

Representation and Body Politics in Franz Kafka's *A Hunger Artist* and *In the Penal Colony*

This research focuses on the issue of the representation and body Politics in Franz Kafka's selected short stories particularly in *A Hunger Artist* and *In the Penal Colony*. Moreover, this research hovers around the complexity of the body in relation to its soul which is characterized by power. Why and how do the characters bring the body centrality into question is the main exploration of this research work. *A Hunger Artist* brings light to the notion of fasting and its effects on the central character. Likewise, the protagonist of *In the Penal Colony* connects the idea of punishment with body of the condemned man and the officer who move through extreme form of bodily torture. In these stories, Franz Kafka has challenged the human brutality and cruelty of human behaviors in relation to socio-economic expectations and characteristic of the time. The characters' struggle of lives in the midst of mechanical era. It shows the condition of the artist, his struggle in the society and also his hardships in the state of being famous.

Franz Kafka was born in Jewish family on July 13, 1883 in Prague. He studied in German University in Prague. He was influenced by Darwin and Nietzsche. He belongs to figure of twentieth century literature and he has written many stories and fictions. His famous stories are; *Metamorphosis*, *The Judgment*, *In the Penal Colony*, and *A Hunger Artist*. These stories represent the socio-political scenario of modernist society. His characters are being extraordinary who are even influenced by the growing modernist with capitalist tendency. If we are to observe his characters who makes significant turns, almost they are fragmented by capitalist bent of mind. The protagonists are isolated beings in the society which also indicates to raising individualism.

Among them *Metamorphosis* is the story of Gregor Samsa. He is a salesman and travels into different places. One day, he sees an uneasy dream. In the dream he finds himself into gigantic insect. He is in the hotel room. He finds everything dangerous around him. On the other hand, his family members are surprised about Samsa's condition and they try to find the real thing. At the end of the story, he dies, as is lying on the bed by the suffocation of his room.

The Judgment is the story of Georg Bendemann, who is a merchant. He is the protagonist of the story. One Sunday spring, he is sitting in his own room, starting to write a letter to his old friend. His old friend has been in Russia for two years. In his letter, he mentions his business. On the other hand, his mother is dead two years ago. He helps his father in household activities. Georg's father hungrily is sitting in dark room, reading newspaper and remembering his wife. George's father is being unhealthy day by day. The father does not like his son's friend in his business line. Georg realizes his guilt to betray his father's business. His father also blames him forsaking his friend. Ultimately, Georg understands about the judgment given to him by his father.

In the Penal Colony, Penal Colony is the place where soldiers get the death punishment. It is situated in sandy village in island. In the story, characters are unnamed and the story opens with a remarkable piece of apparatus. Third person narrator narrates the story. In the story, the explorer starts to join the machine and it works until twelve hours. It is divided into three parts; bed, designer and Harrow. Harrow makes the body into wrist. Machine kills more than hundreds people. Representation of the body is different from original. This story indicates to the machine who give the justices for the meantime socio-political contemporary of the society.

In *A Hunger Artist* the protagonist is a hungry man. He is continuing his fasting from many days and is viewed by many observers. People take the tickets and watch his performances. He sets the cage in the open air, near the animal farm and he resides there. Sometimes, he tells the jokes and stories which are related to his own life and he gives an entertainment for the audiences. But, he is in fasting and is being weakened day by day. At the end of the forty days, the cage is decorated and the army band plays over there. Likewise the hall is full of noise. He does not sleep and does not eat any food. He is busy in his performance. His health is in miserable condition. The construction of the body is changed into skeleton. Audiences are worried about condition of hungry artist.

In the same way, *A Hunger Artist* is the figure of society. He hides his identity in front of the audiences. His name is unique and his works give his identity. In the last day of the fasting as told by the story, he eats little food. He does not get as much as he wants to overcome his hunger. At the end of the story he dies. His friends bury him into his own cage with fifty straw. In the story, the body of hunger artist is mentioned as fragmented personality who has suffered a lot by his work of art. Here body politics is shown in connection to torture and brutality. Therefore, the representation of body is made different in the story.

