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The story, set in a Wall Street law office in the mid-1800's, begins with the unnamed narrator, The Lawyer, stating that he would like to focus his tale on a group of humanity as of yet unwritten about: scriveners, or law-copyists, of whom he's known many. But, rather than focus on a group of them, he will tell the tale of the oddest one he's known: Bartleby. After explaining that his office is occupied by himself, two other scriveners—employees (Turkey, who is a drunk and therefore only useful before he starts drinking at lunch, and Nippers, who has some kind of habit that means he is only productive during the afternoon hours), and Ginger Nut, a twelve-year-old office boy, The Lawyer says that he has posted an ad to hire a new employee. Bartleby comes for an interview, and The Lawyer hires him. While at first Bartleby proves an excellent employee, producing a huge quality of writing for his employer, his working habits are rigid and peculiar. When his boss asks him to examine a paper with him for errors, Bartleby replies that he “would prefer not to.” At first The Lawyer thinks he has misheard his employee, but when he repeats himself and Bartleby again prefers not to help, a pattern emerges that The Lawyer must reckon with. He considers firing Bartleby, but decides to try to reason with him, telling him that it's common courtesy in this industry to go over copy for errors as a group. Bartleby listens, but again repeats that he'd “prefer not to” help. After considering firing Bartleby once more, The Lawyer decides not to, as he becomes busy with other matters and decides that Bartleby is useful for what he does provide—vast quantities of writing. And, in fact, The Lawyer justifies that keeping Bartleby on costs him little to nothing, but it makes him feel charitable and eases his Christian conscious. One Sunday morning, The Lawyer is on his way to Church and decides to stop by the office. There, he finds the office door locked, and when the door is opened he finds Bartleby on the other side. Bartleby tells him that he needs a few moments alone inside, and after The Lawyer walks around the block and returns to the office, he finds himself alone. With Bartleby gone, The Lawyer snoops inside Bartleby's desk, finds a few belongings, and determines that Bartleby must be living in the office at night and on weekends. At first The Lawyer thinks of Bartleby's poverty and solitude, feeling a great pity for him, but soon that pity morphs into anger and repulsion, as The Lawyer believes Bartleby to have some incurable mental illness. He resolves to find out more about Bartleby's personal life, find one of Bartleby's relatives to take care of him, and fire Bartleby with generous severance pay as soon as possible. The next day, The Lawyer calls Bartleby into his office. He asks Bartleby many questions about his family, his personal history, but Bartleby prefers not to answer any of them. When he asks Bartleby to be a little reasonable, Bartleby says he would prefer not to do that either. A day later, Bartleby ceases doing any work at all—he spends his days staring at the wall, and The Lawyer decides it is time to rid the office of Bartleby. At the end of the week he gives Bartleby a 20-dollar bonus (a generous amount at the time), wishes him well, and tells him to leave the key when he departs. The Lawyer is happy with how he's handled the firing, but to his dismay Bartleby is still in the office when The Lawyer returns on Monday, and his 20-dollar bonus is sitting on his desk untouched. When The Lawyer confronts Bartleby that morning about why he has stayed, Bartleby simply says that he would prefer not to leave. The Lawyer knows he only has two options: call the police and have Bartleby removed, or simply keep him on as an employee. In what he deems a charitable gesture, The Lawyer decides to do the latter, and keeps Bartleby in his office as a valueless employee. That is, until, other lawyers begin to discuss Bartleby's peculiar presence in The Lawyer's office. When The Lawyer believes these rumors might hurt his business, he decides to change offices and leave Bartleby behind for the next tenants or the landlord to deal with. However, the landlord soon tracks The Lawyer down and tells him that if The Lawyer doesn't intervene, the police will be called and Bartleby will be forcibly taken away. The Lawyer returns to his former office, but despite many charitable offers, including a new job and even to come stay at The Lawyer's home, Bartleby refuses all and The Lawyer leaves in a huff. A while later, The Lawyer learns that Bartleby has been taken to prison. Out of pity, The Lawyer visits him, and pays another inmate to provide Bartleby with good-quality food. Alas, Bartleby prefers not to accept this gesture as well, refusing to eat and instead choosing to lie on the floor of the prison, wasting away. The Lawyer cuts off his narration of Bartleby's tale at this point, saying that the reader can provide the imagination to figure out how it ends for Bartleby. Instead, The Lawyer ends the story by relaying a piece of information he's heard by rumor: that before working in the scrivener's office, Bartleby worked for a number of years at the Dead Letter Office, burning lost letters. Short story by Herman Melville "Bartleby" redirects here. For other