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The Inaugural Status of Nathaniel Hawthorne's 1852 The Blithedale Romance and Herman Melville's 1853 "Bartleby, the Scrivener" in the development of the Topic of Alienation in American Literature:

A Study of its Representations and a Comparison with its Treatment in Ernest Hemingway's 1926 The Sun Also Rises.

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Introduction

For most scholars, the 1830s are a crucial decade to the birth of truly American literature initiating a fruitful period of literary creation known as 'The American Renaissance.' Inspired by the ideas of the Romantic Movement in Europe, the philosopher Ralph Waldo Emerson eventually became the forerunner of this naissance by writing "Nature" (1836) and "Self-Reliance" (1841). The former is said to be the seminal essay that determines the main tenets of the Concord Transcendental Movement. As its name indicates one of its central tenets is the affirmation of man's power to transcend. In addition, it promotes the harmony between man and nature, and the exploitation of the imagination. Thus, transcendentalism is characterized by an optimism, and idealism of creating a better society that attracted a number of followers[1]; nonetheless, by the 1850s the fact that authors such as Nathaniel Hawthorne and Herman Melville included and explored the topic of alienation in some of their narratives discredits this antebellum optimism and trust in the moral ideals of the nation.

In this light, this thesis will explore how as a response to this optimism, dissenting authors like Nathaniel Hawthorne and Herman Melville become key narrators of alienation in American literature as they began to develop the topic in The Blithedale Romance (1852) and "Bartleby, the Scrivener" (1853), respectively. The importance of the development of this topic lies in that first, it inaugurates the exploitation of the topic of alienation in American literature, paving the way for a subject that was to flourish and become prominent by the beginning of the twentieth century; second, it contributes to the expansion of the theme of this seminar, as it focuses on two authors developing a non-mainstream topic in nineteenth century New England literature; and third, both nineteenth century narratives are testimonies of a soon-to-be-lost lifestyle since in contrast, in some works from the early twentieth century there is no point of return: along with it, all sense of hope for America and individuals would vanish.

By the same token, this thesis will attempt to trace the presence of alienation since the middle of the nineteenth century to the beginning of the twentieth century in American literature. Such presence will be measured in terms of the social expression of the topic –through the use of metaphors of political separation, metaphysical dehumanization, and a sense of meaningless existences for alienated characters– and how the latter deal with alienation. To carry out the analysis I have selected two major fictive narrative works from the 19th century and one for the 20th: For the former, Nathaniel Hawthorne's 1852 The Blithedale Romance and Herman Melville's 1853 "Bartleby, the Scrivener" and Ernest Hemingway's 1926 The Sun Also Rises, for the latter, as it could be useful to evaluate whether there is continuity in the treatment of alienation, and as such, if it could be a representative work of the expansion of the concept of alienation to the American literature of the beginning of the 20th century.

Taking those proposals into consideration, as part of the theoretical framework some clarification needs to be made beforehand of key concepts that will be referred to

[1] Even Nathaniel Hawthorne, who participated for some time in the experiment of Brook Farm, as he narrates in the opening sketch for The Scarlet Letter called "The Custom House." Another example of this Transcendentalist optimism is Walt Whitman's antebellum poetry, particularly his 1855 poem "Song of Myself" included in his celebrated 1855 book Leaves of Grass.

throughout this work. First of all, 'alienation,' which can defined as estrangement, distance or "disconnection." As a broad definition it literary can be applied to several situations; but, to avoid this for the sake of clarity I have only limited the concept to narrative events whose "disconnection" has an existential result: dehumanization, disillusionment, or emptiness (or being "doomed") as the following examples show: the examination of the individual's distance from himself expressed in the lack of creativity, or a physical quality that impairs his socialization distancing the character from others. Now, for practical purposes, all three words "estrangement," "distance" or "disconnection" are used as synonyms for alienation. In addition, the literary expressions of alienation were categorized as "alienation from the self" (or metaphysical one) and "alienation from others" (socio-political). By the same token, the concept of 'nature' can either refer to "human nature," "the rural," or "the incontrollable forces the universe," depending on the context. In most cases, proper clarification is given. In relation to the concept of 'disillusionment' it is important to mention that this is as much a central topic as alienation because the latter derives from disillusionment. In a scale of severity alienation is the least severe, whereas existential emptiness or a feeling of leading a meaningless life is the opposite extreme.

Another important notion is 'individual.' In philosophy, it is said that for self-alienation to take place, it was necessary for the individual to undergo a process of discovery of his 'subjectivity,' and the abandonment of the perception of himself as object. In general, the individual is defined as "an unstable object,"[2] in part because there is a certain dependence of individuals from society (Morin 72).

Concerning Modernity, it is also an essential factor on the birth and development of alienation in human beings. Georg Simmel in his famous 1903's essay Metropolis and Mental Life characterizes the modern city, the metropolitan way of life and the effect these two have on its inhabitants. While in the countryside "the rhythm of life and sensory mental imagery flows more slowly, more habitually, and more evenly,"[3] metropolitan life is the complete opposite. This difference determines the kind of relations established in each. In the countryside more emotional relations are common, while in the city they are not, since the rhythm of life does not make it possible. The rhythm of life is of such speed that it permeates the psyche of individuals: "the psychological basis of the metropolitan type of individuality consists in the *intensification of nervous stimulation* which results from the swift and uninterrupted change of outer and inner stimuli" (1).

Now, as regards the objectives of this thesis, the first one is to identify and to characterize the expressions of alienation in the three fictive narratives, in order to assert the canonical status of the narratives from the 19th century in the development of the topic of alienation in American literature. This expression refers for example to the metaphors and other rhetorical devices that the authors use to create alienated characters as well as alienating settings; it also covers the identification of the causes for the characters' alienation, how it is socially represented and how characters deal with it. A second objective is to see to what extent there is continuity in the development of the topic among the three narratives in chronological order. In other words, the idea is to see if the representations of alienation remain the same or not from one narrative to the next, and also to compare

[2] Edgar Morin "La Noción de Sujeto" en: Dora Fried Schnitman (comp.) Nuevos Paradigmas, Cultura y Subjetividad (Buenos Aires: Paidós, 1995).

[3] "The Metropolis and Mental Life by Georg Simmel," adapted by D. Weinstein from Kurt Wolff(trans.) *The Sociology of Georg Simmel*. NewYork: Free Press, 1950, pp.409-424 <http://www.gsz.hu-berlin.de/dokumente/georg_simmel-the_metropolis_and_mental_life.pdf> (1)

the alienation symbolisms used in the two works from the 19th century with those of the 20th Therefore, by evaluating the influence of those of the 19th, a thematic connection could be established among the three fictive works. If that connection can be made we will be able to assert that the predominance of the subject of alienation in the American literature of the beginning of the twentieth century is neither random nor isolated, but with literary antecedents.

In order to achieve the aforementioned objectives, I resorted to two analytical perspectives: New Criticism and New Historicism. However contradictory, each perspective was applied only when relevant to the issue discussed. Overall, emphasis was put on the representations of alienation directly from the narratives. That is, part of the analysis was made on the basis of the stories and characters' behaviours themselves[4]; even though sometimes, in keeping with the recurrent idea that alienation goes hand in hand with Modernity, it was necessary to interpret some passages with the New Historicism approach by linking them to the overall social and cultural atmosphere were the stories were created and set.

Besides the three primary sources, I used some secondary sources that complemented personal ideas, by either supporting or sometimes disagreeing with my views. In most cases these provided relevant insights that allowed the development of a new idea or else, the looking of an idea from a different, often disregarded perspective; so it strenghthened the analysis. For example, on discussing Bartleby's alienation in Melville's "Bartleby, the Scrivener" I referred to the extent to which his formula "I would prefer not to" is a significant factor of his dehumanization, alienation from his human nature, so I supported this idea with some of the points made by Gilles Deleuze in his essay "Bartleby o la Fórmula." When some brainstorming on "Bartleby, the Scrivener" was necessary the website "Bartleby's Blank Wall" belonging to the University of Kansas was helpful (though also a bit overwhelming) as it provides an extensive background and critical essays of the story made by professors from a variety of American universities.

For an introduction to the study of Hawthorne's The Blithedale Romance the essays found on the Norton Critical Edition were very useful. Then, for an approximation to both Hawthorne and Melville's works as a reflection of their social and cultural background John P. McWilliams' 1988 Hawthorne, Melville and the American Character was very helpful, too. For Hemingway's The Sun Also Rises I used three secondary sources, two of them devoted entirely to Ernest Hemingway's work, with specific chapters on this novel: Earl Rovit's 1963 Ernest Hemingway and Wirt Williams' 1983 The Tragic Art of Ernest Hemingway.

As a final comment, several sociological and philosophical sources were consulted on 'Modernity' and 'alienation.' Indispensable sources on both subjects are German sociologist's Georg Simmel essay "The Metropolis and Mental Life" (1903), Karl Marx's theory of alienation, Fritz Pappenheim's 1959 The Alienation of Modern Man and a collection of essays titled: La Soledad del Hombre.

[4] For example, when pointing out the voyeurism of Coverdale in Nathaniel Hawthorne's The Blithedale Romance.

Representations of alienation in The Blithedale Romance

In an effort to cooperate with the sense of unity promoted by American ideals through the creation of a national literature, Nathaniel Hawthorne's works are consistently concerned with tracing the history of the nation; specifically its Puritan background, its set of values and how these values and ideas -such as seeing New England as the "New Canaan," a place of utopia where they have been predestined to live, their religious zeal and righteousness, their industriousness, and their modest living –find their way into nineteenth century New England societies. In The Blithedale Romance, this is no exception; however, it is interesting that as this narrative is set in 1852 –when Modernity was in progress– no matter how hard its characters try to adhere to these values, they fail to do so under the incipient development of a modern way of life: the predominance of the urban over the rural and the establishment of Capitalism. Such context propitiates the first manifestations of alienation such as the detachment of men from nature, and the dissatisfaction caused by consumerism. Both themes are explored by Nathaniel Hawthorne in this fictional narrative. However, as it will be demonstrated in the upcoming discussion, Hawthorne's is not as much concerned with the topic of alienation as he is in the source of it: emptiness and disillusionment and their effects on characters.

In order to understand how emptiness and disillusionment come about, we will discuss the characters' vision of themselves as the "New Puritans," and how despite Blithedalers' efforts to fulfill that role –a political reaction against the modern way of life– they fail to do so. This view of the "New Puritan" is given to us through Miles Coverdale (the narrator and a Blithedaler, too) who gives an account of the group's principles, one of them being against a modern lifestyle, which is centered on the city. He calls the latter the "established system," "the rusty iron frame-work of society" (which is very similar, if not identical to a line in Nathaniel Hawthorne's 1850 The Scarlet Letter, opposing the 'civilized' to the 'uncivilized' of the woods); he also considers its inhabitants immersed in a "weary tread-mill," and leading a "life governed the false and cruel principles, on which human society has all along been based," a life that causes them an "intolerable irksomeness"[5] (19). Although he does not say what those "false and cruel principles" are, one of these may be the modern relations among people, which are mostly based on personal interests. In this sense, it is in accordance with the ideas stated by what Fritz Pappenheim talksabout in his characterization of modernity.[6] On that basis, Coverdale's view of the group that chose to alienate itself from the rest of society is as the reformers of the world, looking for earthly happiness, just as the first Puritans may have thought of themselves:

[5] Throughout this section the quotes of The Blithedale Romance are taken from Seymour Gross, Rosalie Murphy, (eds.) Nathaniel Hawthorne, The Blithedale Romance (New York: Norton, 1978).

[6] In his book The Alienation of Modern Man, he sums up the ideas of German philosopher Ferdinand Tonnies, who classifies pre-modern and modern societies according to the kind of predominant type of human relation in each. In very simple terms, these relations are the "Gemeinshaft" (pre-modern; genuine relationships) and "Gesellschaft" (modern; relationships based on personal interest.) (Fritz Pappenheim, La Enajenación del Hombre Moderno, trans. Werner May (México: Ediciones Era, 1967).

"If ever men might lawfully dream awake […] and speak of earthly happiness, for themselves and mankind, as an object to be hopefully striven for […] we, who made that little semi-circle round the blazing fire, were those very men" (18).