The stories *A Hunger Artist* and *In the Penal Colony* are discussed by many critics from different viewpoints. These stories have received several critical understandings in several articles, reviews, conferences and auditoriums. In the way of discussing artists' life, William C. Rubinstein in "Franz Kafka: A Hunger Artist" asserts that literary icons are the real hunger artists. Hunger is artists' compulsion. The artists, for Rubinstein, have their consciousness with the public, but the public does not understand it. Rubinstein argues that Kafka is talking about the art general

and his art in particular. The review from Rubinstein interrogates the significance of art and artists' life in spite of hunger which is evident in the following quotes:

Between the artist and the public are two intermediaries, the watchers and impresario. During his fast, the hunger artist is observed by relays of watchers whose task is to see that he does not eat. These watchers, who represent the professional critics, are paradoxically butchers, experts in food, and therefore natural hostile to the hunger artist [...]that is, the critics, who, report the artist as if they were protecting the public from attempted fraud, are misdirecting their efforts for the artist is not interested in dealing anybody. (14)

Hence, Rubinstein is in the position that artist is the one who survives along with hostile life in the society. As the artist is observed by many audiences, he is not given any consolation. The paradoxical situation always brings futility in the artist's life. Similarly the writers or the literary icons sometimes expose their personality in their creations. The central characters somehow make reflections of the writer's circumstances. Thus Rubinstein is of the view that the hunger of the artist in the society is to some extent hunger of Kafka himself.

Likewise, the article "Hungering Artist or Artist in Hungering: Kafka's "A Hunger artist" ", the critic Harry Steinhauser analyzes the text from political view. Hunger resembles to hunger-strike as a political weapon in twentieth century. He defines the political motif of the text in the following line:

"A Hunger artist" depicts the crisis of the artist in the modern society, the artist who has lost faith in his mission, who torn within himself, feels himself misunderstood and unpredicted by the philistine public and cannot survive in his isolation. Recognizing that Kafka would have

little sympathy with such a Bohemian concept of artist, these commentators are forced to see the hunger artist as an unsympathetic figure. (32)

In the aforementioned quotes, Steinhaur finds that the existence of artist in the modern world is really tough. The artist cannot survive without taking the assistance of others. Throughout the text, hunger artist is an alone fellow which brings his identity crisis. This hunger artist does not have his unique name and identity rather his identity lies in his hunger. Therefore, he is not given proper sympathy by the society member.

Kurt Fickert analyzes the narrative technique of the story “A Hunger Artist” as an unreliable. The unreliability of the narrator makes the ellipsis of the event of the protagonist. Here are many omission and transformation of the protagonist’s action which is done by the narrator. The narrator is one of the members of the society who plays the intimidator role between hunger artist and other society members. Here the narrator hides the real identity of the artist which is indicated by the following commentary:

The crucial function that the presence of an unreliable narrator would have to have, in my understanding would be to serve as a double for the impresario. The latter is, as the fact that he is not named, but only designed by his occupation attests, the intimidators between the hunger artist and the public. (56)

Here, Fickert is in the position that the narrator is untrustworthy though he is the member of the society. However, hunger artist name and identity is in crisis. But the public knows or understands his performances. Again Fickert intends to evolve a question; why does the narrator not want to manifest his real identity? Furthermore, the narrator plays the role of intermediation between a hunger artist and the society.

Jane Bennet attempts to light on the ambiguous definition of justice. He argues that justice mentioned in the story is fantasy rather than reality. The traditional concept of justice does not work in the story because the characters are not given equal treatment. Despite of injustice, the characters accomplish their duties in pursuit of fulfilling moral ground. He argues:

“In the Penal Colony” reminds that this is precisely what the ideal of justice works to do. Kafka’s story again foregrounds the internal multiplicity and idiosyncrasy of the judge and points to the dissonance between him and any final judgment. Kafka’s intensification of this one element exposes how arbitrariness operates within the large matrix of justice even when the demand for the closure is not as extreme as it is in the penal colony. (659-660)

In the observation of Bennet’s review, the question evolves; what is justice and how it is practiced in the society? Hence, it seems that justice is hold by powerful to dominate upon the powerless ones. Justice itself is a discourse that is arbitrary and it is unable to make fair judgment. The implementation of justice is presented otherwise in the story, “In the Penal Colony.”

