

Chapter- I

Introduction

1.1 Frank Kafka and His Literary World

Franz Kafka, an Austrian novelist and short story writer, was born in Prague on 3 July 1883 into a Jewish family. His father Herman Kafka was a Jewish merchant whose main ambition was to gain social acceptance through his profession. Though his mother was an exceptionally intelligent woman, Kafka could not get a healthy and loving environment in his family due to father's aggressive and dominating behaviour. His childhood was spent under the shadow of a father who was always threatening. He could not justify his existence in the presence of his father. "His uneasy relationship with his father", assesses Peter Foulkes, "Whose crude vitality he both feared and respected, was combined with the sense of rootlessness he felt as German speaking Jew living in a predominantly Czech-speaking Christian World" (258). Kafka could never answer the fundamental questions which his father asked him. Who are you? What do you wish? Where are you going? Instead of answering these questions, Kafka remained lamentable and isolated. Due to these conditions Kafka retreated into an inner world that was governed by his acute but intensely skeptical intellect.

Kafka's childhood could not remain pleasant due to the catastrophic consequences what he had to struggle within his family. He spent more of his life in Prague. He got primary education from Gymnasium and received his doctorate in Jurisprudence in 1906. After a year, he took up regular employment in an insurance company that he detested most. Furthermore, the separation from his elder brothers and younger sister Ottilia made him more sympathetic. All those incidents greatly influenced in his personality and later reflected in his literary words. He thus became somewhat distrust, isolated and inclined to be pessimistic. Though he was trained in law, his main concern was already for literature. He makes it explicit in his diary.

My job is unbearable to me because it conflicts with my only desire and my calling, which is literature since I am nothing but literature and can and want to be nothing else, my Job will never take possession of me, it may, however, shatter me completely, and this by no means a remote possibility. (230)

The source of Kafka's despair lies in a sense of ultimate isolation through true communication with the sister he loved, the job he disliked and the society he lived in. His job in an insurance company was too disgusting to him since that went counter to his desire and vocation. His sister also died in her youth. Similarly, as a Jew, Kafka was isolated from the German community in Prague, and as a modern intellectual he was also alienated from his own Jewish heritage. But Kafka was German both in language and culture. He was a timid and obedient child who did well in elementary school and in higher educational institution. Though he was loved and liked by his teachers inwardly, he rebelled against the authoritarian institution. Thus, social isolation and rootlessness contributed to Kafka's life long personal unhappiness.

Kafka contributed much in literary work even though he lived for a short time. He joined the *Liberal Lesende Redcholle der Deutsche Studenten* (name of a journal) and initiated his first literary battle attacking the then fashionable artificiality of his contemporaries as well as of his predecessors. He wrote a story in a contest in 1906 which was conducted in the sponsorship of the Viennese periodical "*Zeit*". Since then he got formal entrance to the literary world and continued until he died. He continued writing incessantly reflecting the dissatisfaction of the family and disliking his job experience. Similarly, his literary career became more and more profound as he came under the influence of literary intellectuals such as Soren Kierkegaard, Max Brod and Franz Werfel. He appeared as a writer only after 1912. His years witnessed the

great social and political upheavals of World War I and the Russian Revolution as well as racial change in art and science which had produced different theories and movements. However, nothing in Kafka's mysterious and highly symbolic works suggest that any political events or literary movements greatly influenced him.

Kafka depicts the realistic vision about the plight of modern men who are living with confusion, disgust and distress. Modern men are self centered due to the complexities of their own life. Like the animated object, they can contribute nothing for the welfare of other people living in a society. Gregor Samsa in *The Metamorphosis* (1915) is an epitome of modern man who becomes unable to overcome with the responsibilities given to him. Likewise, K's inability to reach the castle in his novel *The Castle* symbolizes the eternal unfulfilment of human desires that people are facing in the war-sickened world. The characteristics like undecidability, meaninglessness, absurdity and alienation identify the modern man and his existence in this universe. They always seem struggling for identity and recognition for oneself in this ambiguous world.

Kafka never paid interest to publish his works during his lifespan. He had written most influential contemporary world literature. But many of them were destroyed by himself before his death. Moreover, he had told his friend, Brod, to burn all the incomplete manuscripts of his most famous novels. But Brod brought them into printed form being indifferent to Kafka's pleading. Brod published the three major novels: *Der Prozess* (1925: English translation, *The Trial*, 1937), *Das Schloss* (1926: English Translation, *The Castle*, 1930), and *Amerika* (1927: English translation, *America*, 1938), along with other aphorisms and diaries. Besides these, during his life time he had published few of his works. Among them were: "Meditation" (1913), "The Metamorphosis" (1915), "The Penal Colony" (1919), "The Country Doctor"

(1920) and others. At present all of his writings have been published. When he died in 1924, his reputation as a writer was already established, but it was confined almost entirely to a small circle of readers. It was during and after the period of World War II that interest in Kafka spread worldwide.

Due to his attempt to deal with man's hopeless and frustrated actions in an unintelligible world, Kafka's works are not easy to understand. Kafka's use of symbol and imagery makes his works ambiguous and obscure despite his concise and lucid writing. His works reflect the duality of two worlds - the world of everyday experience and the world of absurd which exist side by side. This intended fusion of two worlds creates a kind of complexity and contributes to the varieties of interpretations. Commenting on Kafka's writing, Ronald Gray writes, ". . . Kafka's style unpretentious, more serious in the pursuit of truth, i.e., the appropriateness of language to subject to subject, and effect . . ." (264).

Kafka's works incorporate the multiplicity in their meanings. Readers are taken to the world of reconsideration and reread. Due to the lack of his own clearcut vision on his works, there is the possibility of more than one meaning. Albert Camus comments, "Kafka offers us everything and confirms nothing forcing us constantly to reread" (*Myth* 158). This is the world of absolute relativity. Kafka tries to overcome this uncertainty but it is not possible. He attempts to create an order in this absurd world but it collapses like a castle in air.

The matter of identity deserves significant space in his works. The nature of this identity is never revealed. A hero of his work experiences his identity when he faces obstacles on his way. His characters struggle but their struggle and hardship produce no conclusion. They suffer from the sense of uncertainties, unworthiness and futility. He continues to search the balance in the universe but discovers only injustice. This condition gives rise to the fact of guilt, anxiety, estrangement, and loss

of human values. The individual is trapped in the veil of anxiety and guilt and is crushed by unidentified force as Joseph K in *The Trial* and Gregor Samsa in *The Metamorphosis*. Anything can happen in this meaningless world that is nevertheless governed by an unavoidable fatality.

Kafka's works depict the bewildering oppressiveness of modern life. The consequences of changed attitude in the early twentieth century and man's predicament are reflected. His characters constantly encounter with failure and futility. It is a bizarre, senselessly oppressive world in which characters endure. This world detaches the human beings and derails their hopes of finding meaning. Moreover, the influence of existentialists of France and portrayal of internal situation are reflected in Kafka's works. Regarding Kafka's works, Wolodymyr T. Zyla says:

There were two factors which contributed strongly to such an intensified concern with Kafka's works. First, situation of the late thirties and early forties. The cruelties, injustice and concentration camps bore a remarkable resemblance to the world depicted in Kafka's works. Secondly the existentialists of France, recognizing a kinship between Kafka's ideas and their own, promoted the study of his works. (*Symposium*, 166)

Kafka's works present a man suffering in spirit and body, searching desperately for meaning, security, self-worth and purpose. Kafka himself looked his writings as a means of redemption, as a form of prayer. The inexplicable absurdity and darkness of his works reveal Kafka's own frustrated personal struggle. Through his powerless characters and strange incidents they encounter, Kafka achieved a strong symbolism that signifies the anxiety and alienation of the twentieth century world.

The characters in Kafka's works fail to establish communication with others. They follow a hidden logic that mocks normal everyday logic. They are engaged in grotesque incidence, violence and absurdities of life. Each character is the expression of suffering, man vainly questioning for information and trying to understand the world around him. Thus, his characters are in search of identity and existence.

Many of Kafka's writings contain an inscrutable mixture of the normal and fantastic. In his "The Judgement", a son unquestioningly commits suicide in the command of his old father. "The Penal Colony" presents an officer's devotion to duty up to the level of self-destruction. This theme of horror and ambiguity repeats in "A Hunger Artist." His "Before Law" presents the inaccessibility of meaning and man's persistent longing for it.

Kafka's later writings emphasize on the individual's vain struggle for understanding and security. In *America*, the boy Karl Rossmann, whose innocence and simplicity are everywhere exploited, seeks shelter under a number of father figures but at last enters into a dream world. In *The Trial*, Joseph, the protagonist, is arrested for an undefined charge. The investigation in the court turns to be farce without any further procedure. Explanations and a device of intermediaries produce in him a new bewilderment. His protestations of innocence are declared in themselves to be the sign of guilt, and he is executed at last still looking around desperately for help. This implies that evil is everywhere but redemption is inaccessible, fruitless efforts only indicate the meaninglessness.

