization'.

Another prominent French Marxist literary critic, Pierre Macherey, has proposed an alternative theory in which the relationship between author and text and between ideology and realism is correctly observed.

In *A Theory Literary Production*, Macherey explains literature as like productive labor, where raw materials are worked into an end-product. According to Marx, ideology is a superstructure of which the contemporary socio-economic system is the base. He views the text as producing 'reality-effect'. No author does have anything to work out with pre-existing materials such as language, genres, ideology etc. The work of art is, however, inseparable from social practices.

Pierre Macherey presents his idea of the author as creator. He further explains :

The author is essentially a producer who works up certain materials into a new product. The author does not make the materials with which he works: forms, values, myths, symbols, ideologies, come to him already worked upon, as the worker in a car-assembly plant fashions his product from already-processed materials. (Eagleton 64)

As it states that the fundamental material for literary text is contradictory ideological realization of determinate class struggle in antagonistic relationship.

Lucian Goldman, disciple of Georg Lukacs, believes that certain privileged social groups possess a superior form of ideology he calls a world view; A world

view is the expression of these groups in society whose thought, feeling and behavior are oriented toward overall organization of inter human relations and of relations between men and nature.

Trying to set the relationship between literary text, world vision, and history, he wants to show how the historical situation of a social group or class is transposed by the meditation of its world vision, into the structure of a literary work.

Pierre Macherey posits the author's problematic situation in depicting reality and remaining the same within the same ideological boundaries. So, truth is not what a text says but what it does not say as text is constructed under the shade of ideology. Here 'Silence' is one core point critics must make 'speak'. Incompleteness is the nature of text, and critics' principle function is to present how this conflict is produced by the work's relation to ideology. Because of ambiguity produced by language use the bourgeois group feels anxiety about its inevitably disruptive effects in the progressive thrust of industrial capitalism which has made them obsolete.

Terry Eagleton is an influential and leading Marxist critic in Britain who has elaborated the main ideas of Althusser and Macherey proposing that the work of art produces reality as remaining under the ideological discourses. In *Marxism and Literary Criticism*, Terry Eagleton has pointed out the danger of contributing special academic approaches. He has proposed:

Marxism is a scientific theory of human societies and of the practice of transforming them; and what that means, rather more concretely, that the narrative Marxism has to deliverer is the story of the struggles of men and women to face themselves from certain forms of exploitation and oppression. (Preface XII).

According to Eagleton social relations between men are bound up with the way they produce their material life. He keeps on saying that capitalists create certain definite forms of social consciousness, what Marx calls ideology, to legitimate the power of the ruling class.

Terry Eagleton is anti-post modernist and anti-structuralist. In his renowned book *Literary Theory: An Introduction* 1983, he has attacked his contemporary Marxists who appear to be liberal towards the detached new developments in the field of art and culture. He discusses that in the present world of nuclear power everything has been politicized, and any work of art has no escape from being associated. So, pure literature beyond historical social and sexual relevance is absolutely impossible. Eagleton declares that transformation of art into a commodity and warped by ideology in the capitalist society of which it endeavors to yield us a special kind of truth, a scientific or theoretical, of how people experience their status of life, and of how they protest against them.

According to literary theory without any reference to socio-economic situation, there is only academic myth. As he writes, "literary theory has a most particular relevance to this political system. It has helped wittingly or not to sustain and reinforce its assumptions" (Jefferson 196).

Eagleton rejects Althusser's view that literature can distance itself from ideology. He takes out one important fact that writers are hired by publishers, under capitalism art is a produced commodity for profit, rather an artifact, a product of social consciousness, as he remarks. He gives emphasis on limitless study of literature to be liable anywhere. Eagleton views the capitalists' business as an industry to put books as commodities to be sold in the market. He makes it clear that capitalist

commodity works of art positing them in their favor. Eagleton clarifies the function of Marxist theoreticians in *Marxist & Literary criticism* as:

The stage of development of a mode of production involves certain social relations of production; and the stage is set for revolution when productive forces and productive relations enter into contradiction with each other. [...] the social relation of capitalism in turn, impede the full development and proper distribution of the wealth of industrial Society, and will be destroyed by socialism. (57)

Here, Eagleton shows the destructive element of capitalism lies in its own inner conflicting nature.

Raymond Williams, the famous Marxist literary critic, has incorporated fundamental aspect for new historical outlook from Marxist stances. Williams regards capitalism as the substantiation of feudalism for domination. The form of domination has shifted. He insists that there is always brutal exploitation in all places whether that be in city or country, and past or present. He says exploitation is fluctuant, and there is the substitution of exploitation in respective epochs of history.

Williams says that there is no such sector that is far from exploitation. For him, nostalgia is one major weapon for men to struggle against fragmentation created by dominant capitalist operation. It is art that helps provide knowledge. In Eagleton's *Marxism and Literary criticism*, Lenin argues that bourgeois writers think of just money bag, so "what is needed [in literature] is a broad multiform and various literature inseparably linked with the working-class movement" (38). Williams writes:

Achieving a place in the altering social structure of the land but continually threatened with losing it: with being pushed down, as eventually many were, into the exposed anonymity of the landless poor. Such men, who had risen by change, were quick to be bitter about renewed or continuing change. (1160)

The eventual change derives frustration, suffering and alienation in human kind and that automatically appear in responses.

Williams further states that there is exploitation invisible and fragmentation but that is resisted through different actions and does not let the upper class like superman and lower class like subhuman.