uses, see Bartleby (disambiguation). Bartleby, the Scrivener: A Story of Wall Street by Herman MelvilleCountryUnited StatesLanguageEnglishGenre(s)Short storyPublished inPutnam's MagazinePublication typePeriodicalPublication dateNovember–December 1853 "Bartleby, the Scrivener: A Story of Wall Street" is a short story by the American writer Herman Melville, first serialized anonymously in two parts in the November and December 1853 issues of Putnam's Magazine and reprinted with minor textual alterations in his *The Piazza Tales* in 1856. In the story, a Wall Street lawyer hires a new clerk who, after an initial bout of hard work, refuses to make copies or do any other task required of him, refusing with the words "I would prefer not to." Numerous critical essays have been published about the story, which scholar Robert Milder describes as "unquestionably the masterpiece of the short fiction" in the Melville canon.[1] Plot The narrator is an unnamed elderly lawyer who works with legal documents and has an office on Wall Street. He already employs two scriveners, Turkey and Nippers, to copy documents by hand, but an increase in business leads him to advertise for a third. He hires the forlorn-looking Bartleby in the hope that his calmness will soothe the other two, each of whom displays an irascible temperament during an opposite half of the day. An office boy nicknamed Ginger Nut completes the staff. At first, Bartleby produces a large volume of high-quality work, but one day, when asked to help proofread a document, Bartleby answers with what soon becomes his perpetual response to every request: "I would prefer not to." To the dismay of the narrator and the irritation of the other employees, Bartleby begins to perform fewer and fewer tasks and eventually none. He instead spends long periods of time staring out one of the office's windows at a brick wall. The narrator makes several attempts to reason with Bartleby or to learn something about him, but never has any success. When the narrator stops by the office one Sunday morning, he discovers that Bartleby is living there. He is saddened by the thought of the life the young man must lead. Tension builds as business associates wonder why Bartleby is always present in the office, yet does not appear to do any work. Sensing the threat to his reputation, but emotionally unable to evict Bartleby, the narrator moves his business to a different building. The new tenant of his old office comes to ask for help in removing Bartleby, but the narrator tells the man that he is not responsible for his former employee. A week or so after this, several other tenants of the narrator's former office building come to him with the same request because Bartleby is still making a nuisance of himself, even though he has been put out of the office, he sits on the building stairs all day and sleeps in its doorway at night. The narrator agrees to visit Bartleby and attempts to reason with him. He suggests several jobs that Bartleby might try and even invites Bartleby to live with him until they figure out a better solution. Bartleby replies that he would "prefer not to make any change", and declines the offer. The narrator leaves the building and flees the neighborhood for several days, in order not to be bothered by the landlord and tenants. When the narrator returns to work, he learns that the landlord has called the police. The officers have arrested Bartleby and imprisoned him in the Tombs as a vagrant. He goes to visit Bartleby, who spurns him, and bribes a cook to make sure Bartleby gets enough food. The narrator returns a few days later to check on Bartleby and discovers his head of starvation, having preferred not to eat. Months later, the narrator hears a rumor that Bartleby had once worked in a dead letter office and reflects on how this might have affected him. The story ends with the narrator saying, "Ah Bartleby! Ah humanity!" Composition Melville's major source of inspiration for the story was an advertisement for a new book, The Lawyer's Story, printed in the Tribune and the Times on February 18, 1853. The book, published anonymously later that year, was written by popular novelist James A. Maitland.[2] This advertisement included the complete first chapter, which started: "In the summer of 1843, having an extraordinary quantity of deeds to copy, I engaged, temporarily, an extra copying clerk, who interested me considerably, in consequence of his modest, quiet, gentlemanly demeanor, and his intense application to his duties." Melville biographer Hershel Parker said nothing else in the chapter besides this "remarkably evocative sentence" was notable.[3] Critic Andrew Knighton said Melville may have been influenced by an obscure work from 1846, Robert Grant White's *Law and Laziness: or, Students at Law of Leisure*, which features an idle scrivener.[4] Melville may have written the story as an emotional response to the bad reviews garnered by *Pierre*, his preceding novel.[5] Christopher Sten suggests that Melville found inspiration in Ralph Waldo Emerson's essays, particularly "The Transcendentalist", which shows parallels to "Bartleby".