Kafka's fictional worlds are almost entirely male-homosocial and often homoerotic. Woman is literally absent, and even though she is present, her presence is obliterated, obscured and trivialized. Despite her less obscurity she is seen as purely instrumental and conduit for male's activity. Even in the few stories that have a central

female character as "Joseph, the Mouse", the male narrator speaks to her. Jewish culture has influenced most in his attitude to see a woman. Jews expect woman to be subservient to men and sacrifice themselves willingly for the benefit of men. Evelyn Torton Beck says about Kafka's views towards women. He says: "As a Jew's male, Kafka saw women as nourishers of men. Even his most disempowered hero seeks domination over women and thinks of them in the language of ownership. (40)

Franz Kafka's *The Metamorphosis* is a sensational masterpiece in the existential universe of literary writing. It was published in 1915. The main character, Gregor Samsa, represents the predicament of human beings who are living in absurdity and futility. His transformation into a gigantic insect and continuous description of death in life touch the sentiment of modern readers. His fear to be fired from the job and parasitic dependency in family members grow his anxiety. His condition as an unproductive member of the capitalistic system is precisely what makes him insignificant and repulsive i.e., an insect. He is alienated from everything: his job, the society, his family, humanity and even his body. Kafka exposes here dehumanization and absurd world of Samsa who is entrapped in the hopeless situation. His bedridden condition neither makes him optimistic nor strengthens him to uplift the economic status of the family. So, Gregor feels guilty, completely failing to realize that the situation is out of his hands.

As a modern man, Gregor has been totally cut off from humanity, he awakes in the dark, his limitedness within four walls, dirty small room makes him feel like a stranger in his own house. He is isolated, frustrated, living with anxiety and fear. Only his sister Grete cares him more than anybody else at the beginning of his calamity. But it does not sustain for long. Finally, Grete declares him as a nonhuman object. The parents also support to her declaration what ultimately realizes him that his

identity has been crashed. The death of Gregor does not trouble to the family members, rather it gives an outcome to settle the way to the future.

Kafka's *The Metamorphosis* shows the existential crisis of a common man. The existentialists take alienation as a fundamental tenet of "self". Alienation is taken to be internally divided, split into at least two parts that have become alien to each other. The self is divided into "in-itself" and "for other". The former is the subjectivity and the later is the objectivity. According to Sartre the "other" is indispensable to an individual for his existence. He says an individual cannot recognize himself unless "others recognize him as such" (*Other*, 223). He means to say that 'I' always remains out of prospective of the 'other' to recognize one's oneself. There is a conflicting nature between the 'I' and 'other'. Sartre also writes; "Each attempt is the death of other; that is, the failure of the one motivates the adoption of the other" (*Other*, 227). Other holds the secrets of 'I'; so an individual's existence also relies upon others. Gregor is defined as a 'vermin' by others. Even after getting humiliated for a number of times, Gregor struggles for his previous identity. This novella illustrates such sordid reality of human existence which this study will examine thoroughly.

Since Kafka's works are like open parables, they have multifarious interpretations. Besides, his use of symbols and imagery creates a complexity to understand the text. Therefore, Albert Camus suggests us to read and reread Kafka's text from different point of view. Kafka's stories and novels can not be comfortably placed in any of the usual categories even as they share aspects of all. Similarly, his outstanding and most sensational novella *The Metamorphosis* has been a unique work ever since its publication. Critics have commented on it from different perspectives such as existential, psychological, Marxist, gender, mythical and so on.

M.L Hoover argues that fate is determining to bring such condition of Gregor Samsa. For him, the implications exist for Gregor alone since it is "an ultimately serious and universally human parable of man's fate" (qtd. in Gray 63).

Walter H., Sokel believes that the compulsive work blocks the creativity and freedom. This repetitive and disliking job ultimately comes to be an absurd activity what makes Gregor estranged and alienated from humanity. Focusing the estrangement and externalization, he comments:

Where it is imposed solely by economic necessity, the worker is not merely alienated from himself as an individual; he is estranged from his humanity. The worker is dehumanized wherever his work fails to involve his creative urge and desire. Gregor Samsa's professional activities has obviously been such purely instrumental work, external to himself, imposed upon him by the necessity of bailing out his bankrupt family, supposing them, debt to the boss of his firm. It is not only joyless and uncreative, it is totally determined by needs external to itself and Gregor. (106)

Critics have observed *The Metamorphosis* as a projection of identity crisis. Kevin, W. Sweeney comments, "personal identity is maintained by preserving the constituting social relationships. Failure to reserve them, even though an individual maintains psychological or mate racial continuity, erodes personal identity" (147).

Stanely Congold gives his arguments taking Gregor's metamorphosis as a metamorphosis of the metaphor. He writes:

To stress the estrangement of the monster from his familiar setting in the metaphor - the dirty bug is to stress Gregor Samsa's estrangement from his identity in the family. Gregor harks back to yet defiantly

resists integration into the 'ordinary language' of the family. The condition of the distorted metaphor, estranged from familiar speed, shapes the family drama of *The Metamorphosis*. (88)

Ruth V. Gross analyses the death of Gregor as a precursor to redemption of Grete and the family. He writes:

Gregor's function in *The Metamorphosis* is to grow and stretch as Gregor shrivels and dies. The tale reverses the romantic topos of woman as redeemer through love; Gregor's death redeems Grete and the family. It seems a necessary event' both could not flourish together. (75)

Martin Greenberg views *The Metamorphosis* from religious point of view. He interprets Gregor's transformation as being spiritual, from a death in life to a kind of life in death. He says, "This story is about death, but death that is without denouement, death that is merely a spiritually inconclusive petering out." (19)

Kafka's *The Metamorphosis* concerns about human experiences- absurdity, dread, despair, anxiety and alienation and so forth. which are realized at the moment of crisis. The existentialists assimilated these characteristics in their writings. Due to the heart rendering two world wars and technological advancement, the old values like unity, rationality and Christianity are replaced. Harmony prevails nowhere in the society among the people. The activities of the people are not rational and the ancient belief to see the God as a rescuer is crashed. Through this novella, Kafka has depicted the predicament of modern common man struggling with his absurdity. So this study will make an in-depth study to justify that the major cause of the protagonist's alienation from the human world. This thesis will use existentialism as a tool to analyze and interpret the text.

Chapter-II

2.1 General Introduction to Existentialism

The commencement of the 20th century resulted many upheavals in existing reality of politics, economy, philosophy, religions and in other innumerable spheres of society. Two devastating world wars crashed the ancient assets of human civilization. Many writers initiated to oppose the doctrines that view the man as a manifestation of an absolute value. The predicament of the human beings was as thrown into an incoherent and disordered universe in which individuals' destinies were obstructed and apart by the Second World War of nuclear holocaust. The guiding principles of the world like rationality, unity and Christianity became defunct. The question of human identity and human existence remained prominently unanswered. When certainty of empirical rationalism could no more guide human beings, they became a meaningless speck in the modern world. This uproaring predicament of human being was precisely embodied by existentialist writers. They examined the anguish and alienation of twentieth century life by addressing the naked concerns of human existence. This tragic impasse of the human condition included suffering and death, loneliness and dread, spiritual emptiness and ontological insecurity and so on. Twentieth century thinking was long before conceived by thinkers like Kierkegaard, Dostoevsky and Nietzsche in the Nineteenth Century, though the term "Existentialism" itself was coined by Jean Paul Sartre.

Existentialism is a philosophical stand point to pinpoint the existence of human being. The idea of 'existence' deals with human self whereas existentialism means "pertaining to existence". Thus, the existentialist thinkers explore the "self" and its relation to the world. Ellmann and Fiedelson define existentialism as "a very intense and philosophically specialized form of the quest of selfhood" (803). This is

why, existentialism is probably the most dynamic and philosophical movement to define and interpret the anxiety and uncertainties of the human existence. Jean Paul Sartre says, "by existentialism we mean a doctrine which makes human life possible and in addition, declares that every truth and every action implies a human setting and a human subjectivity" (*Existentialism*,10).

The conception of existentialism is dated back to the works of Kierkegaard, Nietzsche and the Russian novelist Fyodor Dostoyevski. Besides it the development of modern existentialism was forwarded by the works of German phenomenologist French Brento (1859-1917) and Edmund Husserl (1859-1938). Later on, German existentialism was represented by Heidegger (1889-1979) and Karl Jaspers (1893-1969), and French existentialism by Jean - Paul Sartre. An important aspect of the existentialism movement was its popularization due to the signification of existentialist philosophy in literature, psychology, religion, politics and culture. The most forceful voice of existentialist thoughts were the works of the French existentialists: Sartre, Simone de Beauvoir and Albert Camus (1913-1960). Among these most important celebrity of existential philosophy, Jean Paul Sartre, deserved the topmost position in France in the mid - 20th century.

Existentialism emerged as a grown philosophy standing on the roots of phenomenology and ontology. Like phenomenologist, existentialists wish to evade the endless epistemological problems of the duality of subject and object. Phenomenologist define the world as it reflects and as we experience. Similarly, the ontological distinction between beings that live "for themselves" and the beings that live "in themselves" is essential in forming the ideals of existentialism.

On the basis of different believes of existential thinkers, existentialism can be viewed in two categories: theistic existentialism and atheistic existentialism. Theistic

existentialists believe on the existence of god. The literary giants like Soren Kierkegaard, Karl Jaspers, Gabriel Marcel and Buber Martin represent to this opinion. They keep faith on religious mysticism and spiritual rebirth. The plight of human being is due to the wish of God. But contrary to this opinion, atheistic existentialists avoid the existence of God. Nietzsche is a forerunner of this viewpoint who declared the death of God. They believe that a man is free to choose his destiny. His choice of rugged path in life leads his attempts towards repetitive and futile. For them to live with "angst" in their soul is to choose authentic existence. They stress on man's absolute freedom to choose with resolving anguish and despair. Man is free in act choosing from different possibilities, and the individual shapes his own existence.