Ramon Sheldon examines Macherry's and Althusser's Marxist theories of literary production under the title *Structuralist Marxism*. He insists that literary critic should attend to the text's unconscious or what is unspoken and suppressed for what reason. He says that the silence of the characters' text is to be examined and shown with causes thereby. Sheldon remarks that "like psychoanalyst, the critic attends to the texts unconscious-to what is unspoken and inevitably suppressed" (40).

The Political Unconscious Narrative as a Socially Symbolic Act is a book by Fredric Jameson, another Marxist Philosopher. He points out that suspicion is itself the product of a capitalist's culture which has appeared to split the poetic and the political as Jameson posits in his book.

--- One of the determinants of culture, that is, the culture of the western realist and modernist novel, is a radical split between the private and the public, between the poetic and the political [...]. We have been

trained in a deep cultural conviction that the lived experience of our private existence is somehow incommensurable with the abstractions of economic science and political dynamics. (69)

Jameson's argument is that the literary modes of impressionism and romance are seen as resources against the rationalization and reification of 19th century capitalist society. Jameson thinks modernist texts repress political concern. He regards "Political in our novels, therefore, is according to Stendhal's canonical formulation, a pistol shot in the middle concert" (69).

Marxism explicitly disapproves of the bourgeois economic, social and political system establishing the philosophy of the proletariat. According to Jameson, it is the literary text through which the contradiction is eradicated and shown with emancipatory ideal, literature is a true picture of ideology on the symbolic level.

Jameson's sees literature as to depicting reality even if it is through symbols.

Multiple attempts as theories and concepts to treat the work of art that make them socially realistic texts, have been spreading their ideas under the term 'Marxism', one basic fundamental truth is how to gain true knowledge of society undergoing various forms, languages and techniques of treatment under capitalism and to carry them to evoke a sensations in humankind to stand against those fraud relations and to change society as a whole.

Most Marxists appear to be commenting on capitalistic domination that always hinder creation of social change and socially harmonious atmosphere, that directly affect the development of history. Marx says in *A Contribution to the Critic of Political Economy* that "productive forces developing in the womb of bourgeois

society create the material conditions for the solution of that antagonism" (627). This antagonistic relationship is the real economic structure of society, i.e., in other words, the materiality of culture. Marxism is entirely distinct from other theories such as modernism, feminism, expressionism, etc. The relationship between political economy and the literary work is the most crucial point to be debated among philosophers. Most Marxist philosophers seem to concentrate on the suffering and hard life of working people, in other words, proletariat, who have the lowest status in society and are critiques of capitalism. Capitalism is observed as the prime force of dominations of the proletariat and distortion of their life, Marxist approaches to literature are overall attempts to articulate the relationship between literature and artist, the work of art and contemporary social reality that are employed to raise questions.

Alienation Effect in Capitalism

Marx took the materials, economic and social relations as bases of society. Society's superstructure is a reflection of the bases of that society. In the capitalist society, the dialectical relation between base and super structure is preceded by the unequal distribution of profits from the production. Marxism regards capitalism as an unequal mode of production that tends to exploit the workers by imposing its own ideology of literature or art. Labor is organized in such a way that the workers are in fact slaves for another social class. The worker transfers her/his own labor and the whole of his life for the sake of the bourgeois. Inequality is a fundamental aspect of capitalism, where the workers live under inhuman conditions while they continue to produce commodities that make capitalists richer and richer. The worker is turned into a beast of burden. Capitalism is an economic system relying on the illusionary

ideology created in art and literature, and is self-destructive because it lacks rational ambivalence.

As Jostein Grader writes in *Sophie's world*:

Fewer and fewer workers are required, which means there are more and more unemployed. There are therefore increasing social problems, and crisis such as these are a signal that capitalism is marching towards its own destruction. (400)

Orthodox Marxist theoreticians are of the opinion that the origin, development, success and failure of a literary work should be examined on the basis of its relations to socio-economic life of the contemporary society. They opine that literature can play an active role in the development of human understanding and in disclosing the inner reality of working class of society. Orthodox Marxist literary theory holds that a work of literature should reflect class relations, and causes of class division. Authors should produce social reality objectively with special attention to class stratification. Only then the success and failure of authors is determined on the basis of their presentation in the works of literature. Most Marxist critics are aware of the fact that the achievement of a work of literature is in occupying their dominant position even after complete revolution in socio-economic situation. So they do not entirely neglect literary values, rather grant more emphasis on the content of their works that embodies ability to alter human existence and leads it on the path of progress, prosperity and emancipation. Marxism aims at revolutionizing the whole socio-economic life establishing a new political system led by proletariats. Literary works reflect the tensions and contradictions caused by the exploitation of the proletariat by the capitalists. So literature, instead of rendering outward superficial

appearance of reality, should depict the inner causes, i.e. the power of ideologies to keep the people unaware of their exploited status. Authors should have deep intellectual power and deep knowledge of the historical forces of the time.

Marx explains in detail how exploitation under capitalism proceeds in a circular manner in his concept 'political economy'. It originally means the study of the conditions under which production was organized in the nation-states of the new born capitalist system. Political economy studies the means of production specification, specifically capital and how this manifests itself in economic activity. It focuses on the mechanism of human activity in organizing material, and the mechanism of distributing the surplus or deficit that is the result of action. Marx sees the exploitation of an entire segment of society by another as being an inherent feature of capitalism and free market. Capitalism functions on the basis of paying wages less than their labor; of great profit for the capitalists.

The worker becomes a commodity, something to be sold in the market place like a thing. Capitalism also forces the worker by persuading and giving multiple options and offering some amount of charity instead of paying good wages for her/ his work. That makes the worker feel more alienated from the work and her/ himself too. The worker is not allowed to present the very legitimate logic to save his condition rather is discharged from the work in the change of violating the normal atmosphere of the company. This sense of alienation does not allow the worker to exercise free will to determine her/his actions.

