CHAPTER V

STYLE AND DISCOURSE OF FRANZ KAFKA’S FICTION

5.1 INTRODUCTION

Speaking to writing style, it is the manner in which an author chooses to write to his or her readers. A style does not only reveal both the writer's personality and voice, but it also shows how she or he perceives the readers, and chooses conceptual writing style which reveals those choices by which the writer may change the conceptual world of the overall character of the work. This might be done by a simple change of words; a syntactical structure, parsing prose, adding diction, and organizing figures of thought into usable frameworks. (Wikipedia, 2013)

From the Latin word stylus, "a pointed instrument used for writing." That, according to our glossary entry, is what the word style meant 2,000 years ago. Nowadays, definitions of style point not to the instrument used by the writer but to characteristics of the writing itself. Additionally style is:

“The way in which something is said, done, expressed, or performed: a style of speech and writing. Narrowly interpreted as those figures that ornament discourse; broadly, as representing a manifestation of the person speaking or writing. All figures of speech fall within the domain of style.”
In addition, style includes the multitude of choices fiction writers make, consciously or not, in the process of writing a story. It encompasses not only the big-picture, strategic choices such as point of view and choice of narrator, but also tactical choices of grammar, punctuation, word usage, sentence and paragraph length and structure, tone, the use of imagery, chapter selection, titles, etc. In the process of creating a story, these choices meld to become the writer's voice, his or her own unique style.

For each piece of fiction, the author makes many choices, consciously or subconsciously, which combine to form the writer's unique style. The components of style are numerous, but include point of view, choice of narrator, fiction-writing mode, person and tense, grammar, punctuation, word usage, sentence length and structure, paragraph length and structure, tone, imagery, chapter usage, and title selection. (Wikipedia, 2013)

The style definition is insisted in all matters by professional writers as mentioned below:

Style is practical as Henry David Thoreau defined:

"Who cares what a man’s style is, so it is intelligible, as intelligible as his thought. Literally and really, the style is no more than the stylus, the pen he writes with; and it is not worth scraping and polishing, and gilding, unless it will write his thoughts the better for it. It is something for use, and not to look at."

By the same token, Matthew Arnold asserted that:
"People think that I can teach them style. What stuff it all is! Have something to say, and say it as clearly as you can. That is the only secret of style."

Likewise, style is the dress of thoughts as Philip Dormer Stanhope, Earl of Chesterfield opined that:

"Style is the dress of thoughts; and let them be ever so just, if your style is homely, coarse, and vulgar, they will appear to as much disadvantage."

Also, C. E. M. Joad added more that:

"A man's style should be like his dress. It should be as unobtrusive and should attract as little attention as possible."

Moreover, style is who and what we are as George-Louis Leclerc de Buffon said that:

“The Style is the man himself”

In the same way, Samuel Butler pointed out that:

"The old saying of Buffon’s that style is the man himself is as near the truth as we can get--but then most men mistake grammar for style, as they mistake correct spelling for words or schooling for education."

Similarly, Blaise Pascal opined that:

"When we see a natural style, we are astonished and delighted; for we expected to see an author, and we find a man."
And Andre Maurois remarked that:

"Style is the hallmark of a temperament stamped upon the material at hand."

Furthermore, H.L. Mencken asserted that:

"The essence of a sound style is that it cannot be reduced to rules--that it is a living and breathing thing with something of the devilish in it--that it fits its proprietor tightly yet ever so loosely, as his skin fits him. It is, in fact, quite as seriously an integral part of him as that skin is. . . . In brief, a style is always the outward and visible symbol of a man, and cannot be anything else."

Also Katherine Anne Porter claimed that:

"You do not create a style. You work, and develop yourself; your style is an emanation from your own being."

Additionally, Alexander Theroux asserted that:

"Where there is no style, there is in effect no point of view. There is, essentially, no anger, no conviction, no self. Style is opinion, hung washing, the caliber of a bullet, teething beads."

Along the same lines, style is point of view, the scholars giving opinions as follows:

According to Richard Eberhart opined that:

"Style is the perfection of a point of view."

Similarly, Alexander Theroux spoke that:
"Where there is no style, there is in effect no point of view. There is, essentially, no anger, no conviction, no self. Style is opinion, hung washing, the caliber of a bullet, teething beads."

Likewise, Robert Frost strongly pointed out that:

"Style is that which indicates how the writer takes himself and what he is saying. It is the mind skating circles around itself as it moves forward."

Style is craftsmanship, given opinions by the scholars as follows:

According to Federico Fellini said that:

"What's important is the way we say it. Art is all about craftsmanship. Others can interpret craftsmanship as style if they wish. Style is what unites memory or recollection, ideology, sentiment, nostalgia, presentiment, to the way we express all that. It's not what we say but how we say it that matters."

Also, Jonathan Swift added more:

"Proper words in proper places, make the true definition of style."

Moreover, Robert Louis Stevenson spoke that:

"The web, then, or the pattern, a web at once sensuous and logical, an elegant and pregnant texture: that is style."

Likewise, Raymond Chandler opined that:
"The most durable thing in writing is style, and style is the most valuable investment a writer can make with his time. It pays off slowly, your agent will sneer at it, your publisher will misunderstand it, and it will take people you have never heard of to convince them by slow degrees that the writer who puts his individual mark on the way he writes will always pay off."

Also, Edward Gibbon claimed that:

"The style of an author should be the image of his mind, but the choice and command of language is the fruit of exercise."

In addition, Gustave Flaubert asserted that:

"One arrives at style only with atrocious effort, with fanatical and devoted stubbornness."

Style is substance, due to following strongly opinions, we can see ‘Style’ as body and soul live together unavoidable.

According to Jean-Luc Godard said:

"To me style is just the outside of content, and content the inside of style, like the outside and the inside of the human body. Both go together, they can't be separated."

By the same token, Cardinal John Henry Newman opined that:

"Thought and speech are inseparable from each other. Matter and expression are parts of one; style is a thinking out into language."

Also, Oscar Wilde spoke that:
"In matters of grave importance, style, not sincerity, is the vital thing."

Furthermore, Alfred North Whitehead pointed out that:

"Style, in its finest sense, is the last acquirement of the educated mind; it is also the most useful. It pervades the whole being."

Likewise, Wallace Stevens stated that:

"Style is not something applied. It is something that permeates. It is of the nature of that in which it is found, whether the poem, the manner of a god, the bearing of a man. It is not a dress."