Their values are to form mutual bonds, to have familiar love, and to encourage mutual aid in order to survive, which in turn demands a certain amount of physical toil. Ultimately, Blithedale is an attempt to return to times previous to modernity. As it was described by sociologists, it was a time characterized by a modest lifestyle; that is one mainly oriented towards subsistence. The satisfaction of such necessity is directly connected with human beings, and in this sense it is not alienating as opposed to the needs created by modern consumerism, which always leave people with a feeling of dissatisfaction.

Despite Blithedalers' utopian objectives, some intimation of failure is found in Coverdale's retrospective reflection of what was Blithedale for him, as the following passage shows: "[…] I rejoice that I could once think better of the world's improvability than it deserved."[7] One of the reasons for the failure of the Blithedale experiment is also that their members are not strong nor committed enough to permanently take part in it by failing to give up their individualistic pursuits. For instance, Coverdale fails to compromise his individuality with the amount of physical work required in Blithedale; moreover, he does not succeed in integrating in the community. Hollingsworth, on the other hand is blinded by philanthropy, which ultimately leads him to egotism.

[7] It is a wide-accepted opinion that despite claiming it was not autobiographical, Hawthorne was referring to his experience in Brook Farm, and that he makes an ironic representation of it.

Coverdale's private world within Blithedale

"It was my purpose to spend it [a holiday], all alone, from breakfast-time till twilight, in the deepest wood-seclusion that lay anywhere around us. Though fond of society, I was so constituted as to need these occasional retirements, even in a life like that of Blithedale, which was itself characterized by a remoteness from the world" (83).

In this passage, Coverdale has just decided to retire to the woods to get some rest from the "too constant" labor. It is interesting to see that he wants to stay alone, away from everybody, and almost all day; it seems as if he preferred his seclusion to interacting with others – he might as well have decided to get some rest in company of someone else, talking and laughing, but he prefers being left alone. So what does it mean that he decides to go by himself? There can be two reasons: First, literally to get some physical rest; and second, to have some privacy and in so doing, recovering his individuality.

In relation to the first point, just before the passage quoted above, Coverdale says, "[...] in order to get the ache of too constant labor out of my bones, and to relieve my spirit of the irksomeness of a settled routine, I took a holiday" (83). Here we can see that he does not only need physical rest, but mental rest, since the toil is becoming a routine. In this light, it is interesting to see that he is referring to Blithedale in the terms he used to refer to its opposite (the city of Boston) at the beginning of the book. In chapter three, he characterizes city life with very similar terms to those he uses to describe life at Blithedale, "weary tread-mill of the established system, even when they feel its irksomeness as intolerable as we did" (18). While it is true that Blithedale is different from the established system –in that everybody cooperates for the common welfare, and they attempt (at least that is what we get from Coverdale's account) to have fraternal, genuine relationships among them –the fact that physical toil is becoming a routine makes it turn into an established system, by mere repetition of a pattern. Moreover, for Coverdale, the fact that the community of Blithedale promotes the practice of some good qualities does not prevent the loss of individuality –be it time for reflection, composition of literary works– which the constant exposure to physical labor causes to the individual. In fact, the issue of routine in general as a hindrance to intellectual reflection and creativity was tackled by Hawthorne himself in his sketch "The Custom House."[8] For both Hawthorne and his fictional character Coverdale, intellectual creativity is an essential part of their individuality, and as such, they struggle to preserve it.

In an effort to preserve his individuality, Coverdale does not only take frequent walks in the woods, but he also finds a hermitage he constantly visits. By the beginning of chapter nine, Coverdale says, "Unless renewed by a yet farther withdrawal towards the inner circle of self-communion, I lost the better part of my individuality. My thoughts became of little worth, and my sensibilities grew as arid as a tuft of moss [...]" (83). As you can see, the

[8] In relation to his occupation as customs officer, he says: "Literature, its exertions and objects, were now of little moment in my regard. I cared not, at this period, for books; they were apart from me. […] [A]ll the imaginative delight, […] passed away out of my mind. A gift, a faculty, [writing] if it had not been departed, was suspended and inanimate within me." (Paul Lauter [et al.] (eds.) Nathaniel Hawthorne, "The Custom House" in The Heath Anthology of American Literature, 5th ed., vol. B (Boston: Houghton, 2006) p.2320

hermitage becomes a place of extreme importance in that it is here that he can carry out his inner inclinations, as creativity and reflection. For example, he finds it "an admirable place to make verses," to meditate on transcendentalist essays, and even to enjoy a cigar. For him, self-communion is a way to preserve the little individuality he has left.[9]

At the same time that the hermitage allows him privacy it also represents a radical move from the community, where everything is shared: work, thoughts, food, and shelter. As Westervelt points out to Coverdale during their sudden encounter in the woods, "Now, in a Community like this, I should judge that any little occurrence is likely to be discussed rather more minutely that would quite suit my views" (87). This radical move is not only individualistic in that he pursues inner intellectual reflections, but also because he conceives of the hermitage as his own, as a *private* property, within a communal life, "this hermitage was my one exclusive possession, while I counted myself a brother of the socialists. It symbolized my individuality, and aided me in keeping it inviolate" (92).

Besides the hermitage symbolizing Coverdale's isolation from the community, there are earlier instances in the novel thatmay help predicting his occasional isolation. For instance, in chapter six titled: "Coverdale's Sick-chamber" soon after his arrival at Blithedale, although Coverdale has the best intentions to adapt to his new way of life, he is the first one of the newcomers to fall ill, because of a week of physical toil he has not been used to until then. He is alone in his sick chamber, a cold room from which he can hear the people moving around the house, and the whisper of Hollingsworth praying in the room next to his.Whether it is a hermitage or a hotel room,some answers to understand Coverdale's attachment to these places can be found in Gastón Bachelard's 1958The Poetics of Space [10].

As we have seen, a metaphor Hawthorne uses for alienation is the detachment of Coverdale from the community, an attitude which represents not only how anti-social he can be, but how unable (or weak) he is to give up his individuality in favor of the successful result of the experiment. It is true though, that a stage when modernity is in progress, so is individuality, so he cannot be blamed for living in that transitional time. Nevertheless, what is less easily understandable is Coverdale's voyeuristic behavior, carried out inside and outside of Blithedale. It reveals the emptiness he is a victim of, as he passes his time dramatizing the lives of others, rather than worrying about his own affairs. Because as much as he tries to see himself as a victim of exclusion, ("[…] while these three characters figures so largely on my private theatre, I – though probably recognized as a friend by all – was at best but a secondary or tertiary personage with either of them") (65), once he assumes the role of observer he seems to enjoy it, as he keeps doing it (even outside Blithedale); thus, he perpetuates his detachment from others.

From the window of his hotel room –both "the eye" to see the outside world and a protective shield from it– he spends considerable time looking around the neighborhood and its inhabitants. In one of these occasions, he amuses himself watching the neighbors in the building across the street, when to his great surprise he finds out Zenobia is there. It surely calls readers' attention that although Coverdale values his privacy, it is his tendency to

[9] Although in the preface of the novel Hawthorne denies the idea that his work is a personal account of his stay in Blithedale, the author's use of words such as 'self-communion' and the image of a hermitage in the woods are difficult not to be associated to real life transcendentalists and their concepts. Coverdale's going to his hermitage in the woods resembles transcendentalist Henry David Thoreau's actual experience living in the woods (detailed in Thoreau's 1854 Walden). Also, 'self-communion' was a notion Thoreau and other transcendentalists frequently mentioned in their works to characterize their relation with nature.

[10] Here, he refers to subjects' ability to associate spaces with particular thoughts and experiences, generating a certain psychological state or emotional response. (Gastón Bachelard, La Poética del Espacio. (México: Fondo de Cultura Económica, 1983))

isolation which apparently entitles him to violate others' privacy. What is more, not only does he violate it by watching but also by indulging in inner conjectures, and a priori conclusions about others' motivations and desires guided solely by externals.

In this light, we can question Coverdale's statement that his observation is the result of a real concern about the characters; it reveals how bored he is with his life, and also how self-centered he is, as this line suggests, in relation to Zenobia –who he also *supposes* thinks of him this way –"She should have been able to appreciate that quality of the intellect and the heart, which impelled me […] to live in other lives, and to endeavor– by generous sympathies […] –to learn the secret which was hidden even from themselves" (148). As genuine as he says his concerns are, he does not seem so deeply concerned. If he were, he would have been brave enough to cross the "barrier" that supposedly isolated him from the rest, and told them what he thought was going to be their fate, had they continued to behave as they did. On the contrary, he prefers to pride himself on being very sensitive and empathetic, but solely on the level of reflection, never realizing this attitude in a concrete way.

In his book, Hawthorne, Melville and the American Character [11] John P. McWilliams explains Coverdale's isolated and voyeuristic attitude to by relating Coverdale's character to Puritans'. He argues that although both possess a "perpetual desire of delving into the deepest of his fellowmen's soul"[12] only puritans could have recognized the existence of sin and not Coverdale, because him as a modern man "lacks a religious sense."[13] In this sense, his inability to recognize sin makes him unable to judge what he is doing as wrong, as well as to figure out which of his fellowmen's doings are "sinful." In addition, McWilliams points out that, ultimately it is Coverdale's own personality the one to blame for its isolation and voyeurism. He says this character lacks emotion, will, and is full of doubts; as a result, he is never able to say or do anything, leaving no other alternative that unconsciously adopting "the role of chorus in an increasingly unsubstantial world"[14] and taking refuge in his inner-self.

There is no question that Coverdale remains excluded. Whether he resents or delights in this, one thing is certain: he is left in a privileged position –whether out of resentment or truth– to evaluate and judge the other characters' actions and ways of being. In this light, some of his observation has allowed him to figure out the real Hollingsworth behind the philanthropist,

"But it impressed me, more and more, that there was a stern and dreadful peculiarity in this man (…) they ["those men that have surrendered themselves to an over-ruling purpose"] have no heart, no sympathy, no reason, no conscience. They will keep no friend, unless he make himself the mirror of their purpose; they will smite and slay you […] all the more readily, if you take the first step with them, and cannot take the second, and the third…" (65).

Coverdale has noticed how Hollingsworth's sternness, egotism, and fanaticism in carrying out his plan of reformation of criminals has interfered in the latter's potentially Puritan religious zeal that was to back up his action, turning into a faint, or truncated spirituality. Furthermore, Coverdale was not mistaken about this supposition, as later he finds out that Hollingsworth befriends Zenobia for her to give him money for his scheme, and also that

[11] John P. McWilliams Jr., Hawthorne, Melville y El Carácter Norteamericano, trans. (Buenos Aires : GEL, 1988).

[12] Ibid, p.208

[13] Ibid, p.208

[14] Ibid, p.208

the failed philanthropist is ready to give him the cold shoulder if Coverdale refuses to join him in his plans.

This occasion in particular causes him a sudden disbelief and lack of faith in the project of Blithedale, since one of its main forerunners has deviated from the main aim by putting his personal interests over the ones of the community. In the end, he experiences a change from initial hopefulness to disillusionment, ("I suddenly felt myself possessed by a mood of disbelief in moral beauty or heroism […]")(94) not only with Hollingsworth, though, but with Zenobia and Priscilla, too. We are not told why, but it might be that Coverdale is disappointed in both because neither of them confronts him about his unethical purpose, as they have been "seduced" by Hollingsworth's rhetoric and stentorian voice. As a result, the idealized image Coverdale had of these three characters has been sharply shattered by a worldly, but real version of themselves, which shows they are more concerned about solving their personal relations among them than in pursuing the welfare of Blithedale. Being so, he admits "the folly of attempting to benefit the world" (94). Now Blithedale has become an absurd project as he has realized these characters –and himself– are not strong enough to carry it out as they intended.

Coverdale's ambivalence and his search for meaning

After the preceding analysis we have seen that along the narrative alienation gradually moved from a literal isolation to a much deeper one like disillusionment. In addition, there is another type of it in the narrative: the emptiness or lack of meaning experienced by the characters, most evidently by Coverdale. Despite joining Blithedale as a way to find that meaning he is ultimately left as aimless as he was in the beginning; what is more, this situation is helped by his ambivalent personality that does not allow him to take a definitive decision on which path to follow, as we will proceed to discuss.