Thus, it is evident that different critics have analyzed the stories from multiple perspectives, but the issue of exploring the nature of representation in these stories from discursive lens has been untouched. So, this research wants to fill that gap.

Theseselected short stories are examined with the contemporary ethos of literary and historical discourse regarding body’s centrality or peripherally in the literary representations. The theoretical insights from diverse theorists, specifically the discursive stake on the nature of representation of body are taken into consideration. New Historicists particularly Michel Foucault, Hayden White,

Catherine Gallagher and Stephen Greenblatt are taken to problematize the conventional notions and the treatment of body. In the methods of new historicism it becomes crucial to examine the nature of representation particularly through anecdotes that problematize the grand narratives endorsed by conventional forms of history and literary writing.

Michael Foucault is the philosopher of the New Historicism whose theory deals with the construction of the discourse and power circulation in the society. He argues that the effects of truth are produced within discourses which in them are neither true nor false. In this juncture he asserts: "power and knowledge directly imply one another; that there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations." (Foucault 1977). In support of Foucault, Dreyfus and Rabinow argue that "by producing a discourse, seemingly opposed to it but really part of a larger deployment of modern power" (130). It indicates that there is the proportional relationship between power, Knowledge and truth in the discourse of the society. Knowledge succeeds the power and truth is made by power location with their knowledge. When the power changes, knowledge is also changed, and ultimately there is the change in truth.

In the discussion of the representation of body politics Foucault has coined the word 'bio-power' to refer to the power manifestation in the form of daily activities through which persons engage in self-surveillance and self-discipline, and thereby subjugate themselves. Foucault states that docile bodies maintain the political order along with the production of passive, subjugated, and productive individuals. Foucault's idea deals with the particular motivations, conventions and perspectives which deny knowledge as objective or neutral. Knowledge cannot be separated from

power. Knowledge influences the behaviors of a persons and it has the controlling effect on the bodies.

Catherine Gallagher and Stephen Greenblatt's *Practicing New Historicism* provides the primary theoretical framework to analyze this text. New historicism is an approach rather than method- a practice of questioning and analysis rather than theorization. The analysis of the anecdote, history of body, neglected details or marginalized issues and skepticism towards contended ideology would be accomplished in this work. This paper particularly focuses on the representation of body/history of the body. The thematic implications are further explored with help of Julia Kristeva's theorization on abjection, in her work *Powers of Horror*, where she explains upon the subjective horror that one experiences when encountered with the corporeal reality. The living body in the face of death would be discussed. *A Hunger Artists* and *In the Penal Colony* are examined to reveal how and why the text engages with bodies in such a way.

Firstly, this research work aims to examine the nature of historical representation of the bodies in the stories of Kafka. The characteristics and the nature of representation would be analyzed exactly. The research addresses the issue of interpretive challenge that these stories offer. Secondly, the research would also investigate on the relationship between history, literature and the Trans-disciplinary methods to study both. The work is also concerned with examining the necessary historical, cultural and literary influences on the author, to show how he responds to such norms through the short stories.

Thus, the present research aims to uncover the issue of the representation of the body in Kafka's selected short stories this research revolves in its three sections. In the beginning, a brief discussion with reviews are presented with the theoretical

framework. After that the major issues are proved with several quotes and textual evidences. And the final part draws the conclusion of this research. This research is based on authentic cites, books, journals, annals and several critics on the issue of *The Hunger Artist and In the Penal Colony*. The guidance of the lectures are taken as the supportive tools along with the quotes from the texts that supports the claim of the research being based on the terms and vocabularies of the two stories.

Representation connects human action, behaviors and way of life to the culture through language. Here, representation can be defined as the production of meaning through language. It establishes the complex meaning of individuals with their everyday works. In the book *Cultural Representation and Signifying Practices*, Stuart Hall discusses that the meaning is constructed through language which represents one's particular culture. Though he classifies the categories of representation into reflective, intentional and constructive; the constructionist approach is taken into account to prove the textual analysis of this research.