Lastly, Vladimir Nabokov asserted strongly that:

"Style and structure are the essence of a book; great ideas are hogwash. . . . "All my stories are webs of style and none seems at first blush to contain much kinetic matter. . . . For me 'style' is matter."

Undoubtedly there are many scholars speak mostly the same the ‘Style’ can be seen many views. FK’s works also can be seen many points of views appearing and emerging in his sentences, passages, and paragraphs in depth.

Kafka often made extensive use of a trait special to the German language allowing for long sentences that sometimes can span an entire page. Kafka's sentences then deliver an unexpected impact just before the full stop—that being the finalizing meaning and focus. This is achieved due to the construction of
certain sentences in German which require that the verb be positioned at the end of the sentence. Such constructions cannot be duplicated in English, so it is up to the translator to provide the reader with the same effect found in the original text.

5.2 LITERARY ALLUSIONS

An allusion is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener. As a rule no indication of the source is given. This is one of the notable differences between quotation and allusion. Another difference is of a structural nature: a quotation must repeat the exact wording of the original even though the meaning may be modified by the new context; an allusion is only a mention of a word or phrase which may be regarded as the key-word of the utterance. An allusion has certain important semantic peculiarities, in that the meaning of the word (the allusion) should be regarded as a form for the new meaning. In other words, the primary meaning of the word or phrase which is assumed to be known (i.e. the allusion) serves as a vessel into which new meaning is poured. So here there is also a kind of interplay between two meanings.

Allusion like citation and intertextuality, according to Franz Kafka encyclopedia, an allusion belongs to a range of strategies of strategies by which a literary text establishes its affinity with, or opposition to, other works and
contexts. Whereas citation usually pertains to relatively isolated, intertextuality has been defined, especially by poststructuralist theory, as a more general evocation by a given text of an often untraceable network of other discourses. In extreme cases for example, the literature of so-called post modernism-this resonance with prior texts can threaten to undermine the traditional notion of the literary work, defined as a quasi-organic, self-contained, individually authored, and hence autonomous entity.

Especially as encountered in Kafka’s writing, allusion can be situated in the conceptual space between citation and intertextuality. Although direct references to other authors, discourses, or even to historically specifiable circumstances are largely absent in Kafka’s literary texts, they often invoke, in subtle ways, their own historical situatedness as well as the cultural discourses prevalent at the time of their composition. However, these allusions rarely show the respect for the original meanings and their context that is typical of direct citation; nor do they, on the other extreme, call forth the endless ramifications of intertextual affiliation. Rather, in line with the etymology of the German word for allusion. Anspielung (literary, referring to something playfully or in jest), Kafka’s allusions play with the literary works, discourse, or realities to which they refer. By deliberately detaching them from their original contexts and transforming the appropriated material ironically or satirically, Kafka estranges and partially covers up the original source without erasing it entirely. Such playful rewriting can pertain to other literary works, for example to the transformation of the admired model of Charles Dickens’s realistic
developmental novel in Der Verschollene (The Castaway/Amerika); or it can refer to cultural discourses of the time, such as fin-desiecle aestheticism, views about Jewish otherness, or current medical theories that leave their impact in various texts by Kafka. More specifically, allusion as playful reference can pertain to intellectual or political tradition, such as the European stereotypes about the Orient’s vast geographical expanse, quasi-theocratic forms of government, and timeless or cyclical history in texts such as The Great Wall of China and An Imperial Message. In addition, it can focus on well-known realities such as New York’s Statue of Liberty, which in Der Verschollene is transformed from a torch-bearing symbol of hope and freedom into a figure that carries a menacing sword, thereby suggesting that the protagonist’s encounter with America does not fit the accepted pattern of the American immigrant who flees oppression and finds freedom, justice, and personal fulfillment in the New World. In some instances allusion operates as the primary structuring principle of an entire text, as in the short story “In der Strafkolonie” (―In the Penal Colony‖), which interrogates the institutions and realities of European colonialism and its systems of authority and penal justice, or in “Ein Bericht fur eine Akademie” (―A Report to an Academy‖), which plays with Darwinian theories of evolution, among other things.

As eclectic strategies for appropriating a wide range of cultural traditions without submitting to their claims of truth of ideological authority, Kafka’s allusions are a form of serious playfulness typical of the fundamental modernist ambivalence – affinity through distance-toward a past that is felt to be at once
both remote and yet uncertainly familiar. As such, allusion in Kafka tends to operate as a technique for the critical defamiliarization and distortion of common cultural discourses and historical realities.

5.3 CREATING AMBIGUITY

A person is defined by more than his name, his occupation, or his family because he belongs to a greater universe where he is defined as a human, famous for imperfection and the conscience. However, the most obvious characteristic of humanity is governed by the dynamics of emotion. In Franz Kafka's novel The Metamorphosis Gregor Samsa finds himself falling out of society and losing touch with humanity, and his loss of identity is furthered by his inability to understand emotion. The narrator's presentation of human emotion, specifically kindness and anger, creates opposing tones of ambiguity and lucidity, a conflict that answers to a greater theme of the novel. Situations where a sense of kindness is evoked indicate the narrator's ambiguity. The first occurrence of this is when Grete brings Gregor food: "[In] the goodness of her heart...she brought him a whole selection of food, all set out on an old newspaper. There were old, half-decayed vegetables, bones from last night's supper...[and] a piece of cheese that Gregor would have called uneatable two days ago". Gregor perceives her actions as benevolence, but the details suggest a different interpretation. The objects that Grete brings are garbage, which implies that giving food to Gregor is analogous to throwing it away. Thus, this passage, as presented by the narrator, can be interpreted in two different ways; it can be perceived from
Gregor's point of view, in which the feeding is an act of kindness, or it can be seen from a more realistic point of view, in which the family is simply giving him food that would have been thrown out anyway. The fact that this passage can be read in two different ways, from personal perspective or an external perspective, indicates its ambiguous tone.

Moreover, FK’s use of ambiguity suggests that the role reversal in Georg’s mind is incomplete; rather his mind has adopted two distinct personas. This mental schism is demonstrated by the ambiguous phrase “what if he were to fall”, referring to Georg’s thoughts while his father stands on the bed. The thought reflects both the malice of a son trying mercilessly to supplant his father, as well as the compassion of a solicitous father looking after his son. Due to this schism, however, Georg’s actions and desires seem to lack absolute conviction, as past inferiorities his father fostered resurface, ultimately leading to Georg’s downfall.