At the beginning of the book, we are presented with this rather famous but bored poet, who is dissatisfied with his poetry, and goes through life from theater to theater, visiting friends, following apparently no direction, nor any worthwhile purpose in life. To a character in such state of mind, Blithedale seems a great opportunity to overcome that boredom and lack of purpose. Actually, soon after his arrival at Blithedale, he expresses his belief that the countryside will help him to improve his poetry, "I hope, on the contrary, now, to produce something that shall really deserve to be called poetry –true, strong, natural, and sweet, as is the life which we are going to lead […]" (14). By doing so, he is implicitly revealing his desire to reencounter with his inner feelings, which have been lost among the hustle of the city life.[15]

Such a longing also coheres with the hopeful, utopian picture he has of Blithedale at the beginning, but soon his dream touches the ground when he falls ill due to performing a physical work he is not used to. His individual interest is the first to prevail over the benefit of the rest, "I seriously wished –selfish as it may appear– that the reformation of society be postponed about half- a-century, or at all events, to such a date as should have put my intermeddling with it entirely out of the question." (36) Then, he renews his faith to keep participating on the project, and also the faith on the project itself.However, after his quarrel with Hollingsworth (in which Coverdale refuses to join him in the concretization of his philanthropist plan, because he finds it is a selfish one; moreover, he dislikes it even more so, because he knows Hollingsworth is getting close to Zenobia for her to give him money for his scheme) he is so disappointed with him, and Blithedale in general that he decides to go to the city for a while.

Once he arrives in Boston again, while at first we may be inclined to think that he will be at ease by being far away from Blithedale, and not to think about it, he still misses it: "at one moment, the very circumstances now surrounding me– my coal-fire, and the dingy room in the bustling hotel –appeared far off and intangible" (135). Moreover, he keeps missing and looking for nature elements everywhere he looks around his neighborhood: "there were

[15] Note that his last name *Cover*-dale can also be a sign that his inner-self has been "covered," a method that works as a sort of protective shield from the frantic stimuli of city life; in this sense it is an idea in keeping with Georg Simmel's who attempts to explain the coldness of city dwellers in a similar way. (In his 1903's essay, "Metropolis and Mental Life.") Moreover, the attachment of a metaphorical meaning to "Coverdale" resonates with Hawthorne's usual choice of names with an intended figurative meaning. For example, the name "*Dimmes*dale*"* as the name for one of the main characters of The Scarlet Letter, which intimates something of the personality of the character as someone that has been deemed obscure or "dimmed" by sin.

apple-trees, and pear and peach-trees, too, the fruit on which looked so singularly large, luxuriant and abundant" (137). In this passage he gives a very allegorical passage of trees, the sun, the wind and birds. We can see a change in him, in the sense that previous to his going to Blithedale he would have never taken notice of simple, natural things, and least of all found some beauty in them. However, at the same time, he is sensitive to the city and its appeal: "Whatever had been my taste for solitude and natural scenery, yet the thick, foggy, stifled elements of cities, the entangled life of many men together, sordid as it was, and empty of the beautiful, took quite as strenuous a hold upon my mind. I felt as if there could never be enough of it" (135). Then he continues to mention such city elements and sounds that he cannot avoid to pass over: the stir of the hotel, the ringing of a bell, the porter, the streets, "the tumult of the pavements," a continuous "uproar," the city-soldiery, city-ell jangling, the ticking of the clocks, the noise coming from some nearby show, the applause of the spectators, and their walking along the streets…in his own words, he founds this "just as valuable, in its way, as the sighing of the breeze among the birch-trees, that overshadowed Eliot's pulpit" (136).

He never seems to be able to choose one place and one lifestyle over the other, for he contents neither with Blithedale, nor with what the city offers him. His reaction represents indecisiveness or lack of resolution; but on the other hand, looking back on it, this division could also mean he is a sort of "nowhere man," who really belongs to both places. His preference for one or another is ultimately determined by his mood at the time, and so does his desire to be let alone or accompanied. After all, he is a man of modernity, so he has the possibility of seeing his subjectivity, and pursuing what he wants.

The problem here is that the modern society he is in and the upcoming crisis by the end of the century do not allow any other lifestyle to exist. The only hope is that Blithedalers' have faith on the project and also the strong community bonds, a quality the modern city lacks. However, after his return to Blithedale Coverdale finds it much changed, and as the story draws to a close the community has not only been disintegrated after Zenobia's death, but also the faith in the project has completely vanished. Hollingsworth has taken over the role of leader with Priscilla by his side, and as leader he will finally carry out his desire to establish Blithedale as a place for the reformation of criminals, as he had always intended. Unfortunately, these two characters are not the most suited for the preservation of Blithedale; therefore, a turning point has arrived, and there is no point in looking back.

Finally, I would like to mention briefly some of the formal aspects in which alienation finds its way that we have failed to mention until now. First, the image of the hermitage that works as synecdoche for alienation; second, the imagery of veils and masks; and third, the use of nicknames, which suggests something hidden, wanted to be kept at a distance. Of this the one that calls my attention is Zenobia's name being not her real name (actually her name is never revealed) as if she were hiding perhaps the sensuality and frailty she insists on hiding from the rest under a shield of plainness and strength.

Alienation in Herman Melville's 1853 "Bartleby, the Scrivener"

Similarly to Nathaniel Hawthorne, his contemporary Herman Melville made a great use of symbol in his narratives. What they do not share though is the wide acceptance Hawthorne had from the "gentlemen classes," as opposed to Melville, whose harsh criticism of slavery, capitalism and even Christianity added to his increasingly complex symbolism denied him the acceptance of the public. Those themes and complex symbols are recurrent features of his narrative works, and "Bartleby, the Scrivener" is no exception[16]. What is most remarkable about this narrative is that in its few pages Melville skillfully managed to articulate those three themes, plus his complex symbolism. But how does this relate to the theme of alienation?

First of all, in sociology it is a widely-accepted fact that modernity is the era when man's alienation reached its peak. In Europe, by the nineteenth century the previously "survival economies," and the rural, were substituted by the predominance of a capitalist economy and the urban. Such predominance entails an increasing interest on means of production, distribution and consumption of goods, which would, in the end, affect society as a whole. For example, helped by the industrial revolution, the capitalist system made company owners considerably rich; yet, it also consolidated a huge breach between rich and poor since owners grew richer at the expense of very poorly-paid jobs as well as terrible working conditions for their laborers. In this respect, it is only then –in the close man-machine relation– that alienation begins to take place, as men do not longer feel directly connected to their creation, as it happened in the past, where there was a certain inherent satisfaction with the object created. In modernity, there is a distance between creator-product as a machine interferes; as a result, no real satisfaction is brought about to the worker –the only reason he does it for is because of he will get a salary for it. What is more, because the laborer's work is a repetitive and automatized task, it gradually undermines men's ability to think. As the sociologist Fritz Pappenheim points out it harms "men's skills, intellectual and creative capacity."[17] In this sense, capitalism and its processes promote alienation by disassociating men with their inner human qualities.

As we have mentioned earlier, another significant fact in modernity was the birth of "the city," urban life and society as opposed to the countryside and rural life. In fact, the city becomes of utmost importance as it moves around the capitalist model; city dwellers cooperate with it, either by working for it (in manufacturing, distribution or selling goods), or consuming products. All the transactions are carried out in the city, and in that sense it becomes a place to do business. It has unique characteristics in that it is full of buildings and crowds, which automatically symbolize a complex urban life. As it is, people and their relationships are also affected by this new configuration, becoming increasingly individualistic and cold, and alienated from themselves and one another, for the sake of achieving financial prosperity.

[16] He carries out a similar criticism in 1855's "Benito Cereno" and *Billy Budd* (published posthumously in 1924).

[17] Pappenheim, Fritz: Op. Cit. p. 88

In light of the previous information and its relation to Melville's "Bartleby, the Scrivener," we can more easily see it as a critique to capitalism.[18] First, by being about a prosperous lawyer, owner of an office who exploits his workers by demanding excessive and repetitive work from them for very little wage, while he does little work compared to them, getting most of the profits.[19] Second, it works as a criticism of society as a whole in putting economic interest over human solidarity. It is in this context that the theme of alienation appears in the narrative, since it is not surprising that under these alienating conditions the characters themselves are alienated beings. In dealing with this theme Melville uses synecdoche several times to refer to it, as each of the examples that follow illustrates.

The first example of this is given by Bartleby's job as a copyist, which resonates with the modern emphasis on industrial production by making him seem a machine rather than a human being:

"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 sun-light and by candle-light. I should have been quite delighted with his application, had he been cheerfully industrious. But he wrote on silently, palely, mechanically" (2630).[20]

Here, we can see a character whose occupation has completely alienated him from his human nature. This is suggested by the narrator's describing Bartleby as if he were a machine, not stopping ("mechanically", "copying by sun-light and by candle-light") and showing no emotion ("silently, palely"). Of course a normal person would stop copying from time to time, look tired or hungry. However, there are no such human signs in Bartleby ("There was no pause for digestion")what is more, his copying in itself seems to completely absorb him, to the extent that it appears to be the only reason for his existence. As we notice in the passage, copying replaces real food: he famishes and gorges on copying documents. Ultimately, he has been reduced to a copying machine. Throughout the story, the imagery of the machine is repeated, becoming the main metaphor for alienation. Accordingly, two of the three clerks from the office receive a similar treatment by the narrator, "[…] it being morning, Turkey's answer is couched in polite and tranquil terms, but Nippers replies in ill-tempered ones […] Nippers ugly mood was on duty, and Turkey's off" (2632). Here the narrator uses words such as "on duty" and "off" to describe the clerks' moody behaviors, which inevitably bring up to readers' mind the image of a machine, turning on and off. In keeping with what was pointed out earlier, here we see people who are estranged from themselves and dissatisfied, because their job is a mere means to get a salary and survive, instead of being a fulfilling one.

[18] To some extent Melville's criticism of capitalism resonates with Thoreau's calling to "Simplify, simplify" (Paul Lauter, [et al.] (eds.) David Henry Thoreau, "*from* Walden" In The Heath Anthology of American Literature, 5th ed., vol. B. Boston: Houghton, 2006. p. 1758)

[19] Further support to the lawyer's exploitative character is his esteem for and close acquaintance with John Jacob Astor, "[He] had no hesitation in pronouncing my first grand point to be prudence; my next, method. […] I was not unemployed in my profession by the late John Jacob Astor; a name which, I admit, I love to repeat, for it hath a rounded and orbicular sound to it, and rings like unto bullion" (2626). Though Astor is known to be the richest man at the time, but also known for carrying out "the worst abuses of big business: monopoly, worker exploitation, and political corruption." ("Sources and Analogues,"Bartleby's Blank Wall, ed. Haskell Springer , University of Kansas <http://web.ku.edu/~zeke/bartleby/index.htm>)

[20] ***All the quotes of "Bartleby, the Scrivener" have been taken from its version in Paul Lauter et al., eds., The Heath Anthology of American Literature, 5th ed., vol. B (Boston: Houghton, 2006) pp. 2625-2650***

This sense of dissatisfaction could partly explain why Turkey and Nippers have moody and aggressive conducts at work depending on the time of the day. While before midday Turkey is very calm and polite, Nippers is very violent and insolent, but after noon the moods change again. Although in the story there is no explicit information as to why they behave that way, it may be a sign that they can not stand their job anymore. At one point, the narrator tells us Turkey refused to wear a coat he had given him in winter, as he could not afford one. This sign of pride can mean that to be given a present does not suffice to counteract the fact that if it were for the employee, he would rather have a totally different, more rewarding job.

In Bartleby, this dissatisfaction takes the shape of a feeling of emptiness, symbolized by his industrious copying at the beginning and –after he gives it up– by his constant "dead-wall reveries" in which he faces a wall and "his countenance remains unmovable."As mentioned earlier, when copying he seemed "famishing" on something to copy, as if copying were to satisfy a physical need. Such dedication to the task make it become a sort of ritual, one that completely absorbs Bartleby, but instead of fulfilling him spiritually or help him grow, is a completely meaningless task, which leaves him as empty as he was before. Concerning his "dead-wall reveries," the fact that he faces a white wall emphasizes his sense of emptiness, since he perpetuates his atomization, by not being able to see beyond himself, as John McWilliams points it out.[21] This spiritual emptiness is also noticed by the lawyer, who at one point says of Bartleby: "[…] but his body did not pain him; it was his soul that suffered, and his soul I could not reach" (2638). As you can see we have often mentioned "walls"; in fact, this is the second example of synecdoche. The image of walls is present throughout "Bartleby, the Scrivener." For instance, walls are seen in the description of the surroundings of the office, the panels that separate Bartleby from the rest of the workers, and "the Tombs." Each of these will be dealt with separately.