Marx forcefully asserts that the worker and the capitalist "exchange equivalent for equivalent." Marx's rhetoric of appearance' thus attempts to reveal the injustice of transactions even as they appear, in a capitalist context and logic, to be wholly fair

and just by refusing relations of equivalence, and thereby implying that these equal exchanges are, in fact, unequal.

The seemingly equal exchange of circulation conceals injustice. No one can respond to these injustices by attempting to get out of circulation, Marx has shown in "capital" that the specter embodies the necessary figuration in the production of value, a figuration that must be effected but that can never fully be effaced.

Motor of Capital is the systemic exploitation of the worker to produce surplus value and thus does not depend on the personal characteristic of any one individual. Marxism minutely observes the structure and workings of capitalism and of circulation under capitalism. Early in the first volume of Capital, Marx states: "The wealth of society in which the capitalist mode of production prevails, appears as an immense collection of commodities" (23). Marx's use of 'appears' is quite deliberate. His point is that the commodity is more than just a simple, sensuous thing and further that this 'more' is something that can be described only with rhetoric of appearance. For Marx, the commodity is thus movement not a 'plain, normally' used value. In Marx's formulation, value is always an abstraction of the particular qualities of use-values. In other words, the value of one is determined by the value of the other. Even as value is necessarily an abstraction from use-value, it must still have a body-the use value of the equivalent form or exchange-value. In other words, Marx writes, "the physical body of commodity becomes a mirror for the value of commodity A. As the exchange-value comes to represent the value of other use-values, it enables alienation. Georg Lukacs states "The bleaker and emptier life becomes under capitalism, the more intense is the yearning after beauty" (903). For him, bourgeois endeavors to possess a tremendous amount of profit and might make him lose his individuality.

There are two aspects of alienation in the Marxist perspective. The first labor which produces surplus value is alienated labor. Capitalism forces the worker to become alienated from her or himself. The labor put into an object becomes part of the capitalist's profit, and those no longer belong to labor.

When a worker has to sell her/his labor power, s/he becomes a commodity, something to be sold in the market place like a thing. The worker, who is a commodity, is not fully human. In the philosophical sense, since s/he cannot exercise free will to determine her/his actions. The worker is again alienated from her/ his humanness, in selling one's labor, that labor becomes alienated, something divided from the person that produces it.

The double alienation of the proletariat and their exploitation by the capitalist form the basic contradictions of capitalism and this produces the dialectic of Marxism.

The emergence of social consciousness and the capitalist economy of antebellum America are quite inseparable questions raised by Herman Melville in his best known stories *Bartleby, the Scrivener* and *The Encantadas*. The stories will be read with the spectacle of class relationship and evil circumstances that emerged in the capitalist system in which characters are forced to take relieved escapement.

Chapter-Three

Textual Analysis

Bartleby, the Scrivener and The Encantadas from Marxist Perspective

The stories *Bartleby, the Scrivener* and *The Encantadas*, by Herman Melville are interpreted from the Marxists perspective on the basis of certain issues relating with characters' associations with class struggle, their rights for wages, and their struggle with the capitalists, that ultimate results in suffering and alienation. Social consciousness leads to change in their behaviors.

Melville's successful story *Bartleby, the Scrivener* portrays the relationship between the lawyer- narrator of the story and his employees primarily Bartleby.

Having received the office of master in Chancery, the lawyer- narrator requires additional help. Bartleby's entrance is announced in the following way: "In answer to my advertisement, a motionless young man one morning stood upon my office threshold, the door being open, for it was summer. I pitifully respectable, incurably forlorn! It was Bartleby" (913).

Contrary to the dispositions of the other two copyists, Nippers and Turkey at this early stage, Bartleby functions without resistance. The lawyer-narrator describes it in the following way:

At first, Bartleby did an extraordinary quantity of writing. As if long famishing for something to copy, he seemed to gorge himself on my documents. There was no pause for digestion. He ran a day and night line, copying by sunlight and candle – light. I should have been quite delighted with his application, had he been cheerfully industrious. But he wrote on silently, palely, mechanically. (913)

Three days later, the lawyer calls Bartleby to verify word for word the accuracy of a copied document with its original. To this simple call Bartleby responds in a singularly mild, firm Voice: "I would prefer not to "(914).

It is here that the resistance in the narrative emerges over the first few times Bartleby utters "I would prefer not to" The lawyer is stunned and turns into a pillar of salt.

The elderly narrator who narrates Bartleby ' depicts himself as a benevolent and prosperous representation of established liberal American values. He says "I am a rather elderly man" (908). He portrays himself as cautious, admiring wealth, prone to sentimentality, indulgent, conventionally pious and content. The attorney possesses advertises, faith in power and dignity of reason, as he understands these concepts.

In his narration, the lawyer is conducting his own defense saying I am rather 'safe'. The inner story is the relationship between the lawyer and Bartleby and this relationship is relationship between the two classes of society.

Bartleby, one time clerk in the Dead letter office and now the narrator's copier of legal documents, has come at last to the ultimate existential denial: "I would prefer not to," he responds to each request:

" Bartleby ! quick I am waiting."

I heard a slow scrape of his chair legs on the uncarpeted floor, and soon he appeared standing at the entrance of his hermitage.

What is wanted? Said he mildly.

"The copies the copies" Said I, hurriedly. 'We are going to examine' them there" and I held towards him.

The fourth quadruplicate.