Human existence and the study of being occupy significant space in existentialism. Two different sorts of existences: authentic and inauthentic make this idea more apparent. There is a striking contrast between authentic and inauthentic forms of beings: The authentic being is of the human being and the inauthentic being is the being for things. Yet, authentic being is only rarely attained by the human being and human being must starve to gain it. Things are only what they are. But human being is what can be. so, authentic being is fixed, determined and rigid. But human being is free and possibility of adding essence to it. When a man entangles into a bad faith, he loses his freedom. In bad faith, the human being loses the autonomy of his moral will and imprisons himself within inauthenticity for he has refused to take the challenge of responsibility and the anxiety that comes along with his freedom.

Imposing great emphasis to the quest for selfhood, existentialism also has a psychological subtlety. As Psychoanalysis also examines the human subjectivity like that of existentialism, the term "Existential psychoanalysis" has been coined by Karl Jaspers. Existential psychoanalysis is a term in psychology and psychiatry is a

reaction against the psychologies based on natural science in general and of Freudian psychology in particular. In Freudian psychology emphasis is given to "unconscious", meanings are reduced not to objectively perceptible spatiotemporal process, but to another kind of meaning, "instinctual meaning". But in existential psychoanalysis human psyche, the very "self" is observed "from the point of others" which Sartre called in his essay *Existential Psychoanalysis* a "transcendental-transcendence" (*Existentialism and Human Emotion*: 74). Discarding the subject-object split that defines the whole attitude of natural science and rejecting the very notion of consciousness, the existential Psychoanalysis gives emphasis to "intentionality" and "essence". The task of existential psychoanalysis is to apprehend the essence of each individual's life and world.

Existentialism, in this way, examines the human condition from the perspective of self and subjectivity. The main objective of existential thinkers is to make one realize about his futility of existence. The problem of individual is central and that they stress man's real existence, his uncertain nature, his personal freedom and his responsibilities for what he does and makes himself to be. It further gives the consciousness of the existential crisis of self which foregrounds the concept of being to be examined.

2.2 Absurdity

Human consciousness differentiates man with animal and gives superior position to the man. But the existentialists interpret it as a prominent cause to bring tension to man. It is because of consciousness, the human being is always in peril. Knowledge about the burden of life, the meaninglessness of activities and the haunting terror of death lead him to plunge into the absurdity. The man realizes the meaninglessness of surviving and doing very monotonous activities. "If I were a tree

among trees, a cat among animals, this life would have meaning [. . .]" (Camus, *Hope and Absurdity*: 844). But as a human being accused with consciousness he can find no meaning, and remain absurd. The man is considered to be free but is chained due to the limitation of power. A human being is free but at the same time in bondage; a chooser whose power is politically and historically constrained. In the absence of God such freedom deserves no meaning. Nietzsche announces, "We have killed him-you and I have killed him" ("Death of God" 29). "The absurdity peculiar to this problem comes from the fact that the very notion that makes the problem of freedom possible and takes away all its meaning" (Camus, *Hope and Absurdity*: 846).

Thus the absurd man realizes that he is not free. Haunted of dread, he tries to escape away but finds no way. For the objective world is not supporting enough; he turns inside himself towards subjectivity and goes on obstructing. He comes to realize his individuality and imagine its absoluteness. But as soon as the subjectivity is confronted with the objectivity the former gets collapsed.

Absurdity is perilously haunting the modern people where the God is dead; human value and institution work no more and the hollow of war is always terrifying the people. Existential crisis of self, disintegration and meaninglessness have brought great frustration in human beings. The most influential English playwright, Samuel Becket depicted the picture of modern people in his play *Endgame* as fragmented, alienated and absurd living. Martin Esslin writes, "for a while the happenings on the stage are absurd, they yet remain recognizable as somehow related to real life with its absurdity. So that eventually the spectators are brought face to face with the irrational side of their existence" (1095).

Absurdity is a process that develops in human beings. The absurdity of the human existence lies in its insecurity, its rejections, its agony and its disappointment.

The responsibilities to complete like repetitive, boring and dissatisfaction complicates the human being.

Absurdity is the destiny of human life that is caused by the chaos and irrational world. Absurdity is the situation when there are hopes that are never fulfilled rather ever deferred. Generally, absurdity refers to something irrational and contradictory. Albert Camus claims that human existence is absurd because it lacks ultimate purpose and meaning. Camus writes:

A world that can be explained even with bad reason is a familiar world, but on the other hand, in a universe suddenly divested of illusions and lights, man feels an alien, a stranger. His exile is without remedy since he is deprived of the memory of a lost home or the hope of a promised land. This divorce between men, and his life, the actor and his setting is properly the feeling of absurdity. (*Myth, 13*)

Human life is devoid of meaning in the world but Camus has insisted strongly that man at least makes sense through his own attempt. The collapse of plans and expectations to achieve success and happiness stand a man into absurdity. Camus argues that the consciousness of absurdity realizes the plight of a man. The transcendence of the absurd is achieved only through an intense struggle not through the passive acceptance of a situation. The man is condemned to continue the works which have no meaning and are futile. He writes:

I continue to believe that this world has no ultimate meaning. But I know that something in it has meaning and is man, because he is the only creature to insist on having one. This world has at least the truth of man, and our task is to provide its justification against the fate itself. (*The Rebel, 18*)

2.3 Alienation

Sartre observes the "other" as "being for others" in terms of alienation of self. Self alienation or the estrangement of the self both from the world and from itself has been a familiar existential theme. Petrovic puts it as a split of self into two parts: one belongs to essence and the other to existence. He writes, "The self alienated man in such a case is a man who is not in fact what he is in essence: a man whose actual existence does not correspond to his human essence" (*Alienation*, 79).

Petrovic seems to say that one's own existence does not belong to himself, which indicates the essence of "Other". One's own existence is revealed through the intermediation of other. Even to know who he is, he has to put out of himself in "Other". So long as he is engaged unreflectively in a certain practice he is nothing; he is absorbed in the world and does not experience himself as having an outside. So who he is, is a matter of his "being-for-others". Sartre says, "The other looks at me and as such he holds the secret of being, he knows what I am. Thus, the profound meaning of being is outside of me, imprisoned in an absence (*Other*, 226). Even though one depends upon other, there is a conflicting nature between them. The failure of the one motivates the adoption of the "Other". In trying to define his own essence through the exercise of free choice his "I" strives to repress the freedom of "Other".

Simultaneously, the other is doing the same. On the other hand, assimilation of "thing-in-itself" with the other is impossible because the other remains no more and "Other" as soon as it assimilates to the "in-itself". There remains a conflicting relationship between "I" and "Other". Sartre writes to justify this fact as "While I project assimilating him in and by means of this experience, the other apprehends me

as an object in the midst of the world and does not project identifying me with himself" (*Other*, 229).

Alienation is the concept of human detachment from social identification. In broad sense, alienation brings forth the acute isolation; melancholy, directionless and aimlessness that often leads to pathetic failure of the human being. Karl Marx describes the term alienation. He says "Alienation is like anomie, it can suggest sense of powerless, normless, social isolation or culture or self estrangement need or expectation or the social order" (56). Therefore, alienation is highly distressing when an individual feels disconnected from all reference groups.

Usually, the word alienation refers to the individual's emotional distance from a group or groups. William Johnston says, "Alienation is always alienation from a person who can be alienated from the family, from friends or from the general society" (65). A person who is alienated thinks life is without purpose, nothing seems worth doing, nothing seems important and every effort is futile. Albert Camus explores the existential theme of alienation. He writes, "An alienated character expresses the fundamental existential dilemma; the meaningless of life, the futility of love and feeling in the face of death and the inability to reach out to or change other human beings, either for the better or for the worse" (*The Stranger*, 217). An alienated person is considered to be highly pessimistic and expresses the feeling of deep anxiety and sense of nostalgia. A person turn to social misfit and familial disconnected. Then the continuous alienation makes a man conscious about him/her meaningless and worthless situation. Ultimately, he/she chooses death as an escape from such condition and gets liberation.

The key issue for existentialism is the realization of existential crisis which awakens us to examine our own being. The views of existential philosophers contribute to clarify the theoretical concepts about human existence.

2.4 Subjectivity

Existentialism weaves subjectivity at its heart. The concept of subjectivity is connected with self and personal subject matter. The existentialists take truth as essentially subjective. By choosing inward and personal character, one makes a leap of faith in god. Here, faith deals with subjective reality. It cannot be questioned from "ethical" and aesthetic point of view. This concept of subjectivity was mostly discussed by existential philosopher, Soren Kierkegaard. He takes subjective truth as an important thing. He takes subjective truth as one's own existence in the face of objective uncertainties, not merely intellectual and ill-conceived challenge to prove that god exists. His notion of subjective truth was formulated in opposition to the idea that all choices have rational or objective resolution. Regarding the subjective truth Mautner Thomas writes:

. . . the notion of subjective truth doesn't mean as it may seem to mean a truth that is true for me. It is rather a resolution in the face of an objective uncertainties for example, the existence of god, for which there are no adequate argument of evidence. (*Kierkegaard*, 240)

Kierkegaard does not believe in the Christian doctrine and its quest for objective truth. Any type of doctrine is nothing rather he believes only in the existence of God as an individual identity. Thus, the belief on God to existentialists like Kierkegaard is subjective. For them, subjectivity deals with reality. Connecting subjectivity with reality Glicksberg writes, "It was altogether absurd to believe in God

objectively. Faith is immediacy, subjectivity is truth, and truth is subjectivity . . ."

(19).