First, the office is located in Wall Street, a bustling financial district in New York, which fits the image of the modern, urban, business-oriented lifestyle Melville would have been criticizing.[22] In characterizing the office building, there are plenty of other buildings surrounding it, to the point that it is almost "buried" by taller concrete buildings– as we get from the description given by the lawyer. Such a location contributes to create a desperate sense of seclusion in Bartleby and his colleagues: "[…] [o]wing to the great height of the surrounding buildings, and my chambers being on the second floor, the interval between this wall and mine not a little resembled a huge square cistern" (2626). What is more, the lawyer acknowledges that the view from the office is "deficient in life" as it faces a white wall inside a neighboring building to one side, and an "unobstructed view of a lofty [black] brick wall" to the other.

In this respect, John Mc Williams observes that this setting functions as a psychological prison for its employees,[23] which seems a reasonable observation if we consider the dissatisfaction and dehumanizing effects it has on the workers, as it was explained previously. Second and not less important is Bartleby's allocated space within the office:

"I resolve 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 […] I placed his desk close-up to a small side-window in that part of the room, a window which […] commanded at present no view at all, though it gave some light. Within three feet of the panes

[21] McWilliams Jr., John P.: Op. Cit., p. 302

[22] It brings us back to the idea that this narrative is a critique of capitalism and its alienating effect on human beings.

[23] McWilliams Jr., John P.: Op. Cit., p. 302

there was a wall, and the light came down from far above […] as from a very small opening in a dome […] I procured a high green folding screen, which might entirely isolate Bartleby from my sight, though not remove him from my voice. And thus, privacy and society were conjoined" (2630).

As you can see, Bartleby has been literally completely isolated from the rest. He is secluded, at a corner, between folding-doors and a high folding screen. If that is a very uninviting place to work in, it is worsened by having a window with no view, but a wall. Right away an element which commonly gives us pleasure and even prompts us to dream is transformed into something that increases a character's desperation and sense of seclusion. It continues to reinforce the psychological prison-effect talked about before. It is interesting to notice that, further on in the story, the narrator refers to Bartleby's place as "his hermitage" to denote a private place, the same way Coverdale's private place in the woods is referred to in The Blithedale Romance. However, in "Bartleby, the Scrivener" there is no indication as to what it was that Bartleby did there, whether he slept, or engaged in thinking about something, except for the lawyer's supposition that "behind the screen he must be standing in one of those dead-wall reveries of his" (2637).Whereas in the former work the hermitage is a place to engage in reflective and creative activities, it has become a totally unproductive, lifeless place in the latter.

Finally, we will refer to the role of the walls in "the Tombs." In one of the most moving but terrifying images of the narrative the lawyer, in his second visit to Bartleby in "the Tombs," founds him to his great astonishment facing a cold stone wall "huddled at the base of the wall, his knees drawn up, and lying on his side, his head touching the cold stones" dead (2650). Curiously enough, just previous to this passage there is a description of the surrounding walls as of "[…] amazing thickness, [the surrounding walls] kept off all sounds behind them," (2650) so there is absolute isolation from the outside world. Indeed it is such a hopeless setting, that even the lawyer feels itsoppressive effects: "The Egyptian character of the masonry weighed upon me with its gloom" (2650). It seems that at the end of the story the lawyer is to finally capable of being in Bartleby's shoes and feel some of the oppression he had been feeling while working for him as copyist. We will return to this point later.

Summing up, the previous paragraphs have shown how Melville's tackles the theme of alienation in this narrative; specifically, through the consistent use of synecdoche to stand for alienation –or more particularly something which is either alienat*ing or* alienat*ed*. Examples of it in the story are the treatment of workers as machines by the narrator, the image of the walls and enclosed spaces, as well as the time and place where the story is set. The fact that the story is set in a modern city, in particular in its financial district helps predicting that alienation would somehow be dealt with in the story, since modernity and alienation go hand in hand. For example, we are able to predict that as this society moves around a capitalist economy, most human relationships will be rather impersonal, and that personal interests will prevail over solidarity. Be it as it may, Melville's use of synecdoche through different images to refer to alienation is a valuable contribution to mid-nineteenth century New England literary forms, in that he was able to successfully capture the on-going changes of his time, considering that his view of it is the perfect example of a phenomenon sociologists would only begin to explore around fifty years later.

Bartleby's "Civil Disobedience"

So far we have made a general overview of Melville's contribution to the theme of alienation by his use of rhetorical devices as synecdoche. Yet, a greater contribution to the development of the subject was to explore it from a metaphysical point of view. We put an emphasis on Melville's approach as quite original, since other authors like Nathaniel Hawthorne had only dealt with the theme in a more political and social level. Whereas in the latter a separation from the established urban society predominates, the former –metaphysical alienation– implies an estrangement from oneself. We will proceed to discuss this kind of alienation as represented in the story.

The mechanisms Melville chose to represent the metaphysical alienation of Bartleby are several. For example, Bartleby's job (which isolates him from human creativity), his unfulfilling occupation, and his "dead-wall reveries." However, one of the most important ways to express this alienation from the self –or from his "human nature"– is his constant reply "I would prefer not to" which haunts the whole narrative. It is not only an important way to symbolize metaphysical alienation, but also to exert an alienating force on those surrounding him. Let us analyze now how the utterance represents the character's self-alienation.

Bartleby repeatedly utters "I would prefer not to" –with minor variations, like its negative counterpart, the non-conditional form or the adding of adverb phrases or direct objects just about the end of the story ("at present," "to quit you") There are a couple of other utterances, that though a little bit longer and with some more content, reveal no concrete information as to what Bartleby *is* or wants (for instance when he says: "I would not like a clerkship; but I'm not particular"(2647).[24] All the same, the first and simplest form predominates in ten main moments in the story.[25]

As regards the semantic and pragmatic meaning of the utterance, as Gilles Deleuze points out the word "prefer" is not commonly used in English when expressing preference; namely, the modal "rather not" is much widely used (Deleuze 59) –notice the lawyer's employee, Turkey saying: "Oh, *prefer*? oh yes– queer word. I never use it myself"(2639). Despite its pragmatic strangeness, it is still grammatically correct, since the lawyer's questions allow the ellipsis on Bartleby's answers to be understood as relevant.[26] Even so, there is no question that the form does remain unfinished, and as such it disconcerts and baffles the lawyer and us readers (Deleuze 62). It disconcerts even more because it always remains a denial. We will resume this point further on. For now, suffice is to say that the

[24] Afterwards choice after choice that he is given by the lawyer Bartleby keeps replying "I am not particular" which heightens the idea that he does not express clearly anything he would actually like.

[25] This fact is pointed out by Gilles Deleuze in his essay "Bartleby o La Fórmula" in José Luis Pardo (trans.) Preferiría no hacerlo : Bartleby el escribiente de Herman Melville; seguido de tres ensayos de Bartleby de Gilles Deleuze, Giorgio Agamben, José Luis Pardo, (Valencia : Pre-Textos, 2005) 59-92.Some of his ideas will be referred to in this section as he provides relevant insights on both Bartleby's and Melville's intention behind the use of this formula.

[26] Deleuze's affirms it sounds as an anomaly, being *almost* ungrammatical since it seems it is neither an affirmation nor a negation of anything; in fact, the utterance promotes its lack of meaning by preferring (positive) something that is not (negative). (Deleuze, 62-63).

strangeness and non-communicativeness of the utterance further isolates Bartleby from his human nature and others mainly because he is violating the distinctiveness of human language.

Some of the most unique features of human languages are their creativity (that is, the possibility of their speakers to understand and produce an infinite number of utterances), to encourage communication between interlocutors and also their capacity to "do" things with words.[27] Yet, by uttering "I would prefer not to" Bartleby consistently goes against these principles, and consequently he alienates from what little humanness is left in him.But how does he do this?

First of all, by the lack of creativity his utterance represents. Despite the minor variations mentioned earlier, the effect remains the same: bafflement, indetermination. The utterance is totally flat; it does not show any emotion because it remains always objective. Second, the formula promotes silence rather than communication and socialization, strengthening Bartleby's anti-social behavior. Third, the utterance deprives language of its aim to have actions carried out by others[28]; and consequently bonds between interlocutors are non-existent. In the story most of the acts are orders by a boss which are expected to be done by an employee; nonetheless, to the boss' astonishment Bartleby refuses to do what he is asked to[29]. Curiously, this situation is not only job-related. After receiving complaints of the office new tenant, the lawyer tries to convince Bartleby to leave the office building by offering him different job choices. But after the employee's repeated denial, the lawyer does not know what else to do, so he says to him "in the kindest tone [the lawyer] could assume": "Bartleby, will you go home with me now –not to my office, but my dwelling– and remain there till we can conclude upon some convenient arrangement for you at our leisure?" (2647), to what Bartleby declines, once more replying "No: at present I would prefer not to make any change at all") (2647). Here we can see that despite the lawyer's communicative strategies ("not to my office, but my dwelling") to obtain an affirmative answer his efforts have failed. By the same token, Deleuze asserts that the unexpected and puzzling of the utterance lies in its going against the "logic of assumptions" (the expected obedience, or acceptance of offer), in favor of a new logic: the logic of preference, (Deleuze 67) a fact the lawyer himself realizes, "He was more a man of preferences than assumptions." (2641).

Taking into account the protestant cultural background of the narrative, which as such requires obedience, discipline and punctuality, the utterance creates conflict due to its expression of a lack of willingness to carry out actions. However, in spite of the promotion of conflict, if looked at from the opposite point of view, the utterance can be considered a powerful form of passive resistance; to some extent similar to Henry David Thoreau's civil disobedience. In this respect, this disobedience can be interpreted in two different ways. One way is to think of it is as a type of disobedience on Melville's part, in that he is "mocking" Puritan industriousness through Bartleby rebelling against it, and "preferring" not to do anything. He may be criticizing this on the assumption that in modern times industriousness is necessarily connected to an emphasis on financial prosperity (a greater amount of work

[27] This definition refers to philosopher J. L. Austin's Speech Act Theory, in which "An utterance defined in terms of the intentions of the speaker and the effect it has on the listener" (David Crystal, The Cambridge Encyclopedia of Language, 2nd ed. (New York: Cambridge, 1997) 121, 437.

[28] Speech Act Theory again. This idea is suggested by Deleuze (66)

[29] Actually in his refusal to do what he is asked to, Bartleby declines the order not directly by saying "I will not," but by completely invalidating the request of the lawyer with "prefer not" at a time he has not at all been asked his willingness to do things. This attitude in particular makes Bartleby baffling, mysterious, and even powerful, I think.

can cause greater profits.)Alternatively, we can see his "civil disobedience" is of an existential type.[30] Although at first glance the utterance may seem to represent resistance through the expression of preference on Bartleby's part it is more probable that this resistance is expressed through the character's constant denial (implied in his utterance).[31]

Another reason to think of the utterance (and even Bartleby's behavior in general) as a form of resistance is to see it as a means of self-preservation against an over-stimulating environment. In his essay "Metropolis and Mental Life" Georg Simmel proposes that the modern way of life with its emphasis on capital and the promotion of exactness, calculability and punctuality brings about "the exclusion of those irrational, instinctive, sovereign traits and impulses which aim at determining the mode of life from within."[32] In this light, modern life fosters a more rational, and reserved attitude, which would explained Bartleby's reserved behavior, too. Moreover, Simmel argues that the nervous stimulation (outer and inner stimuli) in the city is such, that the intellect or reason acts as individuals' defense against those chaotic stimuli. That is, it is kind of mental defense against so many stimuli. Although rationality allows people to defend from stimuli, it does not defend them against alienation. Actually, reservation and individuality reinforce it, which is the case with Bartleby. In keeping with Simmel's ideas, he affirms that "the closer people physically are, greater and more visible the mental distance."[33]

Even further support to this idea of self-preservation in the utterance comes from Deleuze, who sees it as Bartleby's only form of survival because it is his single possession, which no one can take away from him. In a way, the utterance allows him to create an identity for himself. This is another reason why it is also an empowering tool, because it determines his own actions and also a consistent disobedience to others. It is only after he has uttered the formula that he does not copy any more, as if it were just the mere confirmation of something he has already decided. According to Deleuze, "he will never say he prefers not to copy, but simply that he has given up that stage" (62). In this sense, he says, "it makes it absolutely impossible for him to continue with what he was doing until then - what he apparently preferred to do" (Deleuze 62). A final source of resistance is the fact that the utterance is contagious, to the point that it starts to influence the ordinary language used by the people at the office, "I thought to myself, surely I must get rid of a demented man, who already has in some degree turned the tongues, if not the heads of myself and clerks" (2639).[34]

[30] In his famous political-philosophical 1849 essay "Civil Disobedience," Thoreau denounces the immorality of the Mexican War, as well as the inconsistencies of its detractors, who publicly refuse to support it, but collaborate indirectly with it by giving their taxes to the government. In fact, the passive resistance carried out by Thoreau was to refuse to pay taxes in order not to contribute with what he considered an unfair war, a resolution that cost him a night in jail.