The constructionist approach deals with the construction of meaning to the representation. The meaning does not occur by itself rather it is constructed. In this ground Foucault reminds us that meaning is constructed by the underlying discourses which he terms discursive representation. He connects meaning to power which forms political association to language. For him, meaning is politically and historically specific that is the manifestation of power. And meaning challenges the universality of truth.

Representation occupies the central place in the studies on body in this research. Hence, how does discourse work as system of representation in the stories *A Hunger Artist and In the Penal Colony*. The bodies of the characters are described with the socio political manifestation which try to define how does characters' bodies

are presented. In both of these stories, representation of body makes the connection to the circulation of power. That is to say, the characters' go on the situation of conflict in the name of gaining social and discursive meaning. "In the Penal Colony" the body is given several tortures and punishment is exposed as a form of power. And the protagonist identifies himself as a powerless being. Likewise, in *A Hunger Artist* the central character attempts to gain his identity by giving torture to his body from his continual hungering act. The characters' search for identity becomes vital evidence to focus this research from the discursive ground which proves that the body has its connection to discourse and the socio-political normativity.

Franz Kafka has included how the bodies are represented in his selected short stories *A Hunger Artist* and *In the Penal Colony*. In these stories the body of the human beings is brutally injured in different manner. In *A Hunger Artist* the body is represented as an adjunction and *In the Penal Colony* the body is indicated as an object to tackle merciless punishment. Kafka has incorporated the extended metaphor, imagery, and symbolic representation in these stories. These stories have unique styles of narration which prediction the politics of representation of the body metaphor which is felt by the characters. In these stories the characters are struggling for their lives in pursuit of existential quest. The characters are the representatives of the meantime socio-political normativity. They are the mirror figure of the society whose struggles are quite unnoticed. The people get pleasure, however, they do not try to excavate their real circumstances in the way of being an audience.

The story entitled *A Hunger Artist*, the central character is the figure of contemporary society. He is indicated as the icon of social expectation who fulfills the desire of the society through his attempts of art by fasting. Though it seems a bit uncomfortable, hunger or the fasting is the ritual performance which is carried out to

maintain the status of the body. Conventional notion has that fasting is the celebration for religious festivals. There is the connection of body or physical health to spiritual health as well. In religious and biological view fasting is really a pious deed. But it is denied that fasting is not always taken as religious fulfillment rather there is the role of body politics in which the manifestation of power is noticed. Besides religious purpose fasting has become political one owing to the growing showy nature of the society. So, the metaphysical quest of a person can't always follow the religious quest. The critic VinayLal argues that "If metaphysics addresses that which lies beyond the realm of ordinary experience and by another reckoning in the underlying reality of social phenomena, politics has always appeared to concern itself with the here and the now." Therefore, in the hunger artist the purpose of fasting can be a political and discursive rather than religious as indicated by these lines, "Besides casual on lookers there were also relays on permanent watchers selected by the public, usually of butchers, strangely enough, and it was there task to watch the hunger artist day and night" (195).

The aforementioned quotes from the *A Hunger Artist* suggest that he is a protagonist figure of society. Besides, his fasting he performs in front of his audiences and his identity represents as a public. People who know about him watch his presentation day and night. He is a person who foreground name and fame in this world. The narrator further explores:

This was nothing but a formality in situated to reassure the masses for the initiates knew well enough that during his fast the artist would never in any circumstances, not even under forcible compulsion, swallow the smallest morsel of food; the honor of his profession forbid it. (195)

According to these given quotes the hunger artist started to take the fast in front of the masses but consequences would not fragment while contrast his performance. The less amount of food does not matter him. In the same way, he is in dilemma whether he left or continue his duties. It is because he is not given any food as per his requirement. So that the circumstances make confusion to him.