Subjective truth is true philosophical quest to existentialists which can be achieved by an individual in the process of choosing a way of life. The choice is very significant for the content of personality. Only through the choice, the personality immerses itself in the thing chosen. In making choice, the individual overcomes the affliction that life is nothing. For choice existentialism offers many possibilities that are arisen by negative emotions e.g. dread and despair. Ted Honderich says:

Dread-which dominates existence through and through is 'the sentiment of the possible.' It is the feeling of what can happen to a man even when he has made all of his calculations and taken every precaution. Despair, on the other hand discovers in possibility, its only remedy, for it man remains without possibilities, it is as if he lacked air. (622)

Similarly, Jean Paul Sartre also prioritizes on human subjectivity. What is important for him is not God, but the human subjectivity. According to Sartre existence comes first. Man is the author of his life. There is none to control human being and he is completely free. Sartre writes: "man is the first principle of existence" (*Existentialism*, 15). Man is responsible for what he is. This is why 'self' occupies special space in Sartre. He places 'self' out in the world, like the self of another. "The self, described by Robert Audi in the Sartrean Philosophy, is an ongoing project in the world with other people, it is not simply self awareness or self consciousness as such (I think therefore I am). Consciousness is nothing but the self is always on its way to becoming something" (710). 'Self' is very much prominent issue in human being which is similar to 'I'. That is why, 'I' is responsible for his existence. Furthermore,

some characteristics like 'anguish' and 'despair' recognizes as individual as if he is struggling for his existence. For him 'anguish' is an inescapable sense of deep and total responsibility of one's own choice and deeds. Even a man, who tries to run away from commitment, feels anguish. "Anguish is evident, writes Sartre, even when it conceals itself" (*Existentialism*, 19). In anguish, the individual's relationship with the world seems to be "uncanny" and "factual" though true existence requires that dreadful situation. Similarly, about despair Sartre argues that it is confining ourselves "to reckoning only with what depends upon our will" (*Existentialism*, 29). A sort of bitter sense of life comes with despair because anguish provokes us to engagement and commitment whereas despair discourages us from it.

The concept of Nietzsche attains slightly different animation on subjectivity. He defines it showing differences from objectivity. He takes subjectivity as hidden paradox and objectivity as a transparency of reality. About objectivity he writes:

The subjective man is indeed a mirror; above all he is something that wishes to be recognized and understood: he is accustomed to subordination, devoid of any pleasure other than that afforded by cognition, by "mirroring". He waits until something comes along and then spreads himself but delicately. So that even faint foot prints and the stepping by of ghostly creatures shape not be lost to his surface, to his sensitive hid. (*Subjective Will*, 816-17)

Nietzsche takes the objective man as an instrument whose will is folding on the basis of love, passion and hate. He takes subjectivity as a hidden paradox and objectivity as a transparency of reality. About objectivity he writes, "The objective man is indeed a mirror; he is accustomed to subordination, devoid of any pleasure other than that afforded by cognition, by mirroring." (*Subjective Will*, 816-17). As a

mirror, he is a work of art, to be handling carefully and honoured. He is not powerful, social and reliant in completion of his will, but he is delicate, subtle and mobile. So, the individual passes time with his wife has to wait for some content and some substance in order to be shaped accordingly; he is usually a man without substance or content. If an individual passes time with his wife and friends, he loses the ability to handle his troubles. His habit of meeting everything and every experience changes to half way hospitality.

Nietzsche considers truth as objective and will as subjective. He claims that everyone's basic drive is the will to power. To classify this fact he writes, "Where I found living creature, there I found will to power; and even in the will of servant I found the will to be master" (*Self Overcoming*, 771). Reese L. Williams relates Nietzschean will to power to the essential life force and writes, the pure form of the will to power is man's will to bring to perfect fruition of all capacities. "It is the will to be creative rather than merely creaturely" (*Nietzsche*, 898). Similarly, Nietzsche in *Self Overcoming* makes the point clear that truth is wonderful, strange, wicked and questionable. So, we need to be suspicious about our composure violence. Different thinkers describe the word "Truth" and value of will as paradoxically as the story of Sphinx. Everyone is in searching of "Truth". So that Nietzsche questions why not rather 'untruth'? There is a problem of finding out its reality as it is difficult to understand Sphinx and Oedipus. The largest part of conscious thinking must be considered as a reactional activity. He has to learn and relearn about inborn qualities. Anyone who has a desire to discover truth for himself sees existentialism to reach the final aim of existence.

2.5 Existentialism: Theistic and Atheistic

The existential philosophy can be categorized into two different parts: theistic and atheistic existentialism. Theistic existentialism keeps the faith on God and believes that human activities are controlled by divine power. The existence of human being is determined by the God. Some literary figures like Soren Kierkegaard, Kark Jaspers, Gabriel Morcel and Buber Martin represent to this opinion. On the other hand atheistic extentialism avoids the belief on God. For them God has nothing to do with the predicament of human being. Everyone is free to choose his/her destiny. Some writers like Frederick Nietzsche, Albert Camus, Jean Paul Sartre and Martin Heidegger are under the category of this opinion.

Theistic existentialists argue that the anxiety of modern man can be entertained by submitting oneself to the will of God without the intervention of Christial doctrine and decision to individual for authentic survival. Soren Kierkegaard, as a theistic existentialists, believes on religious mysticism. He rejected the Hegelian system to put the individual: of choice, of subjectivity, of dread and of anguish. He opines that an individual makes life bearable but choosing 'spiritual' over 'ethical' life. Though he believes on God, he does not take a side of any religious doctrine. So, the christial doctrine and its quest for objective truth deserves no significance with Kierkegaardian concept of Christianity. Lowrie Walter relates Kierkegaard with the spy engaged in God's service and writes:

He is like spy in the higher service. He is a spy who in his spying, in learning to know all about conduct and illusions and suspicious charaters, all the while he is making inspection in himself under the closest inspection. (*Point of View*, 87)

For Kierkegaard, the highest truth is that human beings are God's creation and can approach God by making a passionate commitment to him. Simon Blackburn also presents the same idea and asserts, 'it is necessary to passionately commit oneself, to make a 'leap of faith' in the face of an objective uncertainty. One cannot know or prove that there is a God. One must simply choose to believe.

Karl Jaspers highlights the issue of "the encompassing". According to him Encompassing is a complete amalgamation of subjectivity and objectivity. Where 'I' and 'the world' are identical with encompassing, the severance between subject and object disappears. This is the situation where every boundary is broken. The encompassing is not easy to access; one needs to have sincere devotion to have it. The way which leads a man to the encompassing, as Jaspers suggests is "Transcendence". He mentions the term "Transcendence" to mean man's personal, devoted and committed effort to reach the encompassing. Transcendence stands for 'Deity', which for Jaspers is the "real being" (*Encompassing*, 879).

Besides this, atheistic existentialism rejects the existence of God and His interference in human affairs. Frederick Nietzsche is a forerunner to declare the 'death of God'. He sees no readymade meaning in human life except the man himself gives. There exists no standards of good and evil, where truth can be evaluated and demonstrated by reason. Perry and his co-writer say: "There is only naked man living in the godless and absurd world (634). He denounced the Christian morality and religious thoughts. He claims that traditional philosophers' favour of true world and God hypothesis as a symptom of declining life, culture and even civilization. When we deny the theological foundations and approve the traditional morality, then only a pervasive sense of meaninglessness and purposelessness would remain. The idea of God is just the projection of man's unhealthy conscience, and as a result he has

developed a desire for self torture. The God is man's own creation. The belief on God is irrational, for him because, "Christianity has taken the side of everything weak, base, ill-constituted, it has made an idea out of opposition to the pervasive instincts to strong life" (*Death of God*, 709).

Due to the announcement of God's death and lack of faith on Christianity, the idea of superman emerged. The human beings began to find out some other alternative to live with when the God was absent in the universe. Nietzsche's hero, Zarathustra, sought to direct our effort to emergence of a higher humanity called 'superman'. The superman possesses the ability to reject existing morality and affirm the positive value of earthly life, unlike other people, superman dares to be himself. He transcends the boundaries of good and evil. Ted Honderich says, "Superman knows that life is meaningless but lives it laughingly, instinctively and fully" (*Nietzsche*, 621). The superman grasps that the most fundamental desire in man is his drive for power. The superman establishes himself as someone different to others but he is the one who suffers most. So that, to the superman, the man must be able to transvalue the all accepted values of society and innovate the 'master morality' as opposed to the Christian morality that Nietzsche condemned as the 'slave morality'.

Another philosopher, Albert Camus, in his *The Rebel* also denounced the necessity of God. He believed that rebellion is one of the essential dimensions of mankind. This rebellion was commenced when Corinthian King Sisyphus stood against the order of the God. He found the possibility and principle of authentic existence in rebellion (25). Knowing the valueness of life man must root himself in the life of this earth and accept the challenges of the absurd. Man himself, no the god, bears the full responsibility of his destiny in a universe, which offers no justification for his aspirations or his commitments. Man is alone in the world and is always in the

mode of becoming "what he is not" according to Sartre. Camus insists that the realization of the freedom itself is God in which man can choose and create his own values.

2.6 Being: Authentic and Inauthentic

Human existence and the study of being occupy significant space in existentialism. Two different sorts of existences: authentic and inauthentic make this idea more apparent. There is a striking contrast between authentic and inauthentic forms of being. The authentic being is of the human being and the inauthentic being is the being for things. Yet, authentic being is only rarely attained by the human being and human being must starve to gain it. Things are only what they are. But human being is what can be. So, inauthentic being is fixed, determined and rigid. But human being is free and possibility of adding essence to it. When a man entangles into a bad faith, he loses his freedom. In bad faith, the human being loses the autonomy of his moral will and imprisons himself within inauthenticity for he has refused to take the challenges of responsibility and the anxiety that comes along with his freedom.