According to Camus in his famous essay on the Absurd, Camus attributes this to the ambiguity and symbolic character of Kafka’s works, which challenge the reader to adopt a hermeneutic approach, and reread the stories time after time from a new angle, trying to determine their meaning. But this is hardly a complete explanation of the special feeling aroused by Kafka’s writing and the strange attraction that draws one again to the same text to repeat a similar Kafkaesque experience. In addition, the Kafka’s works are indeed highly ambiguous and contain dense, symbols that constitute an integral part of their universe; and, certainly as Ricoeur says, “the symbol gives rise to thought”.
5.3.1 PROVIDING CHANNELS FOR THE SCOPE OF SPECULATION

FK in his style provides ambiguity in turn to leave the room for speculation. It can be seen in his fictions for example the ambiguous ending at the end of The Trial. K. makes a final ending raising his hand and extending his fingers towards the figure in the window. One warden holds K. while the other stabs him in the heart. K. sees them watching him and makes a dying exclamation: “Like a dog!” he said, it was as if the shame of it must outlive him.

It is almost clear that by the ending of his fiction indicates the reader must to come up with her or his own interpretation in order to give scope for speculation. The ambiguity in the fiction of FK can be interpreted by in different ways.

5.4 THEME BROUGHT OUT BY THE CHARACTERS

In FK’s fictions, his works imply the theme via the words of the characters. Economic effects on human relationships: Gregor is enslaved by his family because he is the one who makes money. Thus, with the possible exception of his sister, the family seems to treat him not as a member but as a source of income. When Gregor is no longer able to work after his metamorphosis, he is treated with revulsion and neglected. Once the family begins working, they also find difficulty communicating with each other, eating dinner in silence and fighting among themselves. The exhaustion of dehumanizing jobs and the recognition that people are only valuable so long as
They earn a salary keeps anyone who works isolated from others and unable to establish human relations with them. Family duty, the theme of family and the duties of family members to each other drive the interactions between Gregor and the others. His thoughts are almost entirely of the need to support his parents and sending his sister to the Conservatory.

Though Gregor hates his job, he follows the call of duty to his family and goes far beyond simple duty. The family, on the other hand, takes care of Gregor after his metamorphosis only so far as duty seems to necessitate. He is kept locked in his room and brought food. In the end, his room is barely cleaned and his sister no longer cares about what food she brings him. Her actions are routine, as she only wants to do enough that she can claim she has fulfilled her duty. When she decides she has had enough, she insists that their duty to him has been fulfilled: "I don't think anyone could reproach us in the slightest," she says as she suggests that they need to get rid of him. Characters of FK brought out the theme in his fiction.

5.4.1 JUSTIFICATION OF THE TITLES

After having scrutinized the fictions of FK, it is told that he gives the titles to the fictions according to behaviors of his protagonists. According to Harold Boom, As the tile indicates, The Trial is not focused on the fate of the bank clerk Joseph K. but on the proceedings to which he is subjected. These proceedings are Kafka’s theme, and Joseph K. can claim to play the role of the protagonist only because The Trial needs hi to become manifest. In this regard it
can be said that the title of his fiction imposed the significance of the role of the protagonist.

5.5 USE OF QUESTION TAG

FK’s fictions contain the style of synthesis naturalness in discourse. That is combined question tags revealing in his fictions to show cumulative effect. Interrogative sentence is the most common device applied by author to fulfil different purposes through its various forms. Question tags are used to emphasize the emotion of characters. The examples are:

- ‘Does it have to be now? It’s a little unusual, isn’t it?’ (TT 19)
- In any case, we can’t talk there we’d wake everybody, wouldn’t we? (TT 19)
- ‘It’s so disgusting here, isn’t it?’ (TT 40)
- ‘You are involved in a case, aren’t you?’ (TT 106)
- We’ve always been good friends in business, haven’t we? (TT 106)
- ‘But of course, ’K. cried. ‘I forgot, didn’t I?’ (TT 132)
- You spoke to one man there, didn’t you? (TT 136)
- ‘What a mood he’s in today, don’t you think’ (TT 141)
- said K. ‘you’re very dependent on her, aren’t you?’ (TC 68)
- Frieda came to K.’s aid, ‘of course,’ she said, ‘he accepts the job, don’t you K.?’ (TC 85)
- Otherwise it wouldn’t matter to you, would it? (TC 90)
- ‘There you are, you’ve injured her, that’s a fine start, isn’t it?’ (TC 117)
- ‘As quick as you like,’ said Green, ‘you’re not afraid of giving me trouble, are you?’ (AC 88)
You’re not one of them, for you’re a strong lad already; you’re seventeen, aren’t you?’ (AC 121)

FK tries to persuade the readers mentally in the several discourses by the method of getting their confirmation with the use of tags.

5.6 USE OF ISMS

Franz Kafka and “Isms”, Kafka’s fiction is so rich and ambiguous that his short stories and novels, according to critics, can be interpreted in many different ways. Because of these many different interpretations, his work has been adopted by different schools of critics as especially appropriate to their beliefs and theories. Ultimately, no one way of interpreting Kafka seems broad enough to stand alone. The early nineteenth-century movement known as expressionism was based on the belief that inner reality, or a person’s thoughts and feelings, are more important than the objective reality outside the person. In short, the response of an individual is more important than the object or situation that causes the response. Expressionist writers, painters, and other artists tend to portray this inner reality through the use of symbolic rather than realistic characters, exaggeration, distortion, nightmarish imagery, and fantasy. Expressionism grew out of the paintings of Vincent van Gogh and the dramas of Swedish playwright August Strindberg. It was most popular in Germany in the early 1900s. Another movement that has claimed Kafka as one of its own is surrealism. Surrealism, or “super realism,” developed in France in the early 1900s as a reaction to realism and stressed the power of the imagination and
dreams over conscious control. Surrealist painters like Salvador Dali depicted objects as they could never appear in reality, such as his famous drooping watches. Another philosophical, religious, and artistic movement that has its modern roots in France and Germany is existentialism. Although it dates to the early 1800s, existentialism gained its most popular form in the writings of French writers such as Jean-Paul Sartre and Albert Camus in the years following World War II. While existentialism has many different forms, one of its most important elements is a belief that people are “created” by the experiences they undergo. It is action and making choices that give life meaning. Many existentialists did not believe in God, but rather felt that human beings were free to make their own moral choices in life. One final movement that has claimed Franz Kafka is Freudianism, a theory of psychology based on the ideas of Austrian psychologist Sigmund Freud. Freud believed that every human action is influenced by the unconscious mind. Early experiences, such as one’s relationship with one’s father, have a profound effect on the development of the unconscious. Kafka’s complex relationship with his own father and the ways in which he addressed their strained relationship in his fiction have especially appealed to Freudians.