[31] It is reasonable to think that way considering that that act of negation is also present in other contemporary fictional narratives of Thoreau's time, such as in Hawthorne's 1850 The Scarlet Letter and Edgar Allan Poe's 1845 poem "The Raven."

[32] Simmel, Georg: Op. Cit., p.3

[33] In spite of the negative connotation of individuality here, Simmel also argues that with it people gain "freedom of movement" (Simmel 5) in that they can feel their independence and attain freedom in a spiritual and refined sense" (Simmel 5).

[34] An additional explanation for Bartleby's denial, though unrelated to the idea of self-preservation is given by John McWilliams (Op. Cit., p.296). He observes that self-confidence is both the reason for the needy to refuse help as for the rich Americans to offer it. In his view, the needy never lose their pride since to be helped implies reminding them of the vast differences between rich and poor. On the other hand, the philanthropy of affluent Americans is these people's way of substituting former goals that were too ambitious and could not be achieved. In this manner, they can be still satisfied with themselves.

Until now we have carried out the analysis on the assumption that Bartleby's utterance expresses either some kind of preference, or –to a greater extent– a passive resistance. However, we have failed to recall that these are "human" qualities and consequently not applicable to an "inhuman" character as Bartleby. The reasons for this are several. For instance, by the beginning of the story his "humanness" is almost absent already in that he shows no emotion, has an imperturbable demeanor, and seldom eats (he apparently survives on ginger-nuts); what is more, nothing of his past is known, (when asked about it he refuses to answer) he is apparently absolutely alone in the world, and has no life outside the office. In fact, as we realize later in the story, he has no home so he is forced to use the office as such. Finally, his treatment by the lawyer reinforces his inhumanness by reducing him to a valuable asset: "His steadiness, his freedom from all dissipation, his incessant industry […] his great stillness, his unalterableness of demeanor under all circumstances, made him a valuable acquisition" (2635).

These examples may prove sufficient to discredit the idea that his utterance symbolizes a human way of resistance as well as a way of expressing some kind of preference, since he was already inhuman-like. But on the other hand, we can not forget that this passive resistance persists for almost the entire narrative; in this sense Bartleby's passive resistance can be considered a form of denunciation of a "lost" society for the reasons we have explained earlier. Although keeping this last idea on mind most readers would be inclined to think of Bartleby as an emboldened martyr figure, who struggles and finally dies for humanity defeated by alienation, Melville's skepticism and pessimism (maybe a disappointment on humanity itself) may discard such a Christian, conformist interpretation for a much more dissenting and distressing one. Leaving all hopes aside, the ending makes clear that no matter how much men's resistance – it is too late for Bartleby and humanity to be saved from alienating forces. All that prevails is spiritual emptiness, dissatisfaction, mental and physical isolation and ultimately, disillusionment with the possibility of going back to a meaningful, enriching life.

Such a view can be supported by the widely-accepted fact of Melville's skepticism, and nihilism. For instance, in *Letter to Nathaniel Hawthorne (1851) he expresses there is no such thing as the secret of the universe; in his view, it is much simpler, for it "[…] consist[s]* in a triangle, a mallet, and an apron, -- nothing more!"[35] Furthermore, in the lines that follow he makes explicit his disbelief in God, "We incline to think that God cannot explain His own secrets, and that He would like a little more information upon certain points Himself. We mortals astonish Him as much as He us."[36] By 1856, while Melville was suffering from depression,[37]he met with his friend Hawthorne for the last time. Hawthorne remembers that occasion saying that "Melville, as he always does, began to reason of Providence and futurity, and of everything that lies beyond human ken, and informed me that he had "pretty much made up his mind to be annihilated."[38] In this remark we can clearly see how desperate, disillusioned and unmotivated he must have felt, not caring about living anymore. Then in the same letter he confirms to us Melville's constant concern with what Hawthorne

[35] This excerpt of *Letter to Nathaniel Hawthorne was taken from "* Melville's Reflections," section, The Life and Works of Herman Melville, <http://www.melville.org/hmquotes.htm>

[36] Ibid. "On metaphysics" section

[37] A depression probably heightened by the excessive mental strain his complex writing demanded.

[38] "Melville and Nathaniel Hawthorne," section, The Life and Works of Herman Melville <http://www.melville.org/hawthrne.htm>

calls "these deserts, as dismal and monotonous as the sand hills amid which we [him and Melville] were sitting."[39]

Apart from those pieces of evidence for Melville's skepticism, there are several biographical facts that could contribute to our understanding of it. One of these is that life was hard on him from a very early age, unlike other fellow writers as Hawthorne who could always enjoy a comfortable living and was not confronted with deprivations and financial difficulties.[40] Another possible source for Melville's pessimism and criticism of Christianity may have been his earlier life experiences, such as to have lived the cruel way of life aboard whalers to earn a living; voyages that in turn, allowed him to be witness of the massacres of indigenous peoples by "Christian" whites.[41] Likewise, these voyages may have helped him realized the helplessness of man from the incontrollable force of nature. His bleak vision of life never abandoned him, which is understandable considering that despite his initial success with (considered adventure novels) later works did not have a welcoming response from the public; consequently, Melville would continue undergoing a series of financial difficulties from then on (he had a family to support)(Karcher).[42]

Far from keeping these concerns to himself, Melville carries them to his narratives in order to make readers aware of them, too. In this respect, in several of his short-stories he handles the criticism of Christianity by having a naïve and apparently benevolent Christian-Protestant narrator confronted with a moral quandary which puts their morals to the test, turning out to be the least moral type of person of all.[43] In "Bartleby, the Scrivener" it has been suggested –and I agree– that the story is as much about the lawyer as it is of Bartleby. As the story progresses and the lawyer is more intrigued by Bartleby's behavior Melville devotes greater detail and introspection into the lawyer's dilemma about what to do with Bartleby, and how his pride comes out:

"Turn the man out by an actual thrusting I could not; to drive him away by calling him hard names would not do; calling in the police was an unpleasant idea; and yet, permit him to enjoy his cadaverous triumph over me,—this too I could not think of. What was to be done? " (2642).

Here you can see that as much as he calls himself pious, after some time his real intentions finally show, giving the impression that despite his patience and best intentions to help

[39] Hawthorne adds: "He can neither believe, nor be comfortable in his unbelief; and he is too honest and courageous not to try to do one or the other." (Ibid.)

[40] His family was poor after his father died in 1832 when Melville was only 13 years old.

[41] Such an experience made him question the prevalent cultural assumption of whites as "civilized" and natives as "savages," since in this case the labels would be completely reversed. (Karcher) Paul Lauter [et al.] (eds.) Carolyn L. Karcher, "Herman Melville" in The Heath Anthology of American Literature, 5th ed., vol. B (Boston: Houghton, 2006) pp. 2621-2624

[42] What is more, he had to bear the suicide of his eighteen-year-old son in 1867.

[43] McWilliams describes this idea more accurately, "[Both men are put] in front of extremely upsetting and complex situations that they would not resolve precisely appealing to their (the lawyer in Bartleby and Amaso Delano in Melville's "Benito Cereno") benevolence nor the actual concretization of that good will" (Williams, Op Cit., p. 301) As you can see, another example of this criticism is shown in his 1855 short-story, "Benito Cereno." The story is thought to stand as a criticism of Christianity and slave trade, for it is precisely about an apparently good-natured, naïve, Christian narrator, Amaso Delano who throughout the narrative reveals his racial prejudices towards "the inferior race"and savages. Moreover, later on we discover his endorsing of slavery, by agreeing to execute Babo at the end of the story, finally perpetuating the supposed superiority of whites. To some extent something similar happens in Melville's posthumous 1924 "Billy Bud, Sailor" where once again a supposedly just man, Captain Vere, who despite intuitively knowing that Billy Bud was innocent of his charge of intentionally killing Claggart, finally decided to have him tried, and consequently hanged.

Bartleby ("[…] calling him hard names [I] would not do") (2642) if it interferes with his pride, reputation or business, all good intentions are forgotten: "[…] yet, permit him to enjoy his cadaverous triumph over me,—this too I could not think of." Although it is true that the lawyer has had quite a lot of patience with Bartleby, (he says: "[…] considering the undeniable good usage and indulgence he had received from me") (2638) the important point here is that despite this, he is driven to charity by vanity rather than genuine interest on helping him.[44] What is more, some critics claim that despite the lawyer's constant self-interest, by the end of the novel, he still shows signs of –whatever partial– "conversion," which was made possible by Bartleby. For example, by the time Bartleby is in "The Tombs" he is supposedly able to put himself into Bartleby's shoesand to feel as hopeless as Bartleby must have felt("The Egyptian character of the masonry weighed upon me with its gloom") (2650); then, after Bartleby dies he pities him by attributing his former employee's dehumanization to his previous job in a Dead Letter Office.[45] Besides being too late in realizing this fact, this "epiphany" does not reflect a conversion; actually, it reaffirms the blindness of the lawyer in that he fails to admit that it is Bartleby's job as a copyist in the lawyer's own office the responsible for his dehumanization, not his first job (McWilliams 302). In other words, he fails to take responsibility for Bartleby's death since it is again, the only way to remain at peace with himself.

As a conclusion, from these examples we have seen how Melville manages to convey a bleak vision of modern America, one that is as doomed as the characters in the story that are alienated and morally disarrayed.[46] This feeling would later be increased by the advent of the Civil War in 1865, which will demoralize the nation even further, to the extent that Melville's characters will face the fact of "winding between worlds in the search for something that is worth committing to."[47] So, in this future concern we will see a consolidation of the "lack of meaning" phase of alienation that we briefly saw in Hawthorne's 1852 The Blithedale Romance.

Finally, we would like to refer to some formal aspects of the narrative. First, it is interesting to point out that far from giving a definite stance on the issues posed by his narratives, Melville's works are distinctive for their ambiguity, putting a greater emphasis on the interpretations the reader makes of a particular work. In other words, his narratives invite the reader to draw their own conclusions about what they have read, and to decide which side to take.[48] Similarly, the narrators in "Bartleby, The Scrivener" and "Benito Cereno" are also subjected to this ambiguity, having to draw their own conclusions, as they are not omniscient. Second, if we are to consider Bartleby the main character of the story, the fact that it gives the voice to a more peripheral character, the lawyer, makes it a narrative closer to

[44] McWilliams interprets the lawyer's self-interest not as a sign of hypocrisy, but rather as triggered by a confusion of values; that is, a confusion between *caritas* or Christian love of our fellowmen "for the love of God in men," and *charity* which is limited to the material sense of helping the needy (303).

[45] As we learn from the novel, "dead letters" are those that were sent to people already dead by the time they had received the letters; a terrible job considering that as the lawyer says: "[…] a bank-note sent in the swiftest charity: –he whom it would relieve, nor eats nor hungers anymore" (2651). Bartleby's job consisted in handling them and throwing them into the fire, hence its dehumanizing nature.