"I would prefer not to," he said, and gently disappeared behind the screen. (914)

Bartleby's refusal to copy the documents means his refusal to obey the capitalists order. Bartleby addresses not only the market in labor but also that in land, not only exploitation but also homelessness.

As the attorney immediately discovers Bartleby is no more content to fulfill the tedious task; this is the moment when Bartleby first refuses to obey an order. He displays a degree of willfulness and a streak of insubordination, carrying the implied force of challenge, even a threat, to the pragmatic order of the attorney's office.

Bartleby is the only one in the office who obviously will take no encouragement from the lawyer and society for which he stands because he has the clearest perception of the nature of his life under capitalism.

Time and again Bartleby prefers not to carry out the lawyer's order to verify the accuracy of the copy. Verbally this is not an outright refusal, but it amounts to that. After hearing his decision to give up copying for good, the lawyer dismisses him, in addition to salary owed, offering twenty dollars as charity. The narrator mentally incorporates this contradiction, although he attempts to solve it by privileging the great imperative of charity over freedom.

The confrontation comes in just a few days, as Bartleby refuses to examine the quadruplicate testimony from the High Court of Chancery. Here, the attorney acknowledges Bartleby's peculiarly disturbing power. Bartleby certainly sends the attorney back to school. Clearly, however, the attorney intends merely to postpone a crisis, or better, to allow time to resolve it for him.

As Master of chancery, the lawyer must have some special skill to understand the uniqueness of the situation. The skills necessary to be a Master of Chancery

include the ability to imagine people, events and concepts in relationship over simple equality. This very consciousness is determined by the social status of a man. The attorney becomes speechless. Bartleby succeeds not by logical scrutiny but by insinuation and fixed resolution in exposing the attorney's shortcomings. Bartleby though so unqualified a candidate for a role has 'browbeaten' the attorney in an unprecedented way.

To the attorney it seems justice and reason are with his opponent. What is wrong in expecting an employee to do his job and where the justice is and the reasons in refusing to comply are his misguided assumptions. Attorney says to himself:

I certainly cannot inform you. I know nothing about him. Formerly I employed him as a copyist; but he has done nothing for me now for some time past. (1930)

The narrator has his own weapon i.e. complaining and postponing the crisis before him. He doesn't know his own conduct in the office and unwillingly has to face the growing tension. He exhibits a consciousness that cannot think correctly because he cannot afford to face the exploitative basis of social relations.

How Bartleby criticizes the lawyer's world and creates virtue in it goes largely undisguised: a method of polite but relentless acts of negation that prompt the attorney to reconsider the principles determining his conduct.

Lawyer in the story puts his remarks as:

My first grand point [is] to be prudence; my next method. I do not speak it in vanity, but simply record the fact. (908)

The lawyer himself is clearly a product of Wall Street i.e. he depends upon the society formed by working people like Turkey, Nippers and Bartleby as proletariats to define his professional position and his social status. In fact, he appears to have no

identity and no life from his office. Because of danger of losing identity, social status, professional standing and upgrading economic advantages, the lawyer announces his own position as a safe man and tries to present himself accordingly. He asserts that:

I am a man who, from his youth up wards, has been filled with a profound conviction that the easements way of life is the best. [...] I am one of those unambitious lawyers who never addresses a jury, [...] All who known me, consider me an eminently safe man. (908)

Both the lawyer and his employees are extremely life-denying. The lawyer also leads a life of solitude in Wall Street, never addressing a jury and drawing public applause.

Melville would have sympathy for Bartleby's refusal to perform the mechanical, self-degrading work the lawyer demands from him. Bartleby's revolt is certainly more obviously antagonistic than anything the lawyer has to contend with. Other adult characters have their own mild and tolerable means of showing dissatisfaction with their work. They have illusion of a grand future career in law and of indulging in drinking. Bartenders are ultimately safe employees and pose no threat to the social system of office authority because their resentments are diverted harmlessly. The 'lad ' Ginger Nut suggests only a younger version of the other unhappy clerk.

Turkey and Nippers are similar characters; each is an useful employee about half the time, the former in the morning and the latter in the afternoon. So, they are practically and symbolically complementary. Each is irritable and does poor work at different times, and each has his own way of seeking solace form this dry husky sort of business, in which they are little more than machines and not very likely to be any more than that. All of the lawyer's clerks are disgruntled employees or, at least,

anxious for better work and more prosperous life. No one actually complains directly about wages or the work load. Bartleby has steadily refused all favors to simplify or change his labor. Finding a position for him in society is fundamentally a moral concern. However, the labor issue, so to speak, is a significant part of the master-worker relationship under which the clerks protest.

The consequence of a competitive system has been reflected in the office atmosphere. Nippers is particularly irritated by the extra demands on him for taking Bartleby's proofreading and for the indignity of doing a subordinate's chores, one product of Bartleby's refusal to work is a subversion of the normal routine of responsibilities and division of labor in the office. Such a dilemma challenges the authority and seniority of the other clerks as well as the lawyer.

Nippers suffers from the physical discomforts of hours at his desk doing tedious work, but also from a sense of the lowliness of his position. He is always trying to adjust the height of his desk. It objectifies an antagonist to his ambitions. His 'position' physically and figuratively, is painful to him. It weakens his backbone – as he tries to work his way into the legal system. Nippers' responses to the lawyer's order is through unwillingness to copy. This is the real picture of proletariats in the society as an economic base. As the narrator observes:

While Nippers, twitchily in his chair with a dyspeptic nervousness, ground out, between his set teeth, occasional hissing maledictions against the stubborn oaf behind the screen. (916)

The emergence of dialectic in the mode of production is caused by capitalists' self-deceptive ideologies. Nippers sometimes commits mistakes and hisses maledictions. His consciousness is reflected by his own position in the office as a subordinated clerk.