Existential thinkers advocate authentic existence instead of inauthentic existence. It includes individual freedom, self decision, and responsibility. Actually, the person who has authentic existence is aware of his existence personal choice lies at the heart of authentic existence. In authentic existence, the person is true to self. In this sense, authentic self is personally chosen self. To be authentic is to be genuine and is also to be able to recognize own individuality and distinguish one's own essential being-in-the world from that of public identity. Lind E. Patrik explains authentic existence as follows:

It involves fully acknowledging one's own freedom and decisiveness in undertaking the particular actions that go into the creation of one's own

essence. When we are authentic, we resolve to be what we freely choose to be, we make manifest what is truly important to ourselves as we act in the world. (50)

Human being, thrown into the world, is condemned to be free. The human being must take this freedom of being and the responsibility, and the guilt of his actions. Each actions negates the other possible course of action and their consequences. So, the human being must be accountable without excuse. The human being must not slip away from his responsibilities. His being cannot emerge from necessity. No predetermined or fixed role exists for human in the world; every person is compelled to make choice, choice is one thing the human being must make.

An atheistic existentialist, Heidegger, discusses that problem of being and existence. The main idea of propounded by Heidegger is the concept of "Dasein", which in German means "being there for human existence". He maintains that there is no pre-given human essence. So, man himself is the author as well as the reader of his own life. he differentiates "Being" with "being"; the former is the determiner of the latter. man is not completely captivated and designed by things but he is apart from them because he is "nothing". Man dwells in the world and continues to be there until death. Being thrown into things, he falls away and is on the point of being drowned into things. Evaluating human behaviours in Heideggerian world, *Encyclopedia Britannica* writes:

Man is continuously a project (*Ent-Wurt*), submerged in things to such a degree that he is temporarily absorbed (*Aufgehen in*). He is then nobody in particular; and a structure that Heidegger calls (*dasman*). "The They" is revealed, which . . . stresses man's "other directedness",

his tendency to measure himself in terms of his peers. (*Heidegger, 800-01*)

Heidegger had the belief that man should "Face explicitly the problem of Being; he has to determine his own existence, create his own possibilities and make choices and commitment" (Perry et al. 756). For this we need to understand the Being of Da-sein, for it is only in Da-sein being of being reveals itself to being in care and concern." (marino 298). So, the 'Da-sein' his term for existence or 'being there' is not a constant phenomena but is rather 'the happening' of a life course stretched out between birth and death.

The painful human condition, in which accomplishment is a mere illusion and happiness an evasion, permits the chance to face the human existence and thereby feeling of dread angst. But the feeling of dread or angst in reality is the prior form of human personality because this constitutes the subjective being of man. According to Heidegger, the angst manifests the freedom of man to choose himself and take hold of himself. In anxiety all entities (*Seiendes*) sink away into a 'nothing and nowhere', man hovers himself existing being nowhere at home. He faces nothingness (*das Nichts*); and all average, obvious everydayness disappears and this is good, since he now faces the potentiality of authentic being (*Heidegger, 801*). Thus, it is clear from the above statement that the feeling of anxiety and the confrontation with death leads to real 'Being'. People struggle to transcend the feeling of dread or angst in existential crisis for authentic living.

The opinion about the outcome of that struggle varies from person to person and from philosophy to philosophy. Human being, Heidegger finds displays of three fundamental aspects, all however, constituting one internally unified structure. These three aspects as expressed in the *Encyclopedia of Philosophy* are "Facticity,

Existentiality and Forfeiture" (450). For Heidegger, Facticity, means that human being is always already in the world. Similarly, 'Existentiality' refers again not to existence in the sense in which the stone or house exists, but to the personal existence, the existence of Being. The process of existing is always dynamic not static. In the process of being in the world, an individual cannot cross itself the boundaries. The projection of the being is the projection of the world. So that, it is the understanding of the world completely in its real sense. "Forefeit', the third fundamental attribute to human being means that we forget "Being" for particular beings. *The Encyclopedia of Philosophy* concludes, "human beings in its to everyday mode are promiscuously public, is life with others and for others in alienation from the central task of becoming itself" (460).

Jean Paul Sartre also pours the views in the support of authentic existence of human beings. Everything in the human condition remains problematic. The existential hero, in the quest of freedom, is doomed to failure. But, the remarkable thing here is that the failure justifies his struggle if not compensates. If the external world offers no consolation, then the people must be able to make a decisive choice in order to make authentic existence. Thus, man's freedom is absolute, but cannot escape from responsibility and anguish. Man chooses to exist freely disregarding his survival with anguish and despair.

Sartre distinguishes the authentic being with inauthentic being coining two different terms 'being-for-itself' and 'being-in itself'. 'Being-in-itself' refers to the inauthentic existence of a man. It lacks the possibilities because it is what it is. It denotes to the thing like identity which is rigid and fixed. A man who is in 'being-in-itself' is deprived of the multiplicity of choices. Like the table or chair in the room, it can never be what it is not by itself. Conversely, 'being-for-itself' is always in the

mode of being what it is not. According to Sartre, it denotes to the authentic existence which embodies the possibilities and choice. He takes the side of 'being-for-itself' and states that through out our life we are free to face new possibilities to reform ourselves and to reinterpret our relation to the world outside us. To give the new meaning to the life, one should attempt to have new choice. But in the course of new choice there are the possibilities of plunging oneself to the route of other people or society. If the choice is not absolute but embroidered by the norms and values of the society then one suffers from the 'bad faith'. 'Bad faith' is a situation in which all the freedoms of individual are blocked and one finds oneself bound within the chain of other. So, the acceptance of one's own freedom and recognition as human beings are the origin of their own acts comes to be an 'antithesis' of 'bad faith'. Sartre defines 'bad faith' as self-deception, and connects it with those who see themselves as something fixed and settled.

Soren Kierkegaard distinguishes between the modes of existence of an individual and of general people what he calls 'herd'. He opposed the rationalist philosophy in particular Hegelianism which put man lower than the God. According to him, "existence is not just being existence and committing oneself to a certain way of life"(204). Nietzsche distinguishes authentic existence of 'superman' from 'herd'. His superman has the capacity of self-understanding, self-domination, and self-control. According to him too, the 'herd' is the group of people who live in authentic existence, because they are unaware of their existential situation. They are lazy and don't want to make process, rather live in a mediocentric way with social conformity.

Albert Camus discusses about 'absurdity' which mean to search meaning in meaningless. He sees freedom in such survival having no value and justification. Man can declare rebellion against anything for his authentic existence. But rebellion is for

nothing more than existence with consciousness of valueless and meaningless of living. Then the only way to make life meaningful is to revolt against the meaninglessness. He found the possibility and idea of authentic existence in rebellion. He distinguishes rebellion with revenge. He states:

Actually, rebellion is more than act of revenge, in the strongest sense of world. Resentment is very well defined by Scheler as auto intoxication the evil secretion, in a sealed vessel, of prolonged impotence. Rebellion, on the other hand, removes the seal and allows the whole being to come into play. It liberates stagnant, waters and turns them into a raging torrent. (*The Rebel*, 23).

Rebellion is a philosophical process and it has a different meaning than that of revenge. Revenge is personal human emotion whereas the rebellion or the revolt is universal. Knowing the valueless of life man must root himself, not the God, bears the full responsibility of his destiny, in a universe, which offers no justification for his aspirations or these commitments. Camus insists that the realization of freedom itself is God which man can choose and create his own values.

Chapter - III

Textual Analysis

3.1 Entrapment: An Identification of "Self" as a Lessened Human Being

Existential thinkers argue that human being is doomed to be conscious and to realize his own existential crisis. The tragic consequences begin right at the time of consciousness of futility of living. The feeling of insecurity, dread of unseen future and meaningless of endeavour compel the man to be entrapped in an isolated place. As the sense of unification and adjustment is collapsed, people feel themselves alien in the world. The protagonist of Kafka's *The Metamorphosis*, Gregor Samsa moves with the same stream of existential crisis and identification of that sordid reality. Gregor finds no alternative except remaining in silence which makes him estranged. This estrangement of individuality is experienced time and again when he comes across the failure of communication and relationship with the family member.

As soon as the protagonist of this novella become conscious of ground reality of his existence, he keeps himself imprisoned inside his own subjectivity. The first sentence of a novella, "As Gregor Samsa awake one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect" (733), makes it clear that the protagonist is conscious of his plight. The room where Gregor is imprisoned suggests his subjectivity where he explores his 'self'. His waking up from "uneasy dreams" is symbolic enough for his being conscious of his existence under the mechanized world of capitalism. He finds himself as a "vermin" having human mind. Everything was right until he becomes conscious of his existence. He was working as a sales man in a business house and had strong determination to get rid of the family from the debt. But immediately after he realizes the absurdity, failure and dread of life, they feel despair and plunge down into the isolation. He comes to know that he

has been metamorphosed into an gigantic insect. This can further be justified when he sees "numerous legs, which were pitifully thin compared to the rest of his bulk, waved helplessly before his eyes" (733).

Samsa's realization of being metamorphosed into a monstrous vermin is an example of abstraction, which symbolizes Gregor as a socially misfit individual. Gregor's awakening from the dream suggests his entering into consciousness. He does not transform into a bug himself but finds such destiny. As a lesser human being living a difficult life under the mechanized industrialism, Gregor is a victim of the modern world. He was devoted in his work as a salesman and, was also strongly determined to feed his family. However, his job had no charm and he had hold that in a compulsion. The given lines of the text justifies that he came to realize his job disgusting immediately after his transformation into a 'bug'.