[46] The idea of doom is conveyed through the repeated abundant "death" imagery. In addition, the moral disarray I am referring to is manifested in the author's discussion of how we put ourselves before others, for example.

[47] McWilliams Jr., John P.: Op. Cit., p. 336

[48] In this respect, in being a "writerly-reader" type of work, it can be considered closer to the conventions of Modern narratives that flourished by the beginning of the twentieth century. The most noticeable examples of these are William Faulkner's, F. Scott Fitzgerald's and Ernest Hemingway's works.

the modern style, as it detracts the reader from the main character. In this sense, it curiously reflects alienation at a formal level, since there is a distance between the importance of these two characters in the story, the lawyer, and Bartleby.[49]

[49] For example, this particular kind of formal alienation occurs in Ernest Hemingway's first novel 1926 The Sun Also Rises, where the main character is Jake Barnes, but the story starts with details about a secondary character, Robert Cohn. Another interesting comment on the formal aspects of the story is made by José Luis Pardo in "Bartleby o de la Humanidad."Pardo interprets the narrator's statement that Bartleby's life cannot be made into a biography (which is to his view what a novel is) as a metaphor for Melville's decision not to write a novel, but a short story (141-148).

Some comparisons with Nathaniel Hawthorne's The Blithedale Romance

An aspect that contributes to the moral disarray in the narrative is a decayed sense of charity, disguised under a religious concern, but in the end less genuine than it was thought about. This is seen in both narratives having what we will call "failed philanthropists," that is, characters who are to their own eyes very religious and benevolent, but who are ultimately motivated by mere self-interest. These characters in particular are Hollingsworth (from The Blithedale Romance) and the lawyer/narrator (from "Bartleby, the Scrivener").

In relation to Hollingsworth, we have already mentioned that he is driven by a zeal that blinds him, so that no matter how good intentions he has, this zeal makes him a stern human being that is so fixed in his idea, that he will do anything to achieve his purpose, no matter what. In other words, he follows the Machiavellian principle that the end justifies the means. For example, as noble as his idea of reformation of criminals is, at one point he does not hesitate on approaching Zenobia to ask her for money as he knows she will inherit a great sum of money to fund his plan. Yet, looking at it more closely, his plan of reformation of criminals does not make him so noble after all; actually, he has "used" Blithedale in that he has joined not with the purpose of creating a utopian society as the rest, but as a way to carry out the aforementioned plan. Another example of this blinded zeal is how furious he becomes with Coverdale the moment the latter refuses to take part in Hollingsworth's plans. Indeed, he deeply resents this and is so proud that he does not bid farewell to Coverdale when he leaves -–he is proud considering that previous to their argument Hollingsworth called Coverdale his friend, and that afterwards the reformer dismissed Coverdale quite easily as if he had been nothing to him. In the end, his personal interest outweighs his (supposedly disinterested) philanthropist's scheme.

Something similar happens with the lawyer in "Bartleby, the Scrivener." At first, he seems as if he were a good-natured person and liable to Christian charity, so it seems as if the reader should sympathize with him as he is very patient with Bartleby (even if it is out of bafflement or fear to act otherwise) and allows him to stay in the office even when his employee does not do anything. Nevertheless, as it is characteristic of Melville's ambiguous narratives, the inclusion of little details can make us question the previous assumption and think otherwise. For instance, at times his charity is motivated by a mere vanity, or a desire to increase his ego. Notice how he compliments himself for tolerating Bartleby, (at the same time the lawyer condemns Bartleby's unresponsive behavior) "[…] considering the undeniable good usage and indulgence he had received from me" (2638). Likewise, after he fires Bartleby and tells him he should leave the office in six days, he confesses, "As I walked home in a pensive mood, my vanity got the better of my pity" (2641).

At other times, the lawyer loses his patience and cannot fail to put the interests of his business first. After some time seeing his reputation undermined by his charitable idea of letting Bartleby stay in the office without doing anything in the office, his self-consciousness shows, "I believe that this wise and blessed frame of mind would have continued with me, had it not been for the unsolicited and uncharitable remarks obtruded upon me by my professional friends who visited the rooms" (2644). His business is at stake, so he does

not doubt in defending disregarding charity while he alsocontinuously compliments himself ("wise and blessed frame of mind"). By the same token, there is a very clear example of this,

"At last I was made aware that all through the circle of my professional acquaintance, a whisper of wonder was running round, having reference to the strange creature I kept at my office. This worried me very much. And as the idea came upon me of his possibly turning out a long-lived man, and keep occupying my chambers, and denying my authority; and perplexing my visitors; and scandalizing my professional reputation […] as all these dark anticipations crowded upon me more and more, and my friends continually intruded their relentless remarks upon the apparition in my room; a great change was wrought in me. I resolved to gather all my faculties together, and for ever rid me of this intolerable incubus" (2644).

From this excerpt, we can notice clearly how concerned the lawyer is about his reputation ("This worried me very much," "these dark anticipations crowded upon me more and more," "scandalizing my professional reputation") Apart from this, it is interesting to the great extent he is self-conscious, vain and even selfish, by the ninetimes he uses the pronoun "my" here. Moreover, we can see how egotism totally impairs his charitable determination: "I resolved to […] for ever rid me of this intolerable incubus".[50] On this respect, it seems interesting that at one point in his reflections the lawyer does seem to realize and to admit that his charity is driven by mere self-interest, more than anything else: "[m]ere self-interest, then, if no better motive can be enlisted, should, especially with high-tempered men, prompt all beings to charity and philanthropy" (2643).

A final example of self-interest, or "failed philanthropy" is the fact that the lawyer repeatedly refuses to take responsibility for Bartleby's eventual dehumanization. He continuously denies this to himself, since to admit it would harm his ego and so his vanity and pride. This may be the reason why he attributes Bartleby's refusal to copy to a sight problem, "I looked steadfastly at him, and perceived that his eyes looked dull and glazed. Instantly it occurred to me, that his unexampled diligence in copying by his dim window for the first few weeks of his stay with me might have temporarily impaired his vision" (2639). Of course, as we have explained earlier, Bartleby's problem is much deeper than that, a feeling of existential emptiness, for example (to the lawyer's inquiry he indifferently replies: "Do you not see the reason for yourself?" as if to emphasize that he wants the lawyer to admit his fault) This lack of awareness on the lawyer's part actually could explain why he tries to solve everything with money (he offers Bartleby money when he fires him, also to bribe the grub-man at the Tombs to keep Bartleby well-fed). Although there is no doubt money would be useful to get by; again, it is something beyond money what Bartleby needs.

Continuing with the comparison between Hollingsworth and the lawyer/narrator, both of them are Protestants, which implies both express their belief in predestination (the first one sees as his duty to carry out the reformation of criminals, and in turn, the Blithedale community sees itself as the new Puritans; on the other hand, the narrator in "Bartleby, the

[50] In so doing, notice that he refers to Bartleby, a person who he supposedly pities so much, as an "intolerable incubus" ("Incubus: an evil spirit that lies on persons in their sleep // one that oppresses or burdens like a nightmare." (Merriam-Webster Online Dictionary)). This is just one of several of the lawyer's "fits" of anger against Bartleby, in a sense proving that he is not strong enough to really help Bartleby. One of these examples is the following, "[…] I must get rid of a demented man, who has already in some degree turned the tongues" (2639).

Scrivener"conceives a predestined duty to help Bartleby.[51]) However, to have them fail to fulfill their predestined duty can be taken as the authors' ironic manner to indicate that in modernity the former genuine sense of communal benefit and solidarity has decayed. If in the past this feeling brought spiritual growth and satisfaction to individuals, now by having self-interest as the source of their philanthropy, they remain spiritually empty, becoming a type of metaphysical alienation.As we see in these two fictional narratives, there is an impossibility to go back to the genuine, disinterested relationships of the past; however hard modern people try to revive itor emulate it, they fail to do so as much for their wrong internal motivations as for external forces they might be deemed victims of (like the gradual, inevitable advent of a modern lifestyle and what it entails, as we have mentioned earlier). This sense of universality, that is to transcend the level of the story and link it with its real cultural context, is conveyed by the image of the community in The Blithedale Romance and by the lawyer embodying the "gentlemen" classes of the time as a whole in "Bartleby, the Scrivener."

A final point of comparison has to do with the notion of property in the two narrative works, which is not irrelevant if we take into account that it enriches the notion of modernity by reflecting the different values present in a kind of modernity-in-progress as opposed to a more established modern system. In this case, whereas in Hawthorne's novel the communal sharing of property (home and land) is encouraged, in Melville's story, in accordance with the new individualistic and capitalist "values" the communal is impossible, as the preservation of private property is of the utmost importance.[52] Of course, this new principle plays a role in the lawyer's continuous self-interested conduct, in that to follow it promotes a selfish behavior.[53]

Before moving on to the analysis of Ernest Hemingway's 1926 The Sun Also Rises we will summarize the relations that have been made between the two nineteenth century works, and emphasize some other points in relation to the development of the topic of alienation, as they can be relevant to later evaluate them and see if there is a continuity with the twentieth century novel.

In the previous analysis we articulated the presence of two failed philanthropists, both followers of the Protestant faith and thus believing in predestination. Although with such belief

Hollingsworth and the lawyer can be linked to their Puritan predecessors, the fact that their charity is driven by self-interest[54] may be expressing the authors' perception of a truncated spirituality; and in turn, a break from tradition. Another source of social change that we saw was the issue of private property versus shared property and the sets of values

[51] In this respect, notice when he says: "Gradually I slid into the persuasion that these troubles of mine touching the scrivener, had been all predestinated from eternity […] I penetrate to the predestinated purpose of my life. I am content. Others may have loftier parts to enact; but my mission in this world, Bartleby, is to furnish you with office-room for such period as you may see fit to remain" (2644).

[52] Such jealous defense of property can be explained by the unprecedented sense of attachment to things, since as modernity and consumerism go hand in hand, part of modern individuals identity is defined by what they have (the possession of certain objects, property, in this case, gives individuals status, for example; so their ego increases.)

[53] For example, this is seen the moment the lawyer is furious after realizing that Bartleby has no intention of leaving his employer's office, and the lawyer says, "What earthly right have you to stay here? Do you pay any rent? Do you pay my taxes?, Or is this property yours?" (2642).

[54] Self-interest reflected in the preservation of reputation and egotism. It is interesting that part of that interest has to do with money, be it for philanthropist purposes or for the sake of getting profits.

each implies. In addition, private property stands as the symbol for the urban landscape, so it helps to create an alienating setting in these two narratives. The difference between them though lies in the still existent harmony between man and nature (the rural) in Blithedale; but the complete separation from nature in Bartleby, as it only presents a consolidated urban setting, making it more alienating than in the urban landscape of Blithedale.

A third similarity is the sense of disillusionment with humanity expressed by these narratives, in that they show that as Modernity settles, the sense of solidarity of people decreases in favor of personal interests. To this disillusionment we need to add Coverdale's and Bartleby's alienation. By that I am not only referring to their antisocial behavior, but also to the isolation from their selves. In the case of Coverdale, as we pointed out earlier, he is distanced from his sense of creativity, which he partly recovers at Blithedale due to the demand of physical labor that interferes with his individuality, as he says. Likewise, Bartleby's job as a copyist distances him from the human creative side to the point of annihilation of his humanness; hence, the latter's work much more extreme case of self-alienation, closer to emptiness. Such is the way these characters are alienated, but in order to make them so, the corresponding authors use rhetorical devices like metaphor and mostly synecdoche to immerse these and the readers in an alienating setting. In this light, the symbolism of spaces becomes crucial to the occurrence of imagery for alienation. In both there is a representation of the urban landscape, though in "Bartleby, the Scrivener" the setting of Wall Street becomes a powerful synecdoche for alienation as it embodies images of a bustling city life that moves around money-making, which makes an entirely alienating setting for the reasons we have already explained. On the other hand, in The Blithedale Romance there is greater emphasis on a particular alienation that Coverdale undergoes, symbolized by his hermitage in the woods and his hotel room window which stands for his isolation and distance that he likes to keep from the rest.

Finally, concerning the characters' civil disobedience embodied in their alienation, while in Bartleby it has an existential connotation, in The Blithedale Romance it is mainly triggered by a political move (though with certain existential reasons as it is reaction against modern lifestyle).