The lawyer, socially secure and conically prosperous, cannot express such a clear distinction because it would contradict his consciously held Wall Street values. The lawyer is careful to keep his clerks physically isolated, as required defensive action, from him. Bartleby behind folding screen, Turkey and Nippers in an office. The lay-out of the lawyer's chamber reflects class system of commercial success and subjugation. The profession of law is itself hierarchical. Every legal document is part of an ideal representational system.

Another point is that the lawyer's work is related to 'mortgages ' and title deeds' and records of testimony in his High Court of Chancery. This court oftenly deals with financial claims. The lawyer is a kind of accessory to and an instrument of society that is essentially corrupt as it places no value on individuals who cannot or will not fit into the social system. The lawyer recognizes that his office is a kind of snug retreat where he is completely in charge of life.

Bartleby's passive resistance and his passivity somehow irritates the lawyer and thereby ensues tension, which continues throughout the narrative. The reminder of the narrative serves for the most part to demonstrate the fixed fact of Bartleby's response and the conditions by which it is given. The lawyer asks, "you will not?" to which Bartleby clarifies 'I prefer not.'

Soon after Bartleby totally gives up copying the legal documents though he continues to be at the office. Ceasing even to fulfill his role as scrivener, he is given notice but he does not leave. At first Bartleby is read, in one way, through the lawyer's consciousness, perceptions and self-deceptions. Just as Bartleby gives up copying, the narrator himself gives up the rhetoric of dispassionate reason and embraces benevolence as his model for framing Bartleby. The lawyer moves to another building on Wall Street, leaving Bartleby behind in the same building. Bartleby is arrested by

the landlord of the office. Here truth is derived that the great community of celibates is nothing more than a company of bon vivants, which certainly does not keep the rich people from exploiting the poor and pallid workers. In fact, the life of the unlawful Nippers and the figure of Bartleby resists legality and thereby brings justice to appearance.

In social relations, the lawyer occupies the privileged normative position, so he does not accept social change. Similarly, the lawyer's inability to see social relations as constituted by relations of economic power represents the false ideologies of the contemporaneous capitalists. And, repression works in 'Bartleby' on another level.

In capitalism, suffering simply displays an inability to cope, compete, or control one's life- which is why Bartleby is such an affront to the law office. Suffering moves from an older era's opportunity for salvation to modernity's smarting rebuke. The suffering body moves from the center of a biblical narrative to the margin of a market order where it represents the unemployable.

Bartleby is unknowable, nothing is ascertainable about him: he never spoke but only answers. Nevertheless, the narrator insistently ascribes to the unendurable suffering to Bartleby that is dependent on the narrator's own imaginative interpretation of Bartleby's subjectivity. The narrator is a vastly more available store of cultural capital together with Bartleby's refusal to participate in what might somewhat anachronistically be called his own diagnosis, not only to give the narrator the authority to speak for Bartleby, but also grant him the privilege of imagining what it is like to be Bartleby. The narrator imagines as:

It seemed to me that, while I had been addressing him, he carefully revolved every statement that I made; fully comprehended the

meaning; could not gainsay the irresistible conclusion; but, at the same time, some paramount consideration prevailed with him to reply as he did. (915)

The narrator's claim to commonality and fraternity with Bartleby unleashes streams of sad fancies.

Bartleby never drank beer like Turkey, or tea and coffee even, like other men, nor did he visit any refectory or eating house. The lawyer constructs a narrative not just of Bartleby's life. The narrator mentions that he hired Bartleby to help handle the increased workload accruing to the lawyer's assumption of the position of Master of Chancery'. He complains that he enjoyed the benefits of the position for "only a few short years because of the sudden and violent abrogation of the office by the new constitution.

Turkey and Nippers, while driven to alcoholism and ulcers by low wages and psychologically debilitating work, do not possess the divine fire of rebellion. Bartleby exudes proletarian class consciousness or leaps forth, remaining a mute-sit in, his own style of protest, against his employer.

Indeed, it has been illustrated that the social relations in the lawyer's office are in some ways more reflective of an earlier, more paternalist phase of capitalist development than of full-blown capitalism. The narrator has various suggestions to show the tale takes place in early 1840s, a time of low ebb in class struggle. The narrator treats his employees like wage slaves: he erects screens and barriers between himself and them, he views them as useful" and valuable." In the lawyer-narrator's words:

I should have stated before that ground – glass folding – doors divided my premises into parts, one of which was occupied by my scribes,

the other by myself. According to my humor, I threw open these doors, or closed them, then resolved to assign Bartleby a corner by the folding – doors, but on my side of them, so as to have this quiet man within easy call, in case any trifling thing was to be done. I placed his desk close up to a small side-window in that part of the room. (913)

In the era of capitalist market relations, the lawyer-narrator exhibits a consciousness that cannot think concretely because it cannot afford to face the exploitative basis of social relations. The lawyer, after Bartleby's first refusal to proofread his own copy, complains: "should have violently dismissed him from the premises "(914). After Bartleby has stopped working altogether, the lawyer tries to remove him from his premises. He faces strong resistance from the worker.