Oh god, he thought, what an exhausting job I've picked on! Traveling about day in, day out. It's much more irritating work than doing the actual business in the office, and on top of that there is trouble of constant traveling, of worrying about train connections, the bed and irregular meals, casual acquaintances that are always new and never become intimate friends. The devil take it all! (734).

These above mentioned expressions depict the basic causes of his transformation into a bug. His exhausting job germinated the despair and frustration in him. He traveled to different place and came to be just acquainted with many people. But none of them became intimate friends to him. He is captive inside the wide range of business as a means of commodities. Here, the bug is a metaphor to compare with his 'self'. Existentialists believe that 'self' is understood because of 'Other'. The feeling of isolation, depression and dissatisfaction haunts him because of

unfavourable behaviour of others. He is a dehumanized creature due to the unrest and unfavourable business, which on the other hand, is his obligation. He is totally estranged from the human society and then his expressions are incommunicable to the other world. He continuously attempts to communicate but none perceives him. Even the family members do not understand his hidden agony. The room in which he is imprisoned suggests the barriers of his responsibilities. Unless he is able to fulfill his responsibilities, he cannot join the human world. The four walls of his injured subjectivity barricade his words inside the room and so he fails to communicate. His alienation from beginning of the novella due to the overloaded responsibilities without any pity on him becomes a main subject matter of his isolation. The whole novella is a presentation of Gregor's imagination about the destiny of a socially misfit man. The plot of the story can be interpreted in terms of one's own abstraction of his existence. Such a way, Gregor is a victim of his consciousness.

The existentialists give the opinion that the 'self' is vulnerably dependent to the 'other'. It is enlivened in the hands of 'other' Gregor Samsa is the victim of others' definition to him as a monstrous vermin. He knows that he is not a bug, but he is compelled to accept others' definition and so is detached from human society. His inability to cope with the competitive industrial environment segregates him from society and subsequently from the family. He is projected as an object whose expressions are not communicable to the ordinary human beings. The setting in *The Metamorphosis* is also suggestive enough to portray Gregor's predicament. The isolation gives a sufficient space to Gregor to meditate upon his 'self'. Even though he is defined to be a bug, he still possesses a human sensitivity. He strives to defy other's projection towards him as a creature by pleading that he will come out the room very soon. He even pleads the manager that he will join the train, but his expressions are

not understood by others. He expects cooperation from other to tolerate this present situation but gets only frustration. He is defined as a weak, dependent, inhuman and insignificant entity in the eyes of family members.

3.2 Sense of Self Alienation

Progress in science and technology commercialized the world what objectified human beings and alienated them from self and the society. Pursuit of material success became the purpose of life that overshadowed the importance of human relations. Moreover, two devastating world wars collapsed the ancient faith and hope for survival. Nietzsche's proclamation of death of god detached human beings from their supposed guardian. These consequences caused the breakdown of traditional social norms and values that had been working as the common bond to link people together. People lost common interest and became self centered which brought them the sense of frustration and alienation. This concept of alienation came to be the most essential aspect of existentialists. Alienation refers to the situation when one's emotional ties with other people are broken off and he is neglected by them. In this sense, the idea of individualism differs from alienation since individualism indicates the freedom of each individual. Alienation causes insecurity of existence and individuals seek to assert their existence and to strengthen this position in the society. According to Linda E. Patrik, "Existential alienation is felt in at least three ways: as alienation from nature, alienation from others and alienation from the continuance of life" (50).

The school of the Existentialism takes alienation of self as an essential predicament of human existence. The 'self' by nature between 'I' and 'other'. To understand one's own self, an individual has to objectify his self. 'Other' is an indispensable element for human existence because it is through other's

intermediation that an individual comes to know about his self. In regards to this Sartre says a man "recognizes that he cannot be anything . . . unless others recognize him as such. One cannot obtain any truth whatsoever about myself, except through the mediation of another" (*Other*, 868). 'I' as a projection of 'other' is always prone to failure because the projection of one may not be realistic and accurate to the other. In Kafka's *The Metamorphosis*, Gregor's observation as a 'monstrous vermin' can be observed in terms of objectifying the 'self' as 'other'. It means he is observing himself from others' perspectives. Since the projected self and the real self do not match to each other, he suffers from that gruesome failure. On the other hand, as the 'other' hold the secret of 'I', there remains always a conflicting relationship between 'I' and 'other'. The family members and officials from the office know the plight of Gregor what frustrates him more and locks inside the room. He speaks few words due to his fear of firing out of the job. When the chief clerk comes to see him does not like to open the door. Rather he says, "I'm just coming" (378).

Walter H Sokel comments about the alienation of Samsa. He says:

Gregor Samsa's transformation into vermin presents self alienation in a literal way not merely a customary metaphor became fictional fact. The traveling statesman wakes up one morning and cannot recognize himself. Seeing himself as a gigantic specimen of vermin, he finds himself in a fundamental sense estranged from himself. No manner more drastic could illustrate the alienation of a consciousness from its own being than Gregor Samsa's startling and startled awaking. (105)

The idea of self alienation implies the individual's estrangement from his humanity or "human species being", i.e., from the individual's membership in the human species. Gregor Samsa is estranged from himself insofar as he is alienated

from his essential nature as a human being. He is a lonely individual striving to gain the security in the insecure world. He is entrapped in the helpless situation. With the metamorphosis Gregor's alienation increases to such an extent that he is hardly accompanied by human being except his sister who goes with the food. Even before his metamorphosis, very often he remains away from his family. The family members don't share any warm feelings with him. Gregor's confinement within a tiny room and his detachment with the external world shows his suffocative predicament. He is treated as if he were an alien and a stranger who has nothing to share with them, not even as the human being. He confronts the hostile world where his personal wishes are crushed and his attempts to communicate with others become futile. The barrier between the individual self and others becomes stronger when they become indifferent to each other. Five years' continuous labour, even without a single leave, Gregor devotes his time and energy for the office but his one-hour delay for the work, makes his employer to inquire. The chief clerk stands at his door. This incomprehension of the employer and his own family members arouse in Gregor a sense of alienation. Along with Gregor's alienation, the family degenerates; other members also remain silent most of the time. Kafka writes; "They were now mostly very silent. Soon after the supper his father would feel asleep in his arm chair; his mother and sister would admonish each other to be silent" (756).

Labour must always have an element of free choice. It must, at least partly, be its own reward and satisfaction. At any time, it must be considered its own purpose and an end in itself. Man can engage himself in one productive works even though he is free of physical need. This freedom entitles him as humanly creative. But where the work is imposed solely by economic necessity, the worker is not merely alienated from himself as an individual; he is estranged from his humanity. Gregor had been

estranged from himself in his all-consuming work even before he finds himself literally estranged from his bodily being. Gregor had found his job unbearable. His professional activity has obviously been such purely instrumental work, external to himself and imposed upon him by the necessity of sailing out his bankrupt family and paying back his parent's debt to the boss of his firm. It is not only joyless and uncreative but also totally external to itself and Gregor. His economic compulsion compels him to hold such uncreative job. Gregor says, "You see sir, I'm not obstinate, and I'm willing to work; traveling is a hard life, but I could not live without it" (741).

Because of his self-sacrifice in assuming his father's debt, Gregor rises to power as the breadwinner in his family and threatens to displace his father as the head of the household. This process reverses itself with Gregor's metamorphosis. Gregor's self-inflicted debasement entails his father's rejuvenation and return to power. These successive displacements - first the father's, then the son's - which find their parallel in Grete's ambiguous liberation through her brother's fall, have their contrastive complements in the parasitic exploitation of the winners by the losers. Gregor's initial sacrifice through work whips up his pride in his ability to support his family and becomes successful to amaze and delight the family with hard-earned money on their table. But Walter H. Sokel thinks that his self surrender to his work causes a twofold alienation: inward and outward. And this becomes more tragic after the metamorphosis. He says:

Inwardly, he remains estranged from his work because it is the kind of labour that cannot satisfy a human being. Outwardly, his rise to power in the family overshadows the other members and result in their alienation from him. Long before his metamorphosis, Gregor and his family had lived coldly and incommunicatively side by side. (110)

"Man is all the time outside of himself", says Sartre, "It is in the projecting and losing himself beyond himself that makes a man to exist [. . .] (*Being and Nothingness*, 869). The self is vulnerably dependent to the other. It is enlivened in the hands of 'other'. 'I' gets its identity the way 'other' defines it. Gregor Samsa follows a path which proves that human existence is full of failure. Gregor is the victim of 'others' definition to him as a 'monstrous vermin'. He knows that he is not a bug, but he is compelled to accept other's definition and so is detached from human society. His inability to compete with the industrial environment separates him from society and his own family. He is entrapped as an inhuman object who does not possess human communication and fails to convey his agony to the people.

Gregor's decreasing contacts with his family have eroded his sense of being a person. In the first section, the locked door, Gregor's chirping, and his peculiar behaviour are not the only obstacles to social reintegration and self validation. The family's reaction to Gregor's new body also plays a role. If the family accepts him, then his self defined as provider, son, brother, household member etc. is maintained. If they reject him, these same self-constituting ties are severed and Gregor's identity begins to unravel. But in the second part of the novella he finds himself rejected and struggles to live with the present reality eroding the self of past. His attempts to hold his previous identities remains futile. He is presented as solitary aquatic creature out of water. Although Grete maintains regular contact with Gregor, Grete and the family fail to reestablish a familial personal relation with him. The understanding and communication between Gregor and family members seems to be failure. Thus, Kevin W. Sweeney comments, "For want of communication and reciprocity of relations, Gregor's position in the family disintegrates and his sense of self erodes" (149). Nevertheless, his sister Grete tries to establish a new relationship with Gregor.