5.6.1 MODERNISM

According an essay on Kafkaesque modernism and the (im) possibility of escape, the modernist movement in Prague influenced Kafka in many ways. The movement got started in 1897, prompted by the "Vienna Secession"; literally the
"going apart". Art, architecture and literature made a radical break from
convention, and the movement spread quickly. Kafka himself was influenced in
this mode of thought from a young age by his science teacher at high school,
Herr Gottwald. Gottwald was a Darwinist, a Positivist, and an Atheist, and no
doubt planted subversive thoughts in fertile minds.

This related to modernism as A Franz Kafka Encyclopedia p. 193-194
says that:

Literal modernism is a highly complex and elusive category,
composed of many styles, ideological positions, and worldview. It
is nonetheless possible to situate Kafka’s writing in the context of
a number of features that have come to be regarded as typical of
modernism, generally identified as the period between the last
decade of the nineteenth century and the interwar period of the
twentieth. Kafka’s thought bears many traces of the influence of
three pivotal figures who generated the ideas of early modernism:
Karl Marx, Sigmund Freud, and Friedrich Nietzsche. With Marxist
philosophy Kafka shares a deeply rooted sense of the impact of
economic and social factors – class differences, exploitation,
alienation – on the consciousness of the individual: this theme is
most explicitly trated in Der Verschollene (The
Castaway/Amerika). The Oedipal situation between the
overbearing father, the sympathetic but weak mother, and the
rebellious but oppressed son, as depicted in the “Brief an den
Vater” (“Letter to His Father”) and fictional texts such as “Das
Urteil” (“The Judgment”) and “Doe Verwandlung” (“The
Metamorphosis”), as well as Kafka’s preoccupation with
unconscious, dream and surrealistic images can be related to the
Finally, Kafka’s persistently self-reflexive questioning of the unstable role of figurative language to metaphysical truth can be understood in light of Nietzsche’s theory of accepted truths as the ideological sedimentation of language whose metaphoric construction has been forgotten. Other modernist features are Kafka’s awareness of the internal inconsistencies of linguistic signification, his doubts about the mimetic ability of literary language to adequately reflect external reality, and his concept of art as a mere approximation, rather than a symbolic expression, of truth, essence, and other categories of traditional aesthetics. Kafka’s ironic disfiguration of the canonical icons of classical-humanistic education, such as Greek mythology, biblical parables, and classics of world literature, can also be related to the modernist critique of cultural tradition. Finally, Kafka’s modernist opposition to nineteenth-century models of historical progress technological innovation, and colonial expansion finds expression in his scenarios of cyclical and catastrophic history and in his satirical depiction of the destructive influence of machines and industrial capitalism on the human psyche.

While these characteristics of Kafka’s writing highlight his modernist lineage, others suggest that he is a precursor of postmodernism. Among these features are his fascination with simulacra and facades, his preference for the playfulness of linguistic significantation and the nonclosure of meaning, his sense of the decenteredness and instability of human subjectivity, and his self-reflexive depiction of reality as a construct of language games, power relations, and cultural myths, rather than as a preexisting divine or social world. Thus the seemingly ahistorical nature of Kafka’s writing, often claimed to have a unique status in literary
Kafka was part of the modernist movement. The modernist movement took place in the late 1800’s and early 1900’s. It was a moving apart from convention and doing something different. From art to writing to architecture, things started to change. The realist movement focused on reality, while this modernist movement focused pushing those bonds, to see the world in a new way and reach new possibilities. Kafka’s characters did just that. In TM, we have Gregor Samsa, who changes into a giant bug. This sort of extreme had not been done before. “The Encarta encyclopedia defines "kafkaesque" as "grotesque, anxiety-producing social conditions or their treatment in literature." An even better definition would be "overly complex in seemingly pointless, impersonal, and often disturbing way." This adjective can apply to social conditions in reality; a totalitarian state, conditions could be "kafkaesque": impersonal, beauraucratic and probably inhumane.” These sort of extreme characters we see in today’s literature, we can compare to Frank Kafka’s characters.

According to an essay on Kafkaesque modernism and the (im) possibility of escape, a goal of modernism was to allow for a personalization of the arts, to constantly reform and reshape everything according to each person's vantage point or mindset. Modernism is also associated with an egocentric sense of one's self- a preoccupation that all of Kafka's characters share. Most important,
however, are the conventions of using the theme of death or suicide in one's work and having a strong Oedipal conflict as a motivating factor to the piece. FK is a really modernism.

5.6.2 MARXISM

FK's novella, TM is a classic in the genre of experimental symbolic fiction that arose in the early 20th century. Following hard upon Karl Marx's theories of worker alienation, the protagonist of the story, Gregor Samsa, is the personification of the deadening of the soul amidst the rise of the industrial revolution. The ironic lesson that is learned from reading TM is that Gregor Samsa undergoes a metamorphosis in the physical sense only; philosophically Gregor had always been a bug and becoming one physically has no effect on his enjoyment of life.

According to Karl Marx, the laborer's "work is external to the worker, i.e., it does not form part of his essential being so that instead of feeling well in his work, he feels unhappy, instead of developing his free physical and mental energy, he abuses his body and ruins his mind" (Bloom, p.107).

Gregor is the ideal symbol for what Marx is complaining about; he is alienated from the product he works to create because he doesn't own it. In addition, he really isn't even working for a wage for himself; his wages are directed toward taking care of his father's debts. Once Gregor changes bodily into the bug he was philosophically all along, his isolation and alienation becomes complete. Finally, Gregor's alienation from his humanity is totally
physicalized and realized and he gives over entirely to a system intent on destroying those key components of humanity.