Bartleby is critique of labor and capitalism and the fact is registered through Bartleby's varied refusals. Of course, Bartleby refuses to do his job as a copyist, but his refusals go far beyond the extreme of his refusal of taking food. Bartleby lives only on ginger nuts. By the end of the story Bartleby has been imprisoned in the prophetic tombs, the grub-man asks of the lawyer: His dinner is ready. Won't he dine today, either? Or does he live without dining? Lives without dining; said [lawyer] and closed the eyes"(934). There is no denying that Bartleby is alien that he does not belong to the world of the lawyer. Sense of alienation can be seen in Bartleby after his acknowledgment of the Astor Riot act of the United States and cannot perform what the lawyer-narrator demands of him but declines to be things-like object in the office.

The lawyer leaves Bartleby his remaining wages, i.e. twenty dollars as charity, but is refused. Bartleby knows that the lawyer's logic is the logic of capitalism that is not as consistent and seamless as it appears. Bartleby does not and cannot make sense

within the lawyer's system of reasoning. That is reflected in Bartleby's refusal to take the bait. As the lawyer responds:

I am seriously displeased. I am pained, Bartleby. I had thought better of you. I had imagined you of such a gentlemanly organization, that in any delicate dilemma a slight hint would suffice – in short, an assumption. But it appears I am deceived. Why," I added, unaffectedly starting, you have not even touched that money yet," pointing to it, just where I had left it the evening previous. (926)

Bartleby thus becomes a particularly troubling puzzle for the lawyer; he seems to want nothing to do with the money at all, even though the wages are rightfully his own. He also refuses to leave the building. He answered nothing.

"Will you, or will you not quit me?" I now demanded in a sudden passion, advancing close to him.

"I would prefer not to quit you", he replied, gently emphasizing the not. (926)

Bartleby refuses to work, to eat, to leave and even to handle money, and with each refusal he maintains his motionless, emotionless manner, as if reusing as well both movement and effect. Bartleby, in short refuses every form of circulation in which he is pushed to participate, and his incredible stillness is both part and product of these respected refusals.

At the outset of the story, Bartleby does his job very well: he is a voracious copier, what he prefers not to do is to check his own copy or any copy at all. Bartleby refuses this task because he understands the impossibility of fulfilling the lawyer's demand. For the Lawyer, all the copies produced in his offices may be reduced to a single purpose that does not change. Every legal document is part of an ideal

representational system. In Short, the lawyer believes in the idea of an accurate copy. Bartleby, however, seems to think that this "ideal representation system" is a dream.

What Bartleby first prefers not to do is to certify relations of equivalence. Indeed, a refusal of circulation is necessarily a refusal of equivalence. For as Marx illustrates thought that expanded the form of value, circulation is predicated on the infinite substitutability of one commodity for another. There can be no exchange without equality. In resisting circulation, what Bartleby avoids are these relationship of equality.

Bartleby had been a subordinate clerk in the dead letter office at Washington where letters that have not reached their destination are burned. It is not law that kills Bartleby, it is his own continued commitment to refuse circulation.

Bartleby's sad fate is another lesson for capitalism. The lawyer gives Bartleby a place in the office. He gives Bartleby multiple job options too. But Bartleby is ultimately so troubling to the lawyer because he suggests that the lawyer's logic – the logic of capitalism. Bartleby eventually loses patience with the lawyer's insistent demands for an explanation:

I noticed that Bartley did nothing but stand at his window in his dead wall revery. Upon asking him why he did not write, he said that he had decided upon doing no more writing.

Why how now? What next? Exclaimed I, do no more writing?"

"No more".

"And what is the reason?"

Do you not see the reason for yourself," he indifferently replied. (923)

The new constitution of Astor Riot was political acknowledgment of the corruption of that aspect of the legal system from which the lawyers had profited and that is obvious in Bartleby's case too.

The lawyer, by abandoning Bartleby in his vacated law offices, passively contributes to and subsequently approves of the scrivener being put in prison. This is the ultimate weapon for the lawyer to save his position in the law office as well as in the community.

What the lawyer seeks is a suitable, socially, sanctioned frame for action. His agency, his aggressive stewardship of Bartleby, must be rational and rationalizable. Indeed, his greatest struggle is keeping his own "Spasmodic Passion" in control. In the end, benevolence collapses under the weight of its own contradictions, throwing the narrator into crisis and casting him back upon a desperate and evacuated religiosity rooted in the apprehension of suffering. Benevolence thus ultimately yields the narrator despair rather than comfort.

In the penultimate meeting, when the lawyer goes to his former office building in an effort to persuade the scrivener, who has taken up permanent residence there, to leave. The narrator gently proposes a number of alternating jobs, including bartender, bill collector and clerk. Bartleby sniffs at every suggestion. Moreover he replies: "There is too much confinement about that. No. I would not like to a clerkship, I am not particular" (930).

The final melancholy exclamation "Ah Bartleby! Ah humanity!" Conveys the unsuccessful adjustment of the lawyer in the conflicting situation. The lawyer takes help from the doctrine of Christianity i.e. another weaved ideology of being moral, to show the community. As Bartleby refuses to quit the room, the lawyer responds:

"What earthly right have you to stay here? Do you pay any rent? Do you pay my taxes? Or is this property yours?"

He answered nothing.

"Are you ready to go on and write now? Your eyes recovered? Could you copy a small paper for me this morning? Or help examine a few lines? Or step round to the post office? In a word will you do anything at all, to give a coloring to your refusal to depart the premises"? (926)

The lawyer-narrator thinks of Bartleby as a man hired and regards other employees useful for him.

The interrelationship of the narrator with the Trinity Church and the economic relationship with Astor seem to portrait the nature of the narrator or the legal system. This interrelationship may also seem to implicate Christianity in systematic exploitation. As Master in Chancery, the lawyer-narrator has been benefiting from condoning and assisting in the systematic disadvantaging of others.