[6] Autobiographical interpretations Bartleby is a writer who withers and dies after refusing to copy other writers. More specifically, he has been described as a copyist "who obstinately refuses to go on doing the sort of writing demanded of him." During the spring of 1851, Melville felt similarly about his work on *Moby-Dick*. Thus, Bartleby may represent Melville's frustration with his own situation as a writer, and the story is "about a writer who forsakes conventional modes because of an irresistible preoccupation with the most baffling philosophical questions." [7] Bartleby may also represent Melville's relation to his commercial, democratic society.[8] Melville made an allusion to the John C. Colt case in "Bartleby". The narrator restrains his anger toward Bartleby by reflecting upon "the tragedy of the unfortunate Adams and the still more unfortunate Colt and how poor Colt, being dreadfully incensed by Adams ... was unawares hurled into his fatal act." [9][10] Analysis The narrator and the text do not explicitly explain the reason for Bartleby's behavior, leaving it open to interpretation. As an example of clinical depression Bartleby shows classic symptoms of depression, especially his lack of motivation. He is a passive person, and good at the work he agrees to do. He refuses to divulge any personal information to the narrator. Bartleby's death is consistent with depression—having no motivation to survive, he refrains from eating until he dies.[11] As a reflection of the narrator Bartleby has been interpreted as a "psychological double" for the narrator that criticizes the "sterility, impersonality, and mechanical adjustments of the world which the lawyer inhabits." [12] Until the end of the story, Bartleby's background is unknown and may have sprung from the narrator's mind. The narrator screens off Bartleby in a corner, which has been interpreted as symbolising "the lawyer's compartmentalization of the unconscious forces which Bartleby represents." [12] Psychoanalyst Christopher Bollas says the main focus of the story is the narrator, whose "willingness to tolerate [Bartleby's] work stoppage is what needs to be explained ... As the story proceeds, it becomes increasingly clear that the lawyer identifies with his clerk. To be sure, it is an ambivalent identification, but that only makes it all the more powerful." [13] The narrator, Bartleby's employer, provides a first-person narrative of his experiences working with Bartleby. He portrays himself as a kind and generous man. When Bartleby's work ethic declines, the narrator allows his employment to continue. He portrays himself as tolerant towards the other employees, Turkey and Nippers, who are confrontational in the afternoon and morning, respectively. The narrator is torn between his feelings of responsibility for Bartleby and The Doctrine of Philosophical Necessity by Joseph Priestley. Both Edwards and Priestley wrote about free will and determinism. Edwards states that free will requires the will to be isolated from the moment of decision, in which case Bartleby's isolation from the world would allow him to be completely free. He has the ability to do whatever he pleases. The reference to Priestley and Edwards in connection with determinism may suggest that Bartleby's exceptional exercise of his personal will, even though it leads to his death, spares him from an externally determined fate.[14] "Bartleby" is also seen as an inquiry into ethics. Critic John Mattesson sees the story (and other Melville works) as explorations of the changing meaning of 19th-century "prudence." The story's narrator "struggles to decide whether his ethics will be governed by worldly prudence or Christian agape." [15] He wants to be humane, as shown by his accommodations of the four staff and especially of Bartleby, but this conflicts with the newer, pragmatic and economically based notion of prudence supported by changing legal theory. The 1850 case *Brown v. Kendall*, three years before the story's publication, was important in establishing the "reasonable man" standard in the United States, and emphasized the positive action required to avoid negligence. Bartleby's passivity has no place in a legal and economic system that increasingly sides with the "reasonable" and economically active individual. His fate, an innocent decline into unemployment, prison, and starvation, dramatizes the effect of the new prudence on the economically inactive members of society. Failure to communicate An element of the story that leads to tragedy is the failure of Bartleby and his employer to communicate with each other. One day, Bartleby simply stops following orders. From this point on, his reply to any other order or request is passive resistance. But the rebellious employee seems either unable or unwilling to explain what motivates his sudden rebellion. On the other hand, his employer is evidently unable to comprehend that Bartleby may have reasons to resist his orders. The employer's refusal to accommodate Bartleby or his needs is what leads to Bartleby's tragic end.[16] Office environment Melville devotes time to introducing the office environment which Bartleby joins, and the nature of his employer and his co-workers. The employer is an elderly lawyer and describes himself as unambitious. He previously had tenure as a "master" in the New York Court of Chancery. He employs scriveners (law-copyists) to deal with his legal documents.