FK establishes the characters and the economic classes which they represent. Then, he details Gregor's metamorphosis and the way in which it impedes his labor. Finally, he describes the final results of the worker's inability to work: abandonment by his family and death. Although a man cannot literally be transformed into an insect, he can, for one reason or another, become unable to work. Kafka's novella, therefore, is a fantastic portrayal of a realistic scenario and provides us with a valuable insight into the struggles between economic classes. It is a kind of ironic that after years of working a job he hated to pay off his father's debts, Gregor is so quickly discarded by his father as soon as he can no longer earn wages. The complete breakdown of the relationship following the removal of earned wages shows the way in which the relationship was based solely on money. FK’s fiction portrays the picture of Marxism.

5.6.3 NAZISM

According to the history, "Germany declares war on Russia—in the afternoon, swimming lessons," Franz Kafka wrote in his diary on August 2, 1914. The line has often been cited as an expression of Kafka's estrangement from life, of his Weltfremdheit. And why not? After all, the incongruity conveyed in the line jars us like the one we encounter at the beginning of TM, where Gregor Samsa wakes up as a "monstrous vermin" and wonders: How will I ever get to work on time?. These fictions express the alienation of modern
man; they are a prophecy of the totalitarian police state, and the Nazi Holocaust. His work expresses a Jewish mysticism, a non-denominational mysticism, an anguish of man without God. His work is very serious. He never smiles in photographs. It can be seen when Plagued off and on by tuberculosis from 1911 on, Kafka passed away because of disease in a sanatorium near Vienna (Kierling) exactly one month before his 41st birthday. His family brought him back to Prague for burial. Although he did not live long enough to witness his nightmare world come true or to suffer at the hands of the Nazis. Kafka has three sisters all perished in German concentration camps. In TM the story can be also read as a prescient allegory for genocide, in particular the Holocaust. The word used to describe Gregor – Ungeziefer – is a term that the Nazis used to refer to the Jews (Bruce 113). While Kafka died in 1924, many surviving members of his family perished in the Holocaust. The fictions of FK may be foreseen by himself.

5.6.4 EXISTENTIALISM

According to philosophy professor Robert Solomon states, “The existential attitude begins with a disoriented individual facing a confused world he cannot accept”. Existentialism and the absurdism, according to Camus, he is often considered together in philosophy and literature. Kafka’s absurd world belongs in this same grouping that he explores the absurd relationships between individuals, society, technology, and words. Kafka’s works meet the basic criteria of existentialism, while adding the additional depth of postmodern
absurdity. Continental philosophy historian Walter Kaufmann observes that: individualism is one of the few common traits among those writers associated with existentialism. This focus on the individual in an absurd world is one reason Kaufmann decides to include works by Kafka in collections of existential works. According to Kaufmann explains: Certainly, existentialism is not a school of thought nor reducible to any set of tenets. The three writers who appear invariably on every list of existentialists — Jaspers, Heidegger, and Sartre — are not in agreement on essentials. By the time we consider adding Rilke, Kafka, and Camus, it becomes plain that one essential feature shared by all these men is their perfervid individualism. FK’s works are full of existentialism.

5.6.5 EXPRESSIONISM

FK is regarded as the early 20th century expressionism. According to literature, expressionism is a movement or writing technique that an author expresses the feelings of a character about a subject or the feelings come from the author more than the objective surface reality of the subject. Naturally an author expresses the interpretation of what he has experienced in his/her society. An author or his characters get suffering from a mental weakness such as paranoia or depression that changes his/her perception of reality. Expressionism allows the author to present the altered perception. Undoubtedly FK is one of them. In The Trial, FK uses this expressionist technique give to expression to what Joseph K. perceives. Joseph K. see reality via his mind when he perceives
it. Thus FK as an expressionist author because he tries to present the real world through his characters as nightmare, fantastic, bizarre etc. In fact, it is how he and his main character see the reality world. Expressionism is important to FK’s fictions.

Expressionism arose in Europe in the late nineteenth and early twentieth centuries as a response to bourgeois complacency and the increasing mechanization and urbanization of society. At its height between 1910 and 1925, just before and just after World War I, expressionist writers distorted objective features of the sensory world using symbolism and dream-like elements in their works illustrating the alienating and often emotionally overwhelmed sensibilities. In literature, German philosopher Friedrich Nietzsche emphasized cultivating individual willpower and transcending conventional notions of reasoning and morality. Thus Spake Zarathustra (1885), a philosophic prose poem about the “New Man,” had a profound influence on expressionist thought. In France, symbolist poets such as Arthur Rimbaud and Charles Baudelaire wrote visionary poems exploring dark and ecstatic emotional landscapes.

In Germany in the twentieth century, poets such as Georg Trakl and Gottfried Benn practiced what became known as Expressionism by abandoning meter, narrative, and conventional syntax, instead organizing their poems around symbolic imagery. In fiction, Franz Kafka embodied expressionist themes and styles in stories such as The Metamorphosis (1915), which tells of a traveling salesman who wakes to find himself transformed into a giant insect. Expressionist dramatists include Georg Kaiser, Frank Wedekind, Ernst Toller,
and August Strindberg, often referred to as the “Father of Expressionism.” Some critics claim Strindberg’s play To Damascus (1902) is the first true expressionist drama; others argue that it is Reinhard Johannes Sorge’s The Beggar, performed in 1917; and still others claim it is Oskar Kokoschka’s Murderer, the Women’s Hope, written in 1907. The discrepancy underscores the question as to whether or not a coherent literary movement called Expressionism with a common set of features ever really existed, or whether it is more of an attitude towards art and society. In the early 1930s, the Nazi regime, which considered the movement decadent, banned its practitioners from publishing their work or producing their plays. According to A Franz Kafka Encyclopedia p. 86-87 says that:

While sharing certain features with European modernism in general, the artistic movement known as expressionism (ca. 1960-23) is a uniquely German artistic phenomenon. Affecting literature, painting, and music, as well as theater and film, it was most prominent in the domain of the visual arts. Expressionist painting, known especially for its insistence on primary colors, its grotesque distortions of mimetic reality, and its stingingly world, centered around two groups, “Der Blaue Reiter” (The Blue Rider) in Munich and th school known as “Die Brucke” (The Bridge) in Belin. Some of the prominent artists identified with this movement are Max Beckmann (1884-1950), Erich Heckel (1883-1970), Ernst Ludwig Kirchner (1880-1938), Oskar Kokoschka (1886-1980), Franz Marc (1880-1916), Emil Nolde (1867-1956), and Max Pechstein (1881-1955).