Just as there are issues of social fragmentation, ideals as assumptions, responsibilities that the Wall Street lawyer feels compelled to raise but cannot fully face, he rather lets Bartleby die of hunger. Bartleby's aim is to disrupt the apparently smooth running of a logic of abstract equivalence, the story itself records & reenacts just such a disruption, giving us the story of how a strange Scrivener turns the snug retreat of the lawyer upside down. We must begin to look inside the four claustrophobic walls of street as a text in which a portrait of life under capitalism is necessarily a tale of social reality resulting from class struggle.

For Melville, as demonstrated by the fate of the scrivener, death provides the only escape from this idealism and tragedy. The good in the lawyer is more an appearance, his failure in charity is the reality.

In the first sketch of "*The Encantadas*, or Enchanted isles," Melville's narrator refers to a superstition among sailors that all wicked sea-officers, more specially commodores and captains, are at death, transformed into tortoises." Vital here is the fact that the narrator of "*The Encantadas*" enjoys "tortoise stacks and tortoise stews."

Representation of cannibalism has been taken as ultimate expression of fear, pain, or brutality. It shows the notion of cannibalism as an ambivalent trope of breaking boundaries.

Hunilla in sketch Eight of *The Encantadas* is a Chola widow, who comes to Norfolk Isle with her brother and her husband, only to watch them drown in the sea. As a result, she has been left alone on the island- with the dogs brought from her country- until the arrival of the ship which saves her and to whose crew she tells her painful story. However, the narrator of "*The Encantadas*" who retells the widow's story does not reveal its deepest secrets. When the ship's captain prompts Hunilla to speak out what she withholds, the narrator interrupts:

"The half shall here remain untold. Those who unnamed events which befell Hunilla on this Isle let them abide between her and her God. In nature, as in law, it may be libellous to speak some truth. (138)

There are unspeakable incidents mentioned in the travel narrative. Hunilla, who is the widow, is raped by whaleboatmen to whom she looked for rescue. The event of Hunilla's drowned husband is the chief source of the tragedy for the Chola

widow. When her husband's body is washed ashore, Hunilla digs a grave for him by herself. She repeats the fact that she "buried him." The body of Hunilla's husband has been damaged, destroyed, or disfigured in some way or other.

Hunilla is, not the only one who suffers, but the one who inflicts suffering on others, however unintentionally. Although clearly victimized in terms of the tragic disaster of her symbolic canine 'slaves', not to mention the many tortoises killed for her capitalistic enterprise of collecting oil.

Representation of slave-like dogs in "*The Encantadas*" evokes the shadow of cannibalism as a deeply embedded racist trope. There is 'complex reality' because this outside world is deliberately separated from the island world. This outer world is the world of changes and is associated with humanity. This world has created evil and has remained basically unchanged.

Evil reigns unchallengeable and therefore irremediable. This contrast is openly developed in sketch Four. "A Pisgah view from the Rock", which is introduced by an excerpt from the Red Cross Knight's glimpse of the Heavenly city: "That done, he leads him into the highest mount, from whence, far off he unto him did show" (120).

The real danger which modern man experiences lies not in surfeit but in deprivation, spiritual sterility, and the lack of moral guiding values, in the words, in 'despair.' Hunilla's story in sketch Eight is dominated by the cross as a symbol of her suffering and her endurance. The word 'cross' is used five times in significant contexts.

The implication here is that Hunilla was victimized in some way, and that the malicious acts perpetrated against her were too dangerous to announce in public.

Melville later gives us a clue about the nature of these acts, interspersed with more elisions:

"There were more days", said our captain; " many, more; why did you not go on and notch them too, Hunilla?"

"Senor, ask me not."

And meantime, did no other vessel pass. The isle?"

Nay, ? Senor; -but-

"your do not speak : but what Hunilla?" Ask me not, senor." you saw ships pass , far way; you waved to them, they passed on; - was that it , Hunilla? "

Senor, be it as you say." (138)

These interruptions in the narrative strongly suggest that Hunilla was raped by a group of seamen, who then left without saving her, from the island.

The narrator evokes the parched, god-forsaken landscape of the islands whose special curse is that "to them change never comes; neither the change of seasons nor of sorrows" (111). These islands are so emphatically uninhabitable that apart from a few species or reptiles. No human voice is heard on the islands but just the howling of cattle and wolves. The tortoise casts its shadow over *The Encantadas* . The tortoises seem to live forever but they grow no wiser. The great feeling they inspire is that of age, of dateless, indefinite endurance. They will not, cannot change course to evade obstacles on their path.

While shifting from the natural world to the human in repressed and broken communities where a little family group left to starve on Norfolk Island is one picture of human dominance. In Barrington Island the Buccaneers, two contrasting communities rob and murder one day and turn poets and philosophers the next. The overthrow of the tyranny of Dog-king leads to the establishment of a lawless aristocracy. Finally revolt breaks out. The king is banished; and a republic is declared. The narrator shows:

Discontinuing the pursuit, the victors returned to the village on the shore, shoved the spirit casks, and proclaimed a Republic. The dead men were interred with the horrors of war, and the dead dogs ignominiously thrown into the sea. At last, forced by stress of suffering, the fugitive Creole came down from the hills and offered to treat for peace. (131)

Dog-king of the island is banished and a new rule is established by the cursed and suppressed beings. That is the failure of mastery.

Likewise, social changes happen due to the consciousness of people, that is in Oberlus' case too, and he ultimately faces protest. As the narrator writes:

Oberlus is severely whipped then handcuffed, taken ashore, and compelled to make known his habitation and produce his property. His potatoes, pumpkins, and tortoises, with a pile of dollars he had hoarded from his mercantile operations were secured on the spot. [---] Oberlus makes his escape into the mountains, and conceals him there in impenetrable recesses, only known to himself. (145)

The hermit slave-master Oberlus is blind to his conduct that is evil.