[17] The eldest scrivener at the office is nicknamed Turkey. He is in his late 50s, and the narrator implies that he is a heavy drinker. He spends his lunch hour drinking. The younger scrivener is nicknamed Nippers. His employer considers him overly ambitious. The only other employee besides the scriveners is an office boy. He has been nicknamed Ginger Nut, because he brings ginger nuts for the scriveners.[17] Bartleby's behavior Bartleby is initially hired because he appears "sedate and respectable" in demeanor, unlike the other two scriveners. For two days, Bartleby is an industrious worker. He works quietly behind a folding screen that prevents him from maintaining eye contact with his employer. His only view through the office window is a wall.[17] On his third day at the office, Bartleby is asked to proofread legal documents. He refuses a direct order from his employer for the first time. His employer considers firing Bartleby, but changes his mind when he notices Bartleby's "perfect composure". Days later, Bartleby refuses a similar order. His employer demands an explanation, but Bartleby offers none. The employer points out that his initial order was reasonable, and tries to appeal to Bartleby's common sense. When Bartleby again fails to obey, the employer has his three other employees work on persuading Bartleby. Bartleby's behavior does not change.[17] As days pass, Turkey offers to beat up Bartleby for his employer. The employer refuses to resort to violence. By chance, the employer finds out that Bartleby has moved into the legal office. Bartleby has no other home of his own. The employer pities Bartleby for his loneliness, but he also feels fear and revulsion for Bartleby.[17] Upon closer observation of Bartleby's behavior, the employer notices that it is stranger than he previously thought. Bartleby no longer reads anything, and makes no effort to converse with other people. He spends much of his time staring at walls, and Bartleby's blank gaze implies that something is off.[17] The employer's efforts to get rid of Bartleby After Bartleby refuses to explain anything about his personal life to his employer, the employer becomes determined to get rid of him. Up to this point in the story, Bartleby has kept copying legal documents. He simply refuses any orders about proofreading. Afterwards, Bartleby stops his copying work. The employer waits for a few days to see if Bartleby is willing to resume work. When there is no such sign, he gives a deadline to Bartleby. The scrivener must vacate the premise within six days.[17] With the end of the deadline, the employer fires Bartleby. He pays Bartleby his full wages, plus twenty dollars. The next day, Bartleby is still in the office. The employer decides against using physical force or calling the police. He tries to ignore Bartleby's unwanted presence in his office, but soon realizes that people are gossiping about Bartleby's behavior. He fears that his professional reputation is at risk, but again decides to not confront Bartleby. He instead moves into a new office.[17] Publication history The story was first published anonymously as "Bartleby, the Scrivener: A Story of Wall-Street" in two installments in Putnam's Monthly Magazine, in November and December 1853.[18] It was included in Melville's *The Piazza Tales*, published in Dix & Edwards in the United States in May 1856 and in Britain in June.[19] Reception Though no great success at the time of publication, "Bartleby, the Scrivener" is now among the most noted of American short stories. It has been considered a precursor of absurdist literature, touching on several of Franz Kafka's themes in such works as "A Hunger Artist" and "The Trial. There is nothing to indicate that the Bohemian writer of the work of Melville, who remained largely forgotten until some time after Kafka's death. Albert Camus, in a personal letter to Liselotte Dieckmann published in *The French Review* in 1998, cites Melville as a key influence. [20] Legacy On November 5, 2019, the BBC News listed "Bartleby, the Scrivener" on its list of the 100 most influential novels.[21] Adaptations and references This section appears to contain trivial, minor, or unrelated references to popular culture. Please reorganize this content to explain the subject's impact on popular culture, providing citations to reliable, secondary sources, rather than simply listing appearances. Unsourced material may be challenged and removed. (July 2020) This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. (July 2020) (Learn how and when to remove this template message) Adaptations The story was adapted for the radio anthology series Favorite Story in 1948 under the name "The Strange Mister Bartleby." William Conrad plays the Narrator and Hans Conried plays Bartleby. In a BBC radio adaptation from 1953, Laurence Olivier plays the narrator. This was produced as an episode of "Theatre Royal", a series of radio dramas, which was the only radio series in which Lord Olivier took a major role. The York Playhouse produced a one-act opera, Bartleby, composed by William Flanagan and James J. Hinton, Jr. with a libretto by Edward Albee, from January 1 to February 28, 1961.[22] The first filmed adaptation was by the Encyclopædia Britannica Educational Corporation in 1969. It was adapted, produced & directed by Larry Yust and starred James Westerdale and Patrick Campbell, with Barry Williams of The Brady Bunch fame in a small role.[23] The story has been adapted for film four other times: in 1970, starring Paul Scofield; in France, in 1976, by Maurice Ronet, starring Michel Lonsdale; in 1977, by Israel Horovitz and Michael B Seyer for Maryland Center for Public Broadcasting, starring Nicholas Kepros, which was an entry in the 1978 Peabody Awards competition for television; and in 2001, as Bartleby, by Jonathan Parker, starring Crispin Glover and David Paymer. The story was adapted and reinterpreted by Peter Straub in his 1997 story "Mr. Clubb and Mr. Cuff." It was also used as thematic inspiration for the Stephen King novel Bag of Bones. The BBC Radio 4 adaptation dramatised by Martyn Wade, directed by Cherry Cookson, and broadcast in 2004 stars Adrian Scarborough as Bartleby, Ian Holm as the Lawyer, David Collings as Turkey, and Jonathan Keeble as Nippers.[24] The story was adapted for the stage in March 2007 by Alexander Gelman and the Organic Theater Company of Chicago. In 2009, French author Daniel Pennac read the story on the stage of La Pépinière-Théâtre in Paris.[25] Bartleby, The Scrivener, an opera in two acts, with music by Daniel Steven Crafts and libretto by Erik Bauersfeld. References to the story Literature Bartleby: La formula della creazione (1993) by Giorgio Agamben and Bartleby, ou la formule by Gilles Deleuze are two important philosophical essays reconsidering many of Melville's ideas. In Chapter 12 of the 1992 novel Mostly Harmless by Douglas Adams in The Hitchhiker's Guide to the Galaxy series, Arthur Dent decides to move to Bartledan, whose population does not need or want anything. Reading a novel of Bartledanian literature, he is bewildered to find that the protagonist of the novel unexpectedly dies of thirst just before the last chapter. Arthur is bewildered by other actions of the Bartledans, but "He preferred not to think about it." (page 78). He notes that "nobody in Bartledanian stories ever wanted anything." In 2001, Spanish writer Enrique Vila-Matas wrote *Bartleby & Co.*, a book which deals with "the endemic disease of contemporary letters, the negative pulsion or attraction towards nothingness." In her 2016 book My Private Property, Mary Ruefle's story "Take Frank" features a high school boy assigned to read Melville's Bartleby. The boy unwittingly mimics Bartleby when he declares he would "prefer not to." In his 2017 book *Everybody Lies*: big data, new data, and what the Internet can tell us about who we really are, Seth Stephens-Davidowitz mentions that one-third of horses bred to be racehorses never, in fact, race. They simply "prefer not to," the author explains, as he draws an allusion to Melville's story. In her 2019 book *How to Do Nothing*, Jenny Odell references Bartleby as an example of resisting the demands of capitalism, and cultivating an ethic of refusal. In his 2018 book "Hiking With Nietzsche: Becoming Who You Are", John Kaag references the Bartleby story as a consideration of the Nietzschean possibility that freedom is realised in a self-destructive refusal to submit. In "Farrington the Scrivener: A Story of Dame Street," Morris Beja compares "Bartleby, the Scrivener" with "Counterparts", a story in Dubliners, by James Joyce. The essay is published in *Coping With Joyce: Essays from the Copenhagen Symposium*, edited by Morris Beja and Shari Benstock (Ohio State University Press, 1989), pp. 111–122. Film and television There is an angel named Bartleby in Kevin Smith's 1999 film Dogma. He shares some resemblance to Melville's character. The 2006 movie Accepted features a character named Bartleby Gaines, played by Justin Long. The characters share similar traits, and the movie uses some themes found in the work. In 2011, French director Jérémie Carboni made the documentary Bartleby en coulisses around Daniel Pennac's reading of "Bartleby the Scrivener".[25] In "Skorpio", the sixth episode of the first season of the television show *Archer*, Archer quotes Bartleby, and then makes reference to Melville's being "not an easy read." In the season 1 episode of Ozark titled "Kaleidoscope", Marty explains to his wife Wendy that, if Del asks him to work for the drug cartel, he will respond as Bartleby would: "I'll give him my best Bartleby impersonation, and I'll say, 'I prefer not to.'" A story arc from the sixth season of the American anime-style web series RWBY, revolving around a species of monsters named "The Apathy", is partially adapted from the story. A central, unseen character in the arc is named Bartleby as a nod to the title character.[citation needed] Bartleby is mentioned in an episode of HBO's *In Treatment* (season 3, episode 8). Other The Slovenian philosopher Slavoj Žižek regularly quotes Bartleby's iconic line, usually in the context of the Occupy Wall Street movement.[26] The electronic text archive Bartleby.com is named after the character. The website's welcome statement describes its correlation with the short story, "so, Bartleby.com—after the humble character of its namesake scrivener, or copyist—publishes the classics of literature, and reference free of charge." [27] The British newspaper magazine *The Economist* maintains a column focused on the areas of work and management said to be "in the spirit" of Bartleby, the Scrivener. The 92nd Street Y presented a livestreamed and on-demand reading of the story by actor Paul Giamatti in November 2020. 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