As a literary movement, expressionism emerged approximately from 1910 to 1925 and was marked in particular by the crises characteristic of the bourgeois-imperialistic era of the
Wilhelmine Empire, the cataclysm of World War I, and the immediate postwar period with its social, political, and economic upheaval. Expressionist writers responded to these circumstances in two diametrically opposed ways: on the one hand, they created graphic images of war, engaged in apocalyptic invocations of the end of civilization, and made an aestheticist retreat into the inner sanctum of the individual psyche; on the other hand, they also defended notions of pacifism and socialism, advocated an instrumental notion of art as the vehicle for proclaiming lofty ideals such as freedom, humanity, and happiness, and invoked vision of a new human being modeled vaguely on Friedrich Nietzsche’s conception of the Ubermensch, the superman. Rather than directly depicting external social reality, the movement strove for the more indirect, pathosladen “expression” of the artist’s internal world of sentiments and visions. This program led to the cultivation of a new, orgiastic language freed from the constraints of conventional syntax and classical rhythm, while inventing fundamental allegorical situations that were supposed to depict the essence of human experience itself. Decay and rebirth, as well as the generational conflict between fathers and son and the proclaiming of the “New Man” are the central themes of expressionist literature.

Kafka, while undeniably a major representative of modernist aesthetics, retained a typically ambivalent attitude toward expressionism. He knew several members of the movement and commented, mostly critically, on their works, complaining, for example, about Else Lasker-Schuler’s “arbitrarily convulsing brain” and here high-strung temperament typical of a metropolitan denizen. Moreover, he is said to have denounced Johannes R. Becher’s poetry as filled with noise and verbal chaos, and as nothing but “screaming.” Kafka’s purist style, marked by the
sterility of Prague German and the dry diction of the modern bureaucracy, is quite distinct from the verbal cascades and sentimental pathos of many expressionist writers. He did not share the expressionists’ celebration of mobility and activist pathos. Remaining on the margins of this highly diversified group of writers, he belonged to the Prague Circle of writers that predated expressionism by roughly a decade and was separated from the idealistic pathos that was characteristic of the movement by his precise figurative language a decadent eroticism, and exotic sedire that even Kafka only shared in his earliest works.

On the other hand, there are certain affinities between Kafka’s writings and those of the literary expressionists, in particular the dreamlike structure of the prevailing theme of the modern industrialized world. Some critics have stressed the dissolution of the stable human ego, the epistemological crisis and its fundamental dissociation of signifier and signified, as well as the objectification of human identity and alienation of experience, as typical features of contemporary literature that bear directly or indirectly on Kafka’s writings (Vietta, Kraft). Whereas the expressionists focused on the uncanny appearance of extreme type such as madmen, adventures, or prophets, Kafka preferred to describe the uncanny nature of the seemingly normal world. The retreat into interiority is typical of expressionism as well as of Kafka’s works. This turn, however, does not so much entail the realistic psychological depiction of an individual character, as is true of realistic fiction, but rather the projections of a controlling narrative consciousness onto the empirical world, a trait highlighted in particular in expressionist cinema, such as the classic film The Cabinet of Dr. Caligari (1919). Like the expressionists, Kafka prefers to identify his characterers as general types, often naming them simply by eneric designation of initials.
And again like the expressionists, he depicts his general opposition to the established world order through the conflicts between fathers and sons, even though he undermines the fixed expressionist view that the father always represents the assertion of the existing order while the son revolts against that principle. Finally, the depiction of the metropolitan space as one of social misery, but also of new living possibilities for the masses, is a common feature shared by Kafka and the expressionists (Kraft).

FK is identified with the early 20th century as expressionism. According to literature, expressionism is a movement or writing technique that a writer expresses and depicts a character’s feelings about a subject or a writer’s own feeling about it rather than the objective surface reality of the subject. Sometimes FK or his characters suffers from a mental debility such as depression or paranoia that alters his perception of reality. Expressionism can help a writer to present this altered perception. For example in The Trial FK employs this expression technique to give to expression to whatever Joseph K. perceives. Thus FK like other expressionist writers tries to present the real world nightmare, fantastic or bizarre. It is because it shows how he and his major character see the world in his lifetime depicting in his fictions.

Expressionism is a technique of distorting objects and events in order to represent them as they are perceived by a character in a literary work as FK had done it his fictions. It helps rely on how one perceives it and it adds an abstract aspect to a particular piece of literature to add depth to the story and the emotions conveyed such as in TM expressionism: the transformation of Gregor Samsa into “an enormous bug.”
5.6.6 FEMINISM

According to rationalwiki.org: feminism is a philosophy rooted in promoting the equality of women to men, particularly by focusing on issues of female rights, such as wage gaps (a difference in pay for people working the same job, same hours) between men and women, and female suffrage (as women were previously not able to vote). It also promotes reassessing the value of that which is conventionally perceived as "female."

In TM, Kafka uses Grete's reactions after Gregor's transformation to reveal the boundaries that limit growth in a society with specific gender roles. Through a feminist lens of the diction, point of view and symbolism of Grete before and after Gregor's discovery, Kafka suggests that balanced gender roles promote growth, self-worth and fulfillment.

Kafka uses Grete as an example of the consequences of lopsided gender roles through the use of diction. In the beginning, Gregor depicts Grete using inferior or subordinate terms, which suggests that her role as a female falls below his status as a male.

For example, FK writes, "his sister, who at seventeen was still a child, and whose lifestyle up to that point consisted of dressing herself neatly, sleeping late... taking part in a few modest pleasures, and above all playing the violin".

As well as through diction and point of view, Kafka employs symbolism to demonstrate Grete's strengthened self-improvements in gender equality. The furniture in Gregor's room symbolizes an obstacle to overcome for Grete.
Kafka uses the transformation of Grete by using diction, point of view and symbolism in a feminist lens to demonstrate how gender roles influence the way in which people grow and overcome obstacles. FK’s picture of feminism can be seen via his sister.

5.6.7 REALISM

Kafka used realism when describing the events that occurred in TM. According to Matthew D. states in his Metamorphosis analysis that: Kafka provided a realistic description of how his family responded to his transformation into a cockroach and also provided detailed descriptions of his life in his new form.

TM written by Franz Kafka is a prime example of magic realism. Magic realism is a fictional technique that combines fantasy with raw, physical or social reality in a search for truth beyond that available from the surface of everyday life. Also, reality becomes deformed and it is difficult for the reader to perceive the essential truths and tell the difference between what is real and what is unreal.