Evil circumstances and human corruption now weave a destiny which turn the inhospitable islands into a new hell in which man's efforts to establish a society (Dong-king), a family (Hunilla), and finally a 'hermitage' (Oberlus) are doomed to failure.

To the fairy fish of Rodondo in sketch three, the 'victimized confidence' and 'inconsiderate fruits' bring death. The final image is that of a grave, headed by an epitaph which, taken from the journal of captain porter, is significantly changed.

In the Enchanted isles, a description of changeless time & seasons is that of exploitation by humanity of nature. Life symbol from the outside world in particular from the Polynesian island chain, is perverted or dead. Hell is thus a special form of alienation from the regenerative forces of nature, a thought which is confirmed by Hunilla's support.

Hunilla is elevated into a universal symbol in whom suffering and dignity combine to ennoble humanity, which without her detached stoicism would be degraded as well as destroyed. Likewise, the trait in Oberlus, which brings out his depravity and moral corruption most vividly is his institution of slavery. The slaves become humble slaves and Oberlus the most incredible of tyrants. The corrupting influence of environment and Oberlus' own depravity are observed and that is incorporated in a crescendo of evil as in a modern Hell.

The evil curse of the islands shows itself in another form, as a perversion of human relationships. There is the Dog-king's despotism upheld by canine Jonizaries, Hunilla's separation from her love and Oberlus' severe treatment of his slaves.

Hope from the gloomy picture of *The Encantadas* lies in immanent values built on positive action, one aspect of it is embodied in Hunilla's moral spiritual victory, the other in the ulterior commitments and bonds of the Essex crew and the buccaneers. These positive notes appear only in the outer Fringes of the island world.

The most striking creatures on the islands are the tortoises that are images of sorrow and penal hopelessness. The bodies of the tortoises are said to be inhabited by the souls of wicked sea officers, captains, mates and commodores.

The tortoises are among the most praised features of *The Encantadas* and have received more attention. These gigantic tortoises are brought on deck. They have both sides but just appearing only side i.e. black but there is bright side too as reality. They are to be turned over to see the bright side. Now they have been brought for human consumption.

Chapter-Four

Conclusion

Herman Melville's *Bartleby, the Scrivener* and *The Encantadas* focus on the hierarchy between workers and owners, between wage labors and capitalists, as the means of production and mode of production. After the civil war, America was ascending toward commercial expansion, urbanization, industrial boom and literary awareness with politico-historical achievement. People were discovering a new world in material progress. In these stories, characters are stunned by the change in political system, and their behavior automatically changes due to social awareness.

"*Bartleby, the Scrivener*" is particularly set in an office where Bartleby, Turkey and Nippers do a snug business among rich men's bonds, mortgages, title-deeds demanded by the lawyer-narrator who is the owner of the office in Wall Street. Bartleby's speechless resistance to the order of the lawyer and the lawyer's failure to grasp the reality and get him to work in his office are points to be observed in terms of antagonistic class relationship.

Subtitle "A story of wall street" shows in *Bartleby* an effort to undermine laissez faire capitalism, and flout the wage-slave economic relations. Here Bartleby is a representative of an alienated proletariat who, while struggling to assert radical independence from despotic capitalist practices, fails ultimately to transcend his condition.

Bartleby prefers not to work but something else i.e. to achieve his rights. Bartleby keeps on insisting in his own position maintaining class distinction. The elderly attorney who narrates "*Bartleby*" depicts himself as a benevolent and

prosperous representative of established liberal American Values. Bartleby's negative appeal to the other-but unstated-principles makes unmet demands on the attorney's imagination.

Turkey, Nippers and Ginger Nuts drudge long hours for the greater wealth and glory of the lawyer-narrator. They are in fact subhuman, brutalized by their environment. They are dehumanized, frequently irascible, and take their master's part against Bartleby.

The lawyer is mentally disturbed because he offers charity, multiple job options, yet Bartleby does not respond. Bartleby refuses to work, eat, leave the office and even his life itself. This severe alienation of Bartleby implicitly shakes the varied forms of ideologies. Bartleby cannot openly oppose the system. Nor does he say anything. But he suffers in the case of failure, and goes on combating capitalism. The truth is that failure can be disastrous, whereas success gives only a momentary relief and security in the harsh and brutal society. All the characters get involved in resistance of different kinds. The lawyer staggers and feels insecure everywhere.

"The Encantadas" is a collection of ten beautifully written sketches. There we find more vivid pictures of the fire- and-barren cursed Galapagos. Sketches have clearly allegorical dimension to portray indirectly the life of the people in America. Encantadas is a kind of distopia. These different distopias are shown as the perfect worlds in which the achievement of utopian dreams is exposed to be a horrific one.

The experience of Oberlus particularly illustrates two of the peculiar dangers of slavery- the first, makes savages as slaves and the second, inevitably leads to resurrection.

In fact, the whole story of *The Encantadas* has been divided into five paired sketches that show the overall movement of doomed communities established on the islands by human beings washed up on the shores, and raises issues related to human life. The very conflict between absolute good and cardinal evil and Bartleby's sacrificial death challenges capitalism through these two stories.

At last it can be said that Herman Melville's stories *Bartleby, the Scrivener* and *The Encantadas* are successful stories that give a true account of a antebellum American capitalism in which characters are forced to be alienated by injustice, inequalities, brutality, humiliation and barbaric practices.

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