Unfortunately, their relationship lacks reciprocity and she ends up creating only a new family role and identify for herself.

Gregor's self as human being seems no more authentic when he dismisses characteristics of insect. His consciousness of living the life of vermin aliens himself from his self. Kafka writes, "He would have needed arms and hands to hoist himself up; instead he had only the numerous little legs which could not control in at least." (736) This insect anxiety towards his sister, Grete, increases until the watershed scene in which his sister and mother remove the furniture from his room. They took away everything he loved and was acquainted with. He finds himself more isolated and depressed. Not only his family members but also the non-living thing could not become of his possession. This process of dehumanization comes to be more tragic when Gregor is commented as an animal when he tries to listen the music. Gregor is interested to listen the beautiful music played by his sister. But the comment by the narrator, "Was he an animal, that music had such an effect upon him?" (762), clarifies the identity of Gregor. Consequently, Gregor is totally dehumanized and deserted from the familial attachment when Grete addresses him as 'it'. She says:

"My dear parents," said his sister, slapping her hands on the table by way of introduction, "things cannot go on like this. Perhaps you don't realize that, but I do. I won't utter my brother's name in the presence of this creature, and so all I say is: We must try to get rid of it. We've tried to look after it and to put up with it as far as is humanly possible, and I don't think anyone could reproach us in the slightest." (762)

Existentialists like Nietzsche declared the death of God which left the human being unguarded by any device image. Everyone is thrown into being and segregated from his intimates. Gregor Samsa, as an existential persona, is condemned to live in a

darkroom completely barred by four walls. He settles there being conscious about his reality which haunts him more than anything else. Sense of humiliation and hunger shock him which remains unsolved due to the failure of communication. He continues his alienation until his demise. Kafka writes, "Gregor was fed, once in the early morning while his parents and the servant girl were still sleep, and a second time after they had all had their midday dinner, for then his parents took a short nap and the servant girl could be sent out . . ." (746-47). He finds no any family members intimate except his sister who devotes herself in his service. But the current family status having no role member to hold economic expenses, detaches the relation farther. His father works as a messenger, mother as a sewing woman and sister as a salesgirl. This changed role and responsibility dims the memories what he had imprinted in his family previously. Father's misbehaviors is viewed clearly when he bombards apples at Gregor. Ultimately this apple causes the great harm to him. This is the way the family becomes cruel and alien to him. So, "Gregor was now eating hardly anything. Only when he happened a bit of some food laid out for him did he take a bit of something in his mouth pastime, kept in out again." (759) Gregor is surrounded by the garbage from the kitchen, and other unworthy and insignificant things. The universe in which he lives does not comprehend him. His physical transformation into an insect and no charm of survival torment him in a way as he is completely alienated in this world. As an alienated individual, he is a stranger among his own family members and an alien in his own home.

3.3 Absurdity

Existentialists take absurdity as the destiny of human life that is caused by the chaos and irrational world. This also assumes the idea that the world is meaningless. The individual faces the emptiness of the universe and tries to create meaning in a life

that has no essential meaning within itself. The struggle of survival aims nothing specially recognized destination. An individual cultivates various hopes and desires which are unquenchable. Human life gets continuity with fragmentation and incompleteness. Modern human beings toil for nothing but only for repetition. They encounter with disgust, despair, frustration and purposelessness in every steps. The human being is self existed and isolated, and attempts to get recovery from them ultimately, self consciousness worsens the plight of a man and futility of existence comes to be clear. The absurdity of the human existence lies in its insecurity, rejection, agony and disappointment. Then death becomes ultimate and an absurd element that overshadows all the hopes. Since human beings live with the fear of death, they seek something indestructible, some ultimate truth, or some transcendental power to prevent us from that fear. Gregor Samsa wants to pay back the debt of employer and to live happily. But his metamorphosed state of life which leads him to death eventually crashed them into pieces.

Frank Kafka weaves the existentialism in his heart. His novella *The Metamorphosis* depicts the absurdity in the protagonist, Gregor Samsa. As an innocent individual, he labours hard for many years with a certain objective. Until he is fit and fine, his devotion towards the work gives him the rays of hope. The family members identifies him a breadwinner, and food owner. His expression after the metamorphosis clarifies that his toil had great strength which ends now in fear and fantasy. He says, "Let me just try that with my chief; I'd be sacked on the spot Once I've saved enough money to pay back my parents' debts to him-that should take another five or six years-I'll do it without fail." (735) The firm where he has been working pays his labour until he got ousted from the human circle. The process of dehumanization completes when he is metamorphosed in a gigantic insect. Gregor

lost all the human characteristics in him except the consciousness. His consciousness of the insect like state of his life shocks him more. He feels uneasy and uncomfortable to adjust with new identity. He questions to himself about all those things what he faces but meets no answer:

To get rid of the quiet was quite easy, he had only the numerous little legs which never stopped waving in all directions and which he could not control in the least. When he tried to bend one of them it was the first to stretch itself straight; and did he succeed at least in making it do what he wanted, all the other legs meanwhile waved the more wildly in high degree of unpleasant agitation. "But what's the use of lying idle in bed," said Gregor to himself. (736)

Previous to this metamorphosed condition, Gregor had a routined life as a commercial traveler. As an absurd hero, he had been working repetitive and monotonous job. His self suffering as a salesman and now as an insect bears no fruit. His hope to get rid of that state and holding his duty are too irrational. He endeavours to bring prosperity and happiness in the family but that turns to be futile. His role in his working place and in his own family remains insignificant. The family, for which he sacrifices his own happiness and eventually life, does not show any honour to him. The family members behave him as a burden instead. His survival having dehumanized body and human consciousness makes him more tragic. Physically, he is hardly able to move and his recovery is beyond imagination.

Gregor's condition to survive as a disgusting vermin is very complex, illusive and puzzling. As an absurd hero, he lives in fear, frustration and dilemma. But he never surrendered to create the meaning in his existence. Corinthian King, Sisyphus, as similar to Gregor, attempts to create meaning in the meaningless world. Sisyphus

chooses the task to roll the stone to the top of the hill but before reaching to the destination the stone rolls down. He confronts the absurd world with commitment. Though he is never successful in his task, he never accepts his defeat. Albert Camus opines that the transcendence of the absurd situation is not achieved without intense struggle. Sisyphus continues his struggle which is absurd and is only for his existence. Albert Camus writes: "The struggle itself towards the heights is enough to fill a man's heart. One must imagine Sisyphus happy." (*The Myth of Sisyphus* 70) The commitment and eager of Gregor Samsa seem not less than of Sisyphus. He keeps hopes in hopelessness although they are sure to be crushed and unfulfilled. Despite the physical decay, he possesses human consciousness. Kafka writes about Gregor's thoughts:

At the time Gregor's sole desire was to do his utmost to help the family to forget as soon as possible the catastrophe which had overwhelmed the business and thrown them all into a state of complete despair. And so he had set to work with unusual order and almost overnight had become a commercial traveler instead of a little clerk, with of course much greater changes of earning money, and his success was immediately translated into good round coin which he could lay on the table for his amazed and happy family. (748)

Gregor's plight worsens when the harmony and intimacy among the family does not remain constant in his favour. His lifelong struggle to bring the prosperity and happiness in the family receives no respect. The family members do not inquire about the causes of his condition nor do they show any sympathy for his justice. He survives in hatred, disgust and isolation. As a sinful man condemned by the God, Gregor struggles against the unjustified crime. His body and family members are alien to him.

His metamorphosis is too mysterious and no godlike image sympathizes his plight. Once he remembers God, "Oh God, Oh God!" Gregor fell with outspread arms over the sofa as if giving up and did not move (753). But when Nietzsche declared the God dead, the presence of God to bring and continue such consequences is hardly expected. He seems to have committed suicide but to the dismay of people he throws himself to the fruitless attempts. He feels guilty for his unsuccessful in fulfilling the commitment to free the family from the debt. These hopes get crushed when his identity as a human being is over. His sister, Grete, announces him an inhuman creature. She says:

"My dear parents . . . things can't go on like this. Perhaps you don't realize that but I do. I won't utter my brother's name in the presence of his creature, and so all I say is we must try to get rid of it. We must try to get rid of it as far as is humanly possible, and I don't think anyone could reproach us in the slightest." (762)

Albert Camus believes that human existence is absurd because it lacks ultimate purpose and meaning. Further, he claims that the divorce between man and his life is a source of absurdity. Gregor Samsa possesses nothing of human identity except the faint consciousness. His perspiration to flourish the business of the bank collects no mosses and obtains no eternal satisfaction. The arrival of the chief clerk to his home immediately after Gregor's absence and his threatening justify that the job was in peril. From the dehumanized condition, he forces the recovery physically and expects to regain his previous position in office and family. Instead he got only loss of identity, loss of human relationship, irrational and futile existences and inhuman treatment from the human world. His position in office becomes clear when the chief clerk says: "But now that I see how incredibly obstinate you are, I no longer have the

slightest desire to take your part at all. And your position in the firm is not so unassailable" (739).