The story is about Gregor, a workaholic, who is changed into an insect and must deal with his present reality. The hardest part of being an insect for him was the estrangement from his family, which eventually led to his death. In reading this story, the difference between Magical Realism and Fantastic is very small. The magical elements in this story are obvious, as they should be in fantastic literature. It is not often that humans are turned into insects.
In this fantastic story, FK uses the metamorphosis to depict how he sees society. Throughout the story, he makes one see society through Gregor's eyes. FK portrays society as being changeable and narrow-minded. The purpose in this story, like all fantastic stories, is told at a deeper level. The purpose of TM is to show how people gradually change over time. Due to his situation with work and family, Gregor was slowly changing into a monster and he did not even know it. People do change over time due to the circumstances of their life. So FK shows us the realism in his fiction.

5.6.8 SURREALISM

Surrealism is a movement in art and literature that was founded in Paris in 1924 by the French poet André Breton during the period between the world wars. Along with René Magritte, Salvador Dalí removed all restraints from art. Surrealism as a movement represented a reaction against the political and cultural climate from the past that had resulted in the horrors of World War I. In particular, artists during this period were revolting against the constraints of rationalism. This twentieth-century literary and artistic movement attempts to express the workings of the subconscious mind. Surrealism is characterized by fantastic imagery and the juxtaposition of incongruous subject matter. It is closely related to the philosophy of existentialism in the nightmare qualities. Surrealism means “above realism”. FK is a surrealist author because he uses the surreal device to question the assumed case-effect as essence (as opposed to the existence precedes essence idea of existentialism of life). Surrealism is the
dream state in literature. For example, in TM, Georg Samsa wakes up from a restless sleep to discover that he has taken on an exo-skeleton “geetle-like” shape. The readers can see that FK is inverting the relationship between so-called “reality” and the dream-state.

5.6.9 JUDAISM AND ZIONISM

According to FK’s bibliography, FK expressed his positive attitude at first, dedicating much of his free time to business. During that period, he also found interest and entertainment in the performance of Yiddish theatre. Despite the misgiving of even close friends such as Max Brod, who always supported FK in everything else. Due to the performances, they served as a starting point for his growing relationship with Judaism. It is because Karl Hermann, husband of his sister Elli, proposed that FK collaborates in the operation of an asbestos factory known well as Prager Asbestwerke Hermann and Co. FK is not only formally involved in Jewish religious life, but also he shows a great interest in Jewish culture and spirituality. According to his diary, it is full of references to Yiddish authors both known and unknown. On the other hand, FK dreamed of moving to Palestine with Felice Bauer, and later Dora Diamant, to stay at the land of Israel. He studied Hebrew language in Berlin, and hired Pua Bat-Tovim, a university student from Palestine, to teach him, although he never became proficient in the language. He spent a week attending the Eleventh Zionist Congress, and read the reports of the Jewish agricultural colonies in Palestine with great interest. According to a literary critic, Harold Bloom, he said that: “
Despite all his denials and beautiful evasions, Kafka’s writing quite simply is Jewish writing.” In FK’s fictions, readers can perceive both Judaism and Zionism.

5.7 BIOGRAPHICAL INFLUENCE OF THE AUTHOR

He was the oldest surviving child of Jewish parents Hermann Kafka, a successful merchant, and Julie Löwy Kafka. Hermann Kafka was an overbearing man who was never able to appreciate his son’s special talents. The strained relationship between father and son became the key element in Kafka’s personality and led to lifelong guilt, anxiety, and lack of self-confidence. The young Franz was a good student and popular with his classmates and teachers. Already, however, the boy showed signs of an inward-looking personality and the poor health that was to trouble him his entire life. He disliked the authoritarian discipline of school life but found pleasure and escape in literature. The English novelist Charles Dickens was a favorite. Kafka is important to us because his predicament is the predicament of modern man.

According to British poet W. H. Auden opined that:

“Kafka certainly does not provide an interpretation of the world. . . . What he provides is an image of how experience looks when all interpretations are called in doubt.”

Also British critic Anthony Thorlby added that:

“It would have turned out much better if I had not been interrupted at the time by the business trip.”
Relationship between fathers and son, one figure looms over Tm, especially in the third chapter. Many critics believe that the commanding figure of Mr. Samsa is the literary personification of the real-life figure who dominated Franz Kafka’s life—his father, Hermann Kafka. Hermann Kafka was in many ways the exact opposite of his slender, shy, and thoughtful son: large, authoritarian, forceful, gruff, obsessed with his clothing business, and emotionally distant. The father also scoffed at his son’s interest in literature and helped end his engagement to a woman from a socially inferior family.

In a famous letter to his father, written in 1919 but never delivered, Franz Kafka discusses their relationship. He claims that he felt as though he could not possibly live up to his father’s expectations of him. As you read this section of the novella, think about how the relationship between Kafka and his father might have influenced Kafka’s portrayal of the father and son in Tm. Kafka became one of the most admired writers of the twentieth century.

It is inevitable that a writer’s work will reflect their life in some form. Incidentally, this ends up demonstrating profound aspects of the writer that perhaps even they are never consciously aware of revealing. Franz Kafka’s work consistently demonstrates his own personality traits, ideas, attitudes and life. This allows readers a certain insight and proclivity to understanding his infamous, somewhat strange persona. This is perhaps portrayed most obviously in his novel The Trial. The main character, which coincidentally goes simply by the name “K”, is arguably a direct demonstration of Kafka.
Of course, there are literal similarities between K and Kafka. They both have sedentary jobs, K being a bank officer and Kafka having worked at an insurance agency for a portion of his life. K’s character dies on his thirty-first birthday, while Kafka dies exactly one month after his forty-first birthday. However, the important similarities to be found between these two deal more with personality traits.

A more morbid similarity between K and Kafka is the contemplation of suicide. The idea of suicide is brought up several times throughout the novel, as K begins to truly drive himself mad with the impending trial. The reason for this morbid contemplation and going crazy is blatantly K’s inability to cope with his situation and the society in which he lives. K is being charged without having the slightest of notion of what he is being charged for, which in K’s mind is completely unjust. Yet the very system doing this is known as ‘the justice system’. The law is supposed to be positive, a source of protection to the innocent, yet here K is, reaping the exact opposite. K is incapable of fathoming the fact that everything he is supposed to believe in and trust is ultimately corrupt. This idea is developed throughout the novel as K’s thoughts.