Similarly the artist's life is depicted as a miserable life in "A Hunger Artist". The artist is the one who gives pleasure to others but actually he gets nothing, and hunger is his compulsion. It is because in the capitalist and mechanical society the artist gets nothing by his works of art. Here the question evolves: what does the artist ultimately gets by his work of art? And the obvious answer is hunger, scarcity and starvation. Nevertheless, an artist is always draw the picture of society in different time and space. The fragmentation of vision artist give the way to move the society, which is indicated in the following lines:

Nothing annoyed to the artist more than such watchers; they made him miserable; they made him fast seem unendurable; something he mastered his feebleness sufficiently to sing during their watch for as long as he could keep going to show them how unjust their suspicions were. (195)

In these lines the hunger artist is very angry with his audiences because the audiences do not give him rest. He is unhealthy day by day and his condition might be weakness. On the other hand, his feelings and emotions bring him into his performance which is taken as pleasure by the public audiences. In front of the society he is an honest and laborious person, however, his internal feeling is not understood by others. Therefore, the representation of the body is depicted in an ironic form.

Several critics regard art as a way of imitation. It actually has the mimetic

effect in the society. The ancient believers think of the art as the mirror of the life. In this vein, Michael Dunn asserts, “Traditionally who have believed that art intimates life.... But some have questioned the one way nature of mimesis by arguing that art also changes the way with view the world and in act, life sometimes imitates rather than the other way around.” When we come to this quote we forget the real life of the artist. However, Carolyn Dean presents her antithetical view that, “Much of what is today called art was not made as art. This is the case not only with regard to object made outside the West in places where the concept of art traditionally has not been recognized”. Hence, Carolyn Dean is of the view that the presentation of the artist is merely an exhibition. Nobody knows the plights which hover around the life of artist. The discursive practices in the work of art rather than mimetic one, is an essential evidence to find out the body politics in work of art. It is clearly stated in the story *A Hunger Artist*, the protagonist fulfills the socio-political normativity of the meantime society despite of encountering hunger. The actual life of the artist is not well as we expect as evident in these quotes:

He was quite happy at the prospect of spending a sleepless night with such watchers; he was ready to exchange joke with them, to tell the stories out of his nomadic life, anything of all to keep them awake and demonstrate to them again that he had eatables in his cage at that he was fasting as not one of them could fast. (196)

In the given quotes the hunger artist is quite smiling because of not getting rest from the morning up to the night. People are hungry about his performance. Sometime he was singing, telling jokes and stories which are related to his life. In his speech, he gives the lesson of life. He talks about real situation of contemporary society. He does not get time to take his fasting, therefore he is struggling with life and death.

It was not perhaps mere fasting that he had brought his to such skeleton thinnest that many people had regretfully to keep away from his exhibitions, because the sight of him was too much for them, perhaps it was dissatisfaction with himself that had worn him down.

(197)

Here, in the above lines the hunger artist is the symbol of contemporary society. When he starts to take fasting, his health gets changed day by day. He is thinner and thinner and all architectures of his body could be seen. But his internal feeling are suppressed in mind. Audiences are thinking his life and condition. On the other hand, the representation of natural body is different from real fasting. People are starting to sympathize with the hunger artist because he is unhealthy day by day. The showy nature of the hunger artist brings into his own downfalls by his uncomfortable activities:

Then come to the food, a little of which the impression managed to get between the artist's lips while he sat in a kind of half fasting trace, to the accompaniment of cheerful patter designed to distract the public's attention from the artist's condition; after that, a toast was drunk to the public, supposedly promoted by a whisper from the artist in the imperisio's ear, the band confirmed it with a mighty flourish, the speciation melted away, and no one had any case to be dissatisfied with the proceeding, no one expect the hunger artist himself, he only as always.(199-200)

In the above lines, hunger artist is still continue fasting. His health is damage day by day. The imperisio manage the food for artist. But artist reduce the food for imperisio. In front of the public, artist eats a toast and drinks water. Such scenario

makes the artist happy. Such food is a relief for hunger artist. All of the people satisfied with him.