The interest of Gregor towards music provokes acute absurdity in him. In his role as provider and loving brother, he had planned to realize the beautiful dream of sending Grete to the conservatorium to study the music. When he hears Grete playing her violin in the living room, he crawls himself towards her. Gregor starts to fantasize about bringing Grete back to his room and revealing his plan to send her to the conservatory. In his fantasy, he attempts to reconstitute his relationship with his sister and reclaim his sense of self. He expresses his desires:

. . . she should sit beside him on the sofa, bend down her ear to him and hear him confide that he had had the firm intention of sending her to the conservatorium . . . he would have announced it to everybody without allowing a single objection. After this confession his sister would be so touched that she would burst into tears, and Gregor would then realize himself to her shoulder and kiss her on the neck . . . (761)

These expressions highlights the absurdity of their reestablishing any personal relationship. The narrator's comment on Gregor's action "Was he an animal, that music could move him so? (761) is very shocking to Gregor.

Existentialists believe that everyone is free to chose his/her destiny. The repetition of the work, mostly meaningless, identifies the absurdity and minimizes the significant of existence. Gregor Samsa attempts to get rid of his bedridden condition transformed into a vermin and accomplish sound body. He encloses in the room which is almost neglected and remains there in an unsound environment. He lost the love and caring of family members immediately after the recognition of metamorphosis. Moreover, he has lost his social position as the real head of the

household and consequently is banished from public view. With the development of story, he becomes increasingly vulnerable and passive. It is apparent that ultimately he must die because there is literally no space for him in this soulless grasping world. Despite this sordid reality, he keeps on his attempts to regain happiness, soundness and prosperity in him and in his family, hence, it is quit absurd and senseless.

3.4 Modern Spirituality

In the middle age, spirituality and its consequently similar concept about faith on God was in the center of human world. Permanent and morality were essential and primary in comparison to material and physical things. Human beings were valued for their mind, feelings and intellectuality. God was central hope to look at the sufferings of the people and assist in their troubles. But Renaissance brought the humanity to its center and threw the God to the corner. Similarly, two devastating world wars in the twentieth century dried the spirituality and human morality. Since the existential thinker Fredrick Nietzsche declared the death of God, then a man became an alien struggling against the absurdity and futility. The ancient concept to search life in death came under attack. Now, they see the death in life because the survival contains no value. An individual struggles isolately with his meaninglessness for nothing but only for the existence. People suffer from unjustified guilt and uncommitted crime. The prayer to God and any sacrificial offerings are hardly expected for the redemption. Besides it, even the death of any person after the long trial brings the eternal lamentation among the family members.

The advancement of science and technology has contributed more to avoid the concept of God and Christianity as the saviour of human being. Man being alone in the universe sees only anarchy, disorder and purposelessness. He can do nothing to improve his condition. The protagonist of this novella *The Metamorphosis* gets

victimized due to such decadence in spirituality. Behind Gregor's metamorphosis, there is not any of his wrong doings but there is irrational force which brings catastrophe in his life. Aftermath the metamorphosis, he goes for lifelong suffering. No godly power relieves him from his predicament. He has to survive himself meaninglessly in the wretched situation. Neither his family nor his employer understands his problems. The chief clerk says, "I hope it's nothing serious. Although on the otherhand I must say that we mean of business fortunately or unfortunately - very often simply have to ignore any slight indisposition, since business must be attended to." (738). The complicacies what he shoulders on for the sake of family are not made accountable. Before the metamorphosis, he was the only one to work whereas the father, mother and sister depended on his income. In response to it, they do not seem to have indebted for his toil. Love and respect were together when there was material strength with him.

The metamorphosed Gregor understands well that he has been outcasted from the human circle and changed into a monster. Still he clings to the illusion that his new state is a temporary. He gets freedom in isolation but it is not absolute. Existentialists believe that if the choice is not absolute but coloured by the rules and regulations of other people or society then one suffers from the "bad faith". In "bad faith" all the freedoms of individual are marred and one finds oneself bound within the chain of other. Gregor remains silent about the affairs that surround him. Although he is dutiful and self sacrificing son, some depressing elements: concealment, mistrust and denial mark the relation in his family. There exists a fundamental incompatibility between vigor and independence, and between death and life. As the son's life wanes the family's revives; especially the father's flourishes with renewed vigor and he

becomes blustering and energetic. Individualistic and utilitarian mentality kicks the wall of moral conscience. Martin Greenberg views about Gregor's plight as:

In giving up at last all hope of reentering the human circle, Gregor finally understands the truth about life; which is to say he accepts the knowledge of his death, for the truth about his life is his death-in-life by his banishment and self-banishment from human community . . . in the end he is only delivered from the humiliation and death of his job into the humiliation and death of his out cast state. (27-8)

The death of Gregor Samsa occurs in reconciliation with their families in a tenderness of self-condemnation. His ultimate death without redemption is from hunger for the unknown nourishment he needs throughout his metamorphosed state of life. But the quest for permanent and indestructible trust remains unfulfilled which suffers him from spiritual starvation. Gregor says, "I'm hungry enough", said Gregor sadly to himself, "but not for that kind of food. How these lodgers are stuffing themselves, and here am I dying of starvation!" (760) This spiritual starvation excludes the value from the essence of his survival. He gets the identity of lessened human being since the beginning of the novella. He struggles as a Sisyphus in this barren, dry and meaningless world. Initially, Grete, his sister shows him slight caring and affection which ultimately meets its dismay. He encounters with despair, hatred, isolation and spiritual dryness what frustrates him to exist with a hope in hopelessness. The process of dehumanization gets completed when his sister says, "That's the only solution, father, you must just try to get rid of the idea that this is Gregor." (763).

Chapter-IV

Conclusion

Kafka's *The Metamorphosis* pinpoints the appalling predicament of human being. The protagonist of the novella, Gregor Samsa, undergoes the unceasing attempt to reconcile with his body and family which ultimately turns to be futile. The absurdity of the world discloses the meaninglessness of existence which is both irrational and dishonourable to the personal identity of an individual Gregor Samsa attempts to establish the significance of his existence though he confronts the bizarre catastrophe. Since the absurdity is human destiny and meaninglessness is the truth of life, he reaches into the bay of failure. Unusual transformation of Gregor Samsa into a bug enabling to be the breadwinner of the family compels him to live in torment. He segregates himself from the human world and recognizes his self only in an alienation. His consciousness of insectile body structure manifests that he has no chance of redemption. There is no God to eye at him rather he is a helpless creature. He struggles in the devoid world to justify the authenticity of living. Despite the hostility that dwells in him, he seeks the means to assert his authentic existence. The existential hero like Sisyphus, he chooses the absurdity rather than death. Gregor's choice to bear the responsibility for his family and to face the hardships imposed by the world makes him existential hero.

Dread and nausea of human existence proliferates well in Gregor Samsa. Aftermath the metamorphosis, he is haunted with the dreads of losing his job. His contribution for the office as a salesman gathers no credibility. The response of the chief clerk assures him that he can be kicked away from the job at anytime. The anxiety inside him haunts to its acme and culminates him with his transformation into a bug. The existence of Gregor in this competitive industrial world is not as of a being

but as of an object. The God is already dead, therefore, disappeared forever from the world. No heavenly presence can save the modern man from lying hungry in the street. Similarly, future is unpredictable and uncertain. An individual survives with the dread of those uncertainties and threat of losing the identity. Here in this novella, Gregor Samsa is an emblem whom the dread paralyzes. Obviously, haunted with dread, he foresees no way other than escaping towards his subjectivity. The movement towards his subjectivity makes him more estranged to the outer world. The family outside is excluded from sharing his trauma and only indirectly senses that something must be wrong with him. The people don't understand that he possesses human consciousness. His irrational use of language and lack of deliberate action strengthen their thinking. He commences to act from animal instinct rather than from human consciousness. This invasion of his private self by a new motivating agency suggests the gradual replacement of his former personality.

Sense of alienation deserves prominent space among the existentialists. The alienation is a realization of self in its divided form. Gregor Samsa feels alienated from the traditional ties, believes, order and divinity. He is deprived of spiritual security and tortured by anxiety and loneliness. For the recognition of self, alienation seems essential too. Since an individual gets his identity only through 'other', the alienation of self between 'I' and 'other' is indispensable. The self is recognized as the projection of other. Gregor Samsa is projected as a vermin and that is 'other' which estranges him from human society and becomes its victim. The identity of Gregor is always in peril and being effaced as a human being. This contradictory relationship between 'I' and 'other' makes him conscious and ease to realize his subjectivity. The realization of subjectivity prevents Samsa to tolerate the humiliation and, eventually falls into the pit of alienation. The confrontation of societal barrier and his inability to

overcome delineate the reason of the breakdown of his communication. He meets no integration between his consciousness and physical attribute. Moreover, the clash between Gregor as an insect and Gregor as a conscious human being heightens and fails to reach in integration. This way, no unified self integrates both human and insect traits rather he is fissured into dual personality. Finally the death becomes acute way to resolute the divided self into the certainty.

Thus, feeling of anxiety and the confrontation with dread leads a man to real 'Being'. Previous to metamorphosis, Gregor takes all the responsibilities of the family on his shoulder. He holds the job as a salesman though it is not so lucrative. He does not drag his legs behind to be responsible and free the family from the debt. Sartre says human being is 'being-for-self', he makes what he is not. In this sense, man is always in the process of becoming because there is no predetermined essence. Due to this liberty of choice, Gregor wants to exercise both freedom and responsibility to have an authentic existence. Though he fails to accomplish such destinations through his efforts and will, he survives in his authenticity. He confronts the uncertainty, alienation, despair, anguish and insecurity. Nothing but only death finalizes the complicacies of human existence.

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