Alienation in Ernest Hemingway's 1926 The Sun Also Rises

Between the two other narratives and Ernest Hemingway's 1926 The Sun Also Rises, there is continuity in representing alienation through the idea of detachment; however, as the following analysis will attempt to show, in Hemingway's novel this detachment becomes more concrete for two main reasons. First, due to the physical and psychological effects of the First World War on people –especially those directly involved in it; and second, because of the final consolidation of a Modern society, which added to the effects of war, make people feel increasingly empty and disillusioned with humanity. In fact, both events to converge *in* and thus inaugurate the idea of disillusion.[55]

With these two reasons in mind, the first way in which Hemingway deals with the theme of alienation more concretely is by having a narrator (and one of the main characters), Jake Barnes, to whom the repercussions of the war have affected on a personal level: he is unable to have establish a normal man/woman relationship with the one he loves (Brett) since a war injury has left him impotent, and also he lives as an expatriate in Paris. In relation to the first consequence, His injury functions as synecdoche to stand for alienation as it permanently disables him, denying him the possibility to consummate a man/woman relationship, and procreate.[56] This condition immediately makes him distinct from the rest of people; however, although he admits that since the accident he has resumed his life in the best way possible, once Lady Brett reappears in his life, he revives the pain of his condition: "Probably I never would have had any trouble if I hadn't run into Brett when they shipped me to England. I suppose she only wanted what she couldn't have" (39)[57] As you can see in this example, it shatters his way to acceptance of his problem as she represents also what *he* desires, but cannot have.

The effect of Jake's impotency on his love relationship is further heightened by a strong sexual chemistry between them that cannot be realized by sexual intercourse, making the situation more difficult to handle for both of them. This situation is illustrated by a scene where Jake walks her in, after they have spent the evening with the Greek count. While they kiss good night, she struggles to resist him and pushes him away; then, they kiss again and it gets more difficult for her to resist ("Oh, don't!") Of course, they are doomed not to be together unless Brett is able to accept being with Jake and have no sexual relationships. Nevertheless, Brett's personality worsens the situation because her longing for the consummation of that love along with her inability to be faithful to a single man, (she cheats on her fiancé, Mike) outweighs the chance of just being with him, as the following conversation with Jake shows:

[55] This idea had been only partially explored in the works from the nineteenth century that we have discussed.

[56] This fact supports the idea of considering the novel as a tragedy (not a satire) since Jake is ultimately denied the possibility to have descendants. Another reason to consider it a tragedy is that, although Jake finally learns to live with his disability, what has caused it is ultimately absurd (Warfare).

[57] All quotes of the novel have been taken from Ernest Hemingway, The Sun Also Rises (New York: Scribner, 2003)

Jake: "'Couldn't we live together, Brett? Couldn't we just live together?'" Brett: "'I don't think so. I'd just tromper you with everybody. You couldn't stand it […] [i]t's my fault, Jake. It's the way I'm made'" (62).

So added to Jake's problem is the fact that the woman he loves is at the opposite extreme; while he is ready to live with her just for the sake of it, for Brett, sex is an issue in the relationship.[58]

This long discussion of Jake's impotency and the series of collateral effects it carries along with it, serve to illustrate the complexity the theme of alienation takes in this novel. What is more, his participation in the war as well as his injury have further effects on his socialization in general, an idea that is represented in Jake often assuming the role of listener and mediator, and also assuming a mental detachment from several of the group conversations in Spain. In the first case, he is usually the confidant.[59] Apart from this, whenever there is an argument between characters –as it happens with Cohn and Mike– he is asked support to any of the sides, being left in a position of mediator. In this role, Hemingway makes an interesting use of metaphors from bullfighting, in that Jake is like the steer ("castrated" bull, which applies to his problem) whose function is to calm down the bulls (Mike and Cohn). Furthermore, his being a spectator of bullfights also resonates with his metaphorical position of mere spectator of the others' conversations.

This is so not only because most these conversations are centered on Brett (because there is no use getting involved if Jake has no future with her), but also due to the other characters' (Mike, Cohn and Brett) frivolity with which they talk about the war, unlike the seriousness it implies to Jake, as the following excerpt shows (Mike is talking about a fellow soldier named Harris): "Fortunate fellow, [w]hat times we had. How I wish those dear days were back"[60] (139). Then he goes on to tell an anecdote of how, as he did not have any real medals, bought some, never returned them and ended up giving them away at a nightclub as "a souvenir" (140). For him, the war experience –unlike Jake's– has been reduced to a joke, a "dull dinner," a competition for a bunch of medals and a way to be successful with women. Ultimately, there is a gap between him and the group that causes him to be physically present, but mentally distanced from the scene, (he does not say anything during this scene) since they do not seem to take in how terrible war has been.[61]

[58] In this respect, it is curious that here Jake assumes the woman-like side of the relationship ("Couldn't we just live together?") – an attitude possibly linked to his partial lack of masculinity because of his injury– whereas Brett, in his obsession with sex is closer to a man's stance in a relationship. This "manly" idea of Brett is mentioned in the novel, too, as you can see how she is described in this excerpt: "She wore a slipover jersey sweater and a tweed skirt, and her hair was brushed back like a boy's" (29).

[59] There are numerous examples of this in the novel. For instance, Frances talks to him about her relationship with Cohn, Brett goes to him every time she feels "rotten" and Cohn, at the beginning of the book, desperate to get out of his existential crisis asks Jake to join him to his desired trip to South America.

[60] Possibly as he belonged to the upper classes, his participation in the war have been nothing but hang around, have fun and never actually fight as Jake did. Hence, he wants that time back.

[61] Another example of this occurs with Brett, in talking about Jake's impotency with him. Jake says "[…] [W]hat happened to me is supposed to be funny. I never think about it." After a few lines she says, "I laughed about it too, myself once. […] A friend of my brother's came home that way from Mons. It seemed like a hell of a joke." (34) She does not seem to measure how serious an issue it is for Jake, though it is probable that she is being ironic, in which case it would be effective to convey a greater sense of tragedy. In case she really misunderstood the seriousness of the subject, Jake is left isolated to get over his problem, with no support on her part.

Another way in which the war has affected Jake is that he is an expatriate in Paris[62]; in Bill's words, "[Jake] ha[s] lost touch with the soil" (120). Jake is not only probably away from his family, but is also culturally disconnected from his country, as Bill reminds him, when Jake is unable to recognize a song that Bill says "Everybody" (119) is singing in New York. Afterwards they are discussing something else, and to Jake's question "Who did you get this stuff from?" (120) Bill again replies, "Everybody. Don't you read? […] You're an expatriate. Why don't live in New York? Then you'd know these things" (120). Bill's remarks emphasize Jake's exclusion, especially through the repeated use of the word "Everybody" as if he were saying "If you are not like them, you are out."

Unlike Bartleby, who succumbs as a victim of alienation, Jake chooses to struggle against it –later on we will see if he is successful or not– by trying to learn how to live with it, and; at the same time, how to live in the post war demoralized society that caused alienation to appear.He struggles against his alienation in two ways. First, by what Wirt Williams calls 'consolation rituals'(71)[63] like bullfighting, fishing, and swimming;[64] and second, through a final inner acceptance, which implies that he gives up his illusion of being with Brett. Regarding the consolation rituals, the one that stands out the most is bull-fighting. For the Spanish Montoya, Jake is an "aficionado," a status that differentiates him from the rest, as it implies a real passion for the activity; as opposed to Brett, Mike and Cohn, who enjoy it for the sake of the mere spectacle. For Jake it becomes something essential, closer to a substitute for religious spirituality (because, even though he is Catholic, he has lost faith, since not to think about his problem, as Catholicism suggests, is of no use to relieve him of his pain). Unlike Cohn and the rest he gets a real satisfaction from bull-fighting, which explains why it is a weapon against the emptiness that the other cannot overcome.

It is important to keep in mind that alienation is framed within the context of an established modern society; we should not overlook the fact that is not only the First World War, but also the features of modernity the responsible for his alienation. In this respect, a relevant association can be made between Paris representing an urban modern society and Pamplona a rural one (For a matter of space, we will not give excerpts illustrating their differences, but we will just mention them). Paris is depicted as urban, with a lack of faith in religion, individualistic, money-oriented, and where human relationships are based on personal interests,[65] while Pamplona is the exact opposite: rural, keeper of traditions, a strong sense of community,[66] strong religiousness, and a place where friends –real friends–

[62] This is not stated in the novel, but it is possible that he has decided to be an expatriate because, once he returns from the war he is not able to reintegrate in American society. In other words, the war experience has led him to become a stranger in his own land. This idea is supported by Hemingway's 1925 set of short stories In Our Time which includes"Soldier's Home," a story about a soldier that experiences a similar sensation of estrangement.

[63] Wirt Williams, The Tragic Art of Ernest Hemingway, trans. Jaime Priego (México: EDAMEX, 1983) 71.

[64] These rituals –especially bull-fighting and fishing– are found in succeeding works of Hemingway, becoming a distinctive feature of his writing.

[65] This vision of the urban life resonates with the description sociologists' have given of it which we have mentioned earlier in the thesis. Moreover, Hemingway carefully and accurately establishes the differences between these two places. In relation to the difference for the basis of friendships, and the orientation to relate everything to money, there is an excellent excerpt: "It felt comfortable to be in a country where it is so simple to make people happy […] Everything is on a clear financial basis in France […] If you want people to like you you have only to spend a little money […] Next morning I tipped everyone a little too much at the hotel to make more friends" (237).

[66] There is a very clear depiction of thus sense of community in the description of a scene where everybody passes a bottle of wine which goes hand in hand for everyone to drink from it.

are hard to make and to keep. Moreover, this Spanish territory, specifically through the tradition of bullfighting suggests that there still a connection or dialogue between man and nature (symbolized by the bull). The fact that Pamplona is such an idyllic place to be in may be the reason why Jake chooses it as place for his consolation rituals. In other words, Pamplona represents a refuge for him because it feels like going back to a time when alienation did not existed.[67]

The other mechanism he has to reconcile with the alienation caused by his disability is as I said previously, to give up his illusion of being with Brett. As it is characteristic of modern writing, and particularly in Hemingway, readers are told neither what specific event brought about that reconciliation, nor how it occurred. In an effort to explain this, some critics such as Williams[68]have associated it with the final swimming scenes; but there are also a couple of scenes that have failed to be taken into account, which are those where Jake looks at himself in front of a mirror. The first time is soon after Brett has come back to his life, (he is jealous of the count, which had the chance to be with Brett, but not him, so before this passage he says: "[t]o hell with Brett" (38) so to be reminded of his impotency at this moment is more painful than usual: "Undressing, I looked at myself in the mirror of the big armoire beside the bed. That was a typically French way to furnish a room. Practical, too, I suppose. Of all the ways to be wounded. I suppose it was funny" (38).[69] The second time is while he is in Spain. By the end of Book II Cohn has left and so has Brett, who –ironically– helped by Jake has run away with the young Spanish bullfighter Pedro Romero. At that moment Jake tells us: "I washed, brushed my hair. I looked strange to myself in the glass, and went downstairs to the dining-room" (228). This time he is not hurt anymore, because he is resolutely through with Brett, and ready for a fresh start. In relation to his feeling strange to himself it is possible that it is so due to the long time of suffering it has taken him to finally reach that stage of reconciliation with himself.

Coming back to the issue of learning how to live in modern world, whereas Brett and Cohn do not have to deal with such concrete effects of the war as Jake, they still have to face the living conditions in a society characterized by general moral disarray. One of the issues responsible for this moral chaos that is repeatedly dealt with in the novel is the importance of money and its effect on the quality of human relationships.[70] For instance, Mike has gone bankrupt not only due to his excessive spending, but also for lending money to what he rightly calls "false friends" (141) which reasserts the idea that in a post modern money has a privileged place, and consequently so do the desire for success (Cohn), to be rich (Brett).[71] The important point I am trying to make here is that this moral disarray (partly as a result of the disillusionment of the war, too) has caused deeper form of alienation to appear; namely,

[67] In The Tragic Art of Ernest Hemingway Wirt Williams claims that the mountains of Spanish territory stand for possibility to have aspirations, which are absent in France, since this land is flat (Williams 75).