This perversion of the truth, familiar to the artist through it was, always unnerved him afresh and proved too much. What was the consequence of the premature ending of it? To fight against this lack of understanding, was impossible. Time and again in good faith he stood by the bar listening to the impresario, but as soon as the photographs appeared he always let go and sank with a groan back on his straw.(201)

Here, in the above lines, hunger artist is indicated as to celebrate photo in front of the audiences. His fast is relationship with pleasure for sexual intercourse. The consequences should be gone in another form. In the same way, misunderstanding between two groups. People should be interpreted this world in different way. Some people argues that fast is the symbol of perversion. On the other hand, fast is the representation of society. The literary form of this hunger artist's story presented as a mean time situation which is conscious for people.

Fasting is the ritual performance which is in practice in many religions. In special occasions people would like to take fast for their physical comfort and spiritual solace. However, his fasting is neither belong to a religious purpose nor he has a desire of taking such kinds of fast. Actually his fast is a compulsion but the society regards his fasting as really pious activity. The circumstances of the hunger artist is presented in the following quotes:

Fasting would surely come into fashion again at some future dates, yet that was no comfort for those living in a present, what then, was the hunger artist do? He had been appended by thousands in his time and

could hardly come down to showing himself in a street booth at village fairs, and as for that but too fanatically devoted to fasting.(202)

Hence, the aforementioned quote from *A Hunger Artist* presents hunger artist as a figure of the society as well as the whole world. People get knowledge from the hunger artist about fasting. It is a fashion now a days in this contemporary world. People get knowledge from hunger artist about fasting. He is good and silent person in the society. He is the symbol of society who give the new communication in this meantime society. His life is spent with fasting and give the pleasure for audience until he is dead.

In the Penal Colony is the story of torture and punishment where capital punishment is the mere way of giving justice. Hence, deaths are given as a reward for the mistake and bodily mutilation is also common. The characters suffers from such brutal totalitarian activities. The narrator patiently observes such activities and compares the boss with Adolf Hitler or Stalin. So the representation of the body is presented as a brutal manner. The bodily torture and punishment are quite barbaric attempts which are always against the law and humanity. In some of the political practices the dictatorships and theocracies death penalty is taken as a weapon to make people fear. There is legal and religious tolerance with crime and punishment. But, in the story, we do not find any kind of tolerance between the powerful characters and the powerless characters. Hence, the powerful characters seem dominant upon the powerless characters which is evident in the following quotes of the story *In the Penal Colony*.

The explorer seemed to have accepted merely out of politeness the commandant's invitation to witness the execution of a soldier condemned to death for disobedience and insulting behavior to a

superior. Nor did the colony itself betray much interest in his execution. (96)

In the above lines, it is a story of whose character's name are according to the plot of the story. *In the Penal Colony*, there is a place where soldiers are executed and given justice. Here explorer is a spectator of that execution those soldiers are showing the revolutionary bent of mind at that time penal colony themselves give the punishment. Therefore, these lines prove the idea of the brutality of the capital punishment in the anti-humanistic way.

When it comes to the topic of punishment, many critics think of its psychological effect upon the people. Punishment does not only give pain to the body, rather it also gives psychological pressure to the victims. If bodily torture is temporary, the psychological pressure has the larger negative imprint. In such a way in the story physical punishment makes the people to feel torture and retardation. It is melancholic to get everyday mental pressure giving up freedom and liberty. The psychological torture of the punishment is exclaimed in the given quotes:

Well, it isn't saying too much if I tell you that the organization of the whole penal colony in his work. We who were his friends knew even before he died that the organization of the colony in his work. We who were his friends knew even before he died that the organization of the penal colony was so perfect that his successor, even with a thousand new schemes in his head, would find it impossible to alter anything, at least for many years to come. And our prophecy has come to; the new commandant. Has had to acknowledge its truth. (98)

In the aforementioned quotes we notice the institute of the penal colony, which officer watches the work of colony. His friends were given the punishment because of their

improper behavior in the colony. In this juncture, several critics argue that the colony itself is the metaphor or symbolic representation of Adolf Hitler which stand for the brutality. The characters are afraid of the punishment and their fear is the psychological pressure given to them which has the greater effect upon them. Therefore, the nature of malign human treatment is exposed in these lines to prove the role of power or the discourse which binds the people in the chain of sarcastic periphery in their own location.