5.8 FK’S IDIOSYNCRASY

Having scrutinized the various stylistic aspects of language used by the author in FK’s fictions taken for the study, the idiosyncrasy in his thoughts and the concepts exposed in his writings are clearly manifested. FK has lately been linked in the literary world to such names as Joyce, Proust, Yeats, Rilke and
Eliot—the “scared untouchables,” as they have rightly called, of the modern creative line. His idiosyncratic but powerful sensibility has entered into the bloodstream of twentieth-century literature. He has been made the subject of numerous critical studies in many languages.

A master of narrative tone, of a subtle, judicious and ironically conservative style, Kafka combines within one framework the recognizable and mysterious, extreme subjectivity of content with forms rigorously objective, a livingly exact portrayal of the factual world with a dreamlike and magical dissolution of it. Kafka so compellingly arouses in us a sense of immediate relatedness, of strong even if uneasy identification, it is because of the profound quality of his feeling for the experience of human loss, estrangement, guilt and anxiety—an experience increasingly dominant in the modern age.

FK is among the most neurotic of literary artists goes without saying. It accounts, mainly, for the felt menace of his fantastic symbolism and for his drastic departure from the well-defined norms of the literary imagination. He is something more than a neurotic artist. He is also an artist of neurosis, that is to say, he succeeds in objectifying through imaginative means the states of mind typical of neurosis and hence in incorporating his private world into the public world we all live in.

According to a novelist, Graham Greene, remarked FK that “every creative writer worth our consideration, every writer who can be called in the wide use of the term a poet, is a victim: a man given over to an obsession.” Kafka’s obsession was an inordinate sense of inadequacy, failure and sinfulness-
a sinfulness corresponding to nothing he had actually done or left undone, but lodged in the innermost recess of his being. The clue to The Trial is in the reflection that “only our concept of time makes it possible for us to speak of the Day of Judgment by that name; in reality it is a summary court in perpetual session.”

The simplicity of the nuclear fable in Kafka should not lead us, however, to disregard the qualities that make him one of the most enigmatic figures in world literature. It does no good to speak of him as an author of religious allegories. Unlike such religious allegorists as Dante or Bunyan he does not depend on the definitive logic of generally known system of theology.

When we read in the first sentence of TM that the clerk Gregor Samsa awoke on morning to find himself changed into a gigantic insect, it is a mistake to think that by means of this bold stroke Kafka intends to call into question the laws of nature. What he calls into questions, rather, it he convention that the laws of nature are at all times to be observed in fiction; and having suspended that convention in the very first paragraph of the story, from the point on he develops it in a logical and realistic manner. The clerk’s metamorphosis is a multiple symbol of his alienation from the human state, of his “awaking” to the full horror of his dull, spiritless, existence, and of the desperate self-disgust of this unconscious fantasy-life, in which the wish to displace the father and take over his authority in the family is annulled by the guilt-need to suffer a revolting punishment for his presumption.
Another type of symbolism, far less psychologically charged is found in stories like The Great Wall of China. What is the Great Wall? It is likewise of multiple symbol-of human solidarity, of earthly fulfillment and of mankind’s effort to obtain supernatural guidance.

No doubt the “high command” is ultimately responsible for the apparently inexpedient method of the wall’s construction, yet it would never do to question its decrees. The quarrel between the religious and the psychoanalytic interpreters of Kafka is of no great moment, as his work is sufficiently meaningful to support some the “truth” of both schools. Thus the father who condemns his son to death by drowning (in TJ) can be understood as the tyrannical father of Freudian lore and at the same time as the God of Judgment rising in the world. At bottom there is no conflict between the two interpretations. For one thing, they are not really mutually exclusive.

Born in Prague in 1883 of middle-class parents, Kafka appears to have lost his self-confidence early in life, exchanging for it, as he himself put it, “a boundless sense of guilt.” In the center of Kafka’s life stands the father, a figure fully corresponding to that Freudian terror, the Primal Sire. Energetic, overbearing, capricious, successful, respectable, the father, not so much by malicious intentions as by being simply what was, exposed to ridicule his son’s impractical inclinations and spiritual wanderings. The mother, though solicitous for her son, as far too much absorbed in her husband to play an independent rule; and young Franz was thus driven to extremes of loneliness and introspection that continually negated themselves in the idea of integration through marriage,
children and the practice of an honorable profession. It is clear that the source of the principle of authority so characteristic of his art is so be traced to his ambivalent attitude to his father, an attitude of strong repulsion as well as indemnification.

TJ is the first Kafka story which is all of a piece and the first in which the characteristic theme of the struggle between father and son is sounded to the depths. That same month and the next he wrote the long opening chapter of America, his first novel, and in November he completed The Metamorphosis, certainly his greatest story, in which he achieves an overpowering effect through his consummate handling of the factual detail that supports and actualizes the somber fantasy of the plot. This story is the very embodiment of that quality of the exigent and extreme. It is mainly through this “existential” quality that Kafka substantiates his world for us, imparting the unmistakable appeal of the reality to those elements in it that might otherwise appear to be little more than the products of a bizarre or erratic imagination. In TM, Kafka for the first time fully realized his own innermost conception of writing—a conception of inexpressible urgency and inwardness.

He attempts to explain what writing meant to him when he said in a letter to his friend Oskar Pollak that “the books we need are of the kind that act upon us like a misfortune, that make us suffer like the death of someone we love more than ourselves, that make us feel as though we were on the verge of suicide, or lost in a forest remote from all human habitation—”. The movement of Kafka’s narrative art is from psychology to experimental mythology, from the immediate
appropriation of personal states to their projection into the world at large. Thus
the principle of authority in which his work is centered is the outset, as in TJ and
TM. In this respect to this line of development IPC can be regarded as a
transitional story. It was written in November, 1914, when Kafka had already
begun working on The Trial.

His father was ill-tempered and disrespectful towards his son’s escape
into literature and pursuit of writing. His continuous conflict with his father
appeared in many of his works. Kafka became the eldest and only son when his
brother died in infancy and he was well-aware of his responsibility towards his
family for the rest of his life. Kafka rebelled against his father’s materialism and
often wrote metaphorically of the struggle to overcome the overpowering and
practically suffocating force which his father had over him and his siblings. His
Letter to Father (1919) however never sent, is a plaintive attempt to explain his
fear and estrangement from his father. His wished in it to end the disappointment
his father has towards him but that was not to be as both were poles apart in their
approach to life and its philosophy. In the center of Kafka’s life stands the
father