[68] Ibid., p. 77

[69] Notice the tragic irony on "funny" like in other examples in the novel.

[70] The statement of the emphasis on money is based on the tackling of the issue throughout the novel, each instance closer to a page long. For limitations of space, I will not quote those examples.

[71] In this sense, besides the emptiness and restlessness for a meaningful life, their experience is heightened by their personal existential crises since they are in their thirties (this is seen in their worrying about falling in love and professional success (for Cohn), getting married (or not, for Brett)).

a feeling of existential emptiness, which is seen in Cohn and Brett's restlessness on doing something meaningful and satisfying with their lives.[72]

Unlike Jake, who at least has found spiritually satisfying rituals, Brett and Cohn do not overcome this emptiness since they have ineffectual ways to face it. For instance, the evasion of the truth; through excessive drinking in the case of Brett, who refuses to admit that she is in love with Jake[73] and also until the very end she refuses to admit she has been "a bitch" (247), and in the case of Cohn, he continuously self-deceives himself thinking he has a chance of a love relationship with Brett, as much as he deceives himself thinking that a trip to South America will make him feel better with himself. Of course, Jake has been through that evasion period, and he knows it is of no use; to face the situation and try to deal with it is the only solution, whether it is alienation or emptiness.

As a conclusion, it is interesting that contrary to expectations, from the novel's standpoint, not all seems lost. At least not lost in the sense of desperation or doom, but in the sense of being looking for meaning, which not necessarily ends in tragedy. In the case of Jake, it ends as a "peaceful" state of conformity with the state of affairs (alienation). In addition, unlike the previous representations of it, the narrator, far from being overwhelmed and succumb to it, (like Bartleby) Jake faces it and learns how to deal with its alienating factor from the beginning. Even if there is still a passive conformity and acceptance of it, it is not out of pessimism or a feeling of defeat, but it has been the result of a whole process that has enabled him to cope with it in the best way possible. In this sense, it may still be considered pessimistic, but it is also worth mentioning that he was strong enough to learn how to handle it, and most of all, for him not to be destroyed by it. Despite the tragedy,[74] Jake is able to stand up and continue living, because ultimately, what he has been able to cope with is not only his impossibility to carry out a proper man/woman relationship with Brett, but also with having to live in a modern society that fosters emptiness, and evasion. In this sense, his consolation rituals have enabled him to "cross the bridge of nothingness," (Rovit 162) the others are so vulnerable to.

Thus, with this novel Hemingway continues with the treatment of alienation initiated by Hawthorne and Melville, but looks at it in a new light, on the context of events of the twentieth century, like the First World War, and an already consolidated Modernity. Such an approach enables him, as we have seen, to represent and analyze other stages of alienation that are distinct of the new century. Jake's "triumph" should not be underestimated, mainly if we consider that in the end he faces two types of alienation together –sociopolitical and metaphysical– which were present individually in each of the previous narratives.[75]

Before proceeding to the conclusion, we would like to compare the representations of alienation in The Sun Also Rises with the other two narratives from the nineteenth century.

[72] Brett's restlessness is symbolized by her difficulty to settle in (to get married) or how she hangs out from bar to bar. Moreover, it is not only her, but the rest of the group to who are constantly in the move, restless. In the case of Cohn, there is a particular passage at the beginning of the novel where he tries to convince Jake to accompany him to South America, which he sees as an existential solution because "I [Cohn] can't stand to think my life is going so fast and I'm not really living it" (18).

[73] Every occasion she had the chance to say it, she evades giving a straight answer.

[74] In his essay Wirt Williams argues that The Sun Also Rises is a tragedy. Nonetheless, according to Earl Rovit there is (or was by the time he wrote his book) a controversy around the issue of whether the novel was a tragedy or "'a hollow or bitter satire'" (Earl Rovit, Ernest Hemingway (New York: Twayne, 1963) 147)

[75] By sociopolitical I am referring to his expatriation, and metaphysical to the estrangement from the self and the rest as a result of his impotency.

First, thematically they coincide in the following: concerning the development of the theme of harmony between man and nature, in The Sun Also Rises both the urban and the rural are present, and although there seems to be affinity between Jake and nature, this is only temporal. Furthermore, for the most part the characters are already established in the city; besides, the rural (Pamplona) is completely separated from the urban, becoming only a retreat spot once a year but not something definite. Now, referring to nature as an incontrollable force, like "Bartleby, the Scrivener," in Hemingway's novel man becomes helpless to nature in that he cannot avoid being alienated. In this respect, whereas in the two narrative works from the nineteenth century acts of civil disobedience were a valid option against the effects of Modernity, for example,[76] in The Sun Also Rises evasion (seen in the constant restlessness and traveling of the characters, even in expatriation) is not enough to struggle against a greater force such as the First World War.

Moreover, in all the works analyzed, we noticed that although a sense of exclusion or lack of belonging is the most apparent expression of alienation, it is just the tip of the iceberg as alienation took several forms as Modernity was more consolidated: boredom, dissatisfaction, dehumanization, existential and spiritual emptiness, and finally a sense of the lack of meaning of life. As we have seen throughout the analysis, sometimes there is one or two of these that prevail in a narrative and not so much in another. For example, the first one is seen mostly in Coverdale in The Blithedale Romance [77] and existential emptiness in both "Bartleby, the Scrivener" and The Sun Also Rises. In spite of this, what should be emphasized is what ties the three narratives together: an increasing sense of disillusionment as Modernity consolidates, reaching its peak in the postwar period.

In turn, this feeling of disillusionment is caused mainly by the moral disarray that is presented in the narratives. An example of this is the decay in the sense of solidarity, and egotism shown in both Hawthorne's and Melville's work. Later, in The Sun Also Rises this is seen in the theme of friendship based on personal (financial) interests and also –unlike the other two– in the lack of religious faith. All of which amounts to a kind of truncated spirituality – that as you can see, is more widespread in Hemingway's novel.

To some extent, the alienation of Coverdale, Bartleby, and Jake is brought about by this disillusion, due to their awareness of the moral disarray that takes place in each story. As much as they share this awareness, they also share a passive resistance of this alienation. While in The Blithedale Romance Coverdale fails to overcome it, he has the opportunity to do so, in "Bartleby, the Scrivener," the copyist succumbs to it, as his chance to overcome is almost impossible; finally, contrary to the readers' expectations (since it is set in a consolidated Modernity) in The Sun Also Rises, the character does not succumb to alienation. In fact, he does triumph over it, as we said earlier because Jake learnt how to live with it. At any rate, it should be kept in mind that his triumph also reveals how rooted in society alienation and disillusion already are at this stage, since the character has take the chance to face it and also reduce its effects, that cannot be completely erased.

Second, comparing the works in formal terms, all of them coincided in the use of detachment and exclusion as a metaphor for alienation; although as it was pointed out at due course, this distancing takes different form in each narrative (in chronological order: physical, metaphysical, and both types respectively). By the same token, all of them use synecdoche to refer to alienation, particularly in the inclusion of the urban landscape (enclosed spaces

[76] By political separation or by uttering a formula.

[77] On the other hand, not so much is seen of him experiencing a meaningless life, as he still has the option to make it meaningful, while for Jake in The Sun Also Rises it is much more difficult (because he has to deal with a more painful, concrete alienation).

such as buildings, offices and hotel rooms) and the relation of seclusion that the characters establish with these places. In this respect, we need to mention the image of "the hermitage" that appears in both narratives from the nineteenth century; and, in that of the twentieth it is similar to the function of "the hotel room." Here the characters have privacy, and isolate from the rest. Another similarity in imagery is the use of windows (whether the presence or absence of them) as a synecdoche for isolation and distance. Again in the novel from the twentieth century the imagery is not the same, but alike since Hemingway's use of "the mirror" serves the same purpose –to emphasize the sense of exclusion of the character.

Conclusión

As a final remark, I reassert the importance of Hawthorne's The Blithedale Romance and Melville's "Bartleby, the Scrivener" as two canonical writings for the topic of alienation in American literature in terms of their accurate representation of it.[78]Furthermore, their inaugural status on the topic is heightened by the abundant and pertinent display of rhetorical devices and diverse symbolism that help create the alienating social and cultural setting in which their characters are immersed. In this respect, these fictional narratives have a double value in that they become historical and sociological pieces by representing the effects of Modernity in the New England population. From Hawthorne to Melville we saw how as modern times settle alienating forces become greater, and people more helpless, despite their political or metaphysical acts of civil disobedience.

It is impossible to affirm the standing of these two works as inaugural without taking into account that the subjects of alienation and disillusionment fully flourished in the twentieth century. This time it was not only the result of a consolidated Modernity, but due to the demoralizing effects of the First World War in European and American societies. The topic was explored by a number of writers from different perspectives,[79] included Hemingway, whose first novel we have taken as one representative of the many that were to explore the topic in American literature. As in the case of Hemingway, the subject went beyond the confinements of New England to become a concern of writers throughout the United States.

Regarding the continuity in the treatment of the topic in the three narrative works, they are connected through the idea of detachment. Nonetheless, as we have demonstrated throughout this thesis, it is a much more complex notion to define; starting as a mere physical detachment, to a deep sense of emptiness, and a life with a lack of meaning, all triggered by an utter sense of disillusionment. In turn, this just shows how the three narrative works help define and enrich the concept as it becomes more comprehensive as it develops.

In spite of the achievements of this thesis, one of its weaknesses was that although I could establish shared topics among the three works, no sufficient connection[80] was done to strongly support the idea of the influence of the nineteenth century narratives to the development of alienation in The Sun Also Rises.[81] A second problem was the reaffirmation of heroism in Hemingway's novel, in that the main character does not succumb to alienation

[78] This representation consists of the literary expression of alienation, the reaction it causes on characters, as well as the effectiveness of characters' responses against it.

[79] F. Scott Fitzgerald's 1925 The Great Gatsby, William Faulkner's 1942 "The Bear," for example

[80] By that I am referring to the minor comparison made between the metaphors, synecdoche and any other symbolism found in the three narratives that, as such is inconclusive.

[81] At any rate, even if we could have had that support, I think this influence would have remained speculative, unless there was a biographical confirmation that Hemingway was somehow influenced by those two works in particular (an idea that would be very far-fetched, though).

as it was expected.[82] However, this fact can be useful as a starting point for another discussion such as the interpreting of his attitude as the empowering quality of man's will over natural forces. A third problem was the drawback of having to focus on alienation when they were many interesting related subjects that consequently, could not be fully developed, since they slightly digressed from the main topic of concern. Nevertheless, all of them could be potential topics of analysis and discussion for a future paper. For example, the interplay between individuality versus the sense of belonging or privacy and society, and whether from the point of view of these or other nineteenth century narratives it is possible for both to exist in Modernity; another unexplored and related subject was how "dreaming" and even the sense of creativity is gradually lost, thus contributing to the existential emptiness of characters. In this light, the topic of money permeating the narratives called my attention, as it was a constant secondary topic in the three works analyzed. Regarding the acts of civil disobedience of the characters it would have been interesting to define them not only as alienation itself, but in terms of the actual non-conformist attitude that they imply; on that basis, it was interesting to notice that there is actually one explicit negation in its narrative,[83] but with different implications that could be analyzed, in order to possibly discredit the idea of thematic continuity among the three narratives.

Finally, the many directions the topics related to alienation can take and the existentialist nature of the latter serve to prove the productiveness, and ultimately, the timelessness of this topic, whose different disguises can be explored and studied at any point of not only American, but also Universal literature.[84]

[82] On the assumption held throughout this thesis which says that, as Modernity progresses, the more "doomed" men are and greater is their helplessness; hence, their liability to easily succumb to it. (Although to some extent it can be said some characters do succumb to alienation, such as Mike and Robert Cohn).

[83] In The Blithedale Romance the negation is Coverdale's "No!"(126) to Hollingworth; In Melville's story it is Bartleby's "I would prefer not to;" and finally in Hemingway's novel, it could be Brett's constant "Don't let's ever talk about it"(247) (This last utterance seems an interesting piece of study in itself, linguistically speaking).

[84] Especially considering that the Capitalist concerns are currently in its peak, and that we will probably continue feeling its alienating effects in times to come.

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