The way of giving punishment as a revenge for the simple mistake is a wild activity. Giving torture and psychological pain is not a just way in any kind of civilized society because such activities indicate to rather wild effort. *In the Penal Colony* also suggests to such unhuman brutality of the powerful people upon the powerless ones. Here in the text, the following lines suggest to the wild brutality upon the victims who are given perpetual punishment:

To his horror he found that the condemned man too had obeyed the officer's invitation to examine the Harrow at close quarters and had follow him. He had pulled forward the sleepy soldier with the chain and was bending over the glass that his uncertain eyes were trying to perceive what the two gentleman had been looking at but since he had not understood the explanation he could not make heard or tail of it.

(106-7)

Here, in the following lines, the image of penal colony is horror and which create the bad situation for the wild justice and unhuman brutality. The officer gives the command for condemned man to examine the about Harrow. In the same way, the soldier was tired and sleep near of the Harrow, his indeterminate eyes were open the two gentle man was searching the way to go out from the colony. So that, the penal

colony is the representation of the execution of the soldiers and they want to go out from there.

Successively, the story follows the extreme form of physical torture. This activities give challenge to the legal process in the legal part of the world. The torture is the violation of the human rights which results into the demonic deeds in the society. Many critics have condemned physical torture speaking for the social justice in the society. Mark A. Costanzo and Ellen Gerrity argue that “Torture is one of the most extreme forms of human violence, resulting in both physical and psychological consequences. Torture has been used for thousands of years, and is still widespread, occurring throughout much of the world.”(179) Thus, Kafka focuses upon the human brutality of the physical torture. In the discussion of the physical cum psychological torture, Kafka presents the naked body to manifest the human brutality which is mentioned in the following quotes:

Now he stood naked there. The explorer bit his lips and said nothing. He knew very well what was going to happen, but he had no right to obstruct the officer in anything. If the judicial procedure which the officer cherished were really so near its end-possibly as are salt of his own intervention, as to which he felt himself pledged-then the officer was doing the right thing in his place the explorer would not have acted otherwise. (127)

Here, it is quoted that the explorer was necked and he inter into the execution place. He know earlier that what was going to happen today such kind of question play into his mind. The officer calls him and give the justices with worship. The explorer was perform in front of the officer. But explorer does not know about the situation. In the same way, Penal colony is the story whose perform is according to the plot line of the

story. It is situated in the unnamed place and where soldiers are executed for justices.

When the power locations go out of mercy, they think of the powerless as the machine to work inside the workplace. The tendency of the capitalism and totalitarian system have brought such problems here in the story. The mechanical treatment really devalues the importance of the human beings. The treatment of workers like a machine brings surveillance upon them and they begin to lose their freedom. The workers are treated by their machine-like performances through the division of the labor. The same issue is observed by Michael Foucault whose study focused upon the top-down circulation of the power. Especially Foucault had studied the configuration of knowledge in the post 1800 society along with the concept of modern panoptical control. In the panoptical control the body is appeared as an object of the military discipline with the mechanism of “the bio-politics of the power”. In support of Foucault, Pierre Bourdieu has focused his consideration more towards bottom of processes of social body practice. Here, in dealing with the mechanical tendency to regard human beings, the story even focuses upon the machine-like treatment of the human beings in a pathetic mood. It is considered in the following lines:

Because it was working so silently the machine simply escaped one’s attention. The explorer observed the soldier and the condemned man. The latter was the more animated of the two, everything in the machine interested him, now he was bending down and now stretching up to tiptoe, his forefinger was extended all the time pointing out details to the soldier. This annoyed the explorer. He was resolved to stay till the end, but he could not bear the sight of the order as a punishment. With clasped hands he implored to be allowed to say, the explorer shook his head and would not relent, he even went down on his knees. The

explorer saw that it was no use merely giving over orders; he was on the point of going over and driving them away. (129-30)

In the given lines the former condemned man was conceived the machine. The explorer does not support the death of the machine and clear-cuts idea to express. The machine was working in its own path. Machine is a tool to give the bodily or mentally torture and execution. The condemned man get the punishment because of the carelessness. When explorer give the count for punishment, he knees down and explorer give the command to point and driving them away.

The story does not only presents the tolerance of the oppression felt by the powerless characters, however this also presents the splits between the powerful versus powerless in the social discursive practices. If the representation of the body continues to the powerless by forcing them to work in the colony through physical torture, the oppressive characters also brings into the revolution getting against the revolution in the periphery of the discursive practices. Thus the representation of the bodies in Kafka's story is not only manifested through the revolution, but also through the revolution carried by the oppressive characters which is manifested in the given quotes:

The soldier and the condemned man had found some acquaintances in the tea house, who detained them. But they must have soon shaken them off, for the explorer was only halfway down the long flight of steps leading to the boats when they come rushing after him. Probably they wanted to force him at the last minute to take them with him.

While he was bargaining below with a ferryman to row him to the steamer, the two of them came head loading down the steps, in silence, for they did not dare to south. But by the time they reached the foot of

the steps the explorer was already in the boat, and the ferryman was just casting off from the shore. (133-34)

In the given lines, when the officer give the punishment for those two people soldier and condemned man, in the end of the story they meet each other in the tea house, which is lies in the center of the ocean. On the other hand, explorer fight long period and they two are made the flag in the boat and cross the border or reached in the bank of the river. Hence, the accusation of the man is the hint of revolution against all most all kinds of the body politics.Kafka brings into the revolution by depicting the events of fight of the explorer and the officer. Therefore the aforementioned quotes is also against either kinds of the body politics.

In connection to the discursive practices and representation of the bodies in *A Hunger Artist* and *In the Penal Colony* they share the bonds of evidences to represent power manifestation in the society. In those stories, the author becomes successful to analyze the events in a different steps but the core of these stories assimilate with the body and power. In the same way, *A Hunger Artist* gives the insight of contemporary society. However, in *In the Penal Colony* the author maintains the power against the powerless depicting the power circulation of the meantime society. Here, colony stands for Adolf Hitler because it envisions the forthcoming doom of people through the hands of the totalitarian monitoring in the politics. So that, Kafka offers the hypothesis for the subject for their consciousness.

In conclusion, *A Hunger Artist* and *In the Penal Colony* by Franz Kafka is deal with the representation of the bodies in distinct manner. The characters are closely connected with their representation of the body which is related to the discursive practices in the society. They pass hard times and try to produce their own meaning of existence in the authoritative society. Similarly, they perform several activities as per

the demand of the society. Here, Franz Kafka manifests the issue of representation of the bodies to refer to the production of the meaning through language. Kafka presents the suffering of the people through the protagonist the protagonist and other characters.

In the story *A Hunger Artist* explores the protagonist struggle to survive in the name and fame in the society. Hunger artist's morality is fasting and the feeling of the people that hunger artist might be eating. On the other hand, the impresario or the manager puts limitations on the fasting days, which the hunger artist hates. Similarly, *In the Penal Colony* deals with the brutal punishment of the body by the hands of dictatorship. The machine inscribes on the body through machine. As the explorer condemns the officer, he goes insides the machine and destroys the machine as well as himself. Therefore, both of these stories embodies the self-abjection mode of representation subvert the convention of the body politics.

In these stories exhibits the meantime socio-political normativity. Kafka presents conflict between the power circulation between the powerful and powerless throughout these stories. The conflict is presented in these stories in order to focus upon the normativity of the underlying body politics in the societies of the modern era. The characters are connected to the power relation in the society and they follow whatever the power location tells to them. They continue to struggle against the colonial minds and derogatory practices but fail to survive. All the plots, and characters' activities and performances are sufficient to explore meantime socio-political normativity.

To wrap up this research, Franz Kafka maintains the subjectivity and the body politics throughout these stories by presenting the prototypes of the characters. Franz Kafka focuses upon the meantime socio-political normativity throughout the

discursive practices in the society. All the events suggest undergoing conflict between the characters in the name of gaining social and discursive meaning. In dealing with the condition of the representation of the bodies, Franz Kafka seems successful to maintain his position as equal of the modernist characters. Despite facing several failures, difficulties, and hardships; his characters play the prominent role to maintain their identity in the midst of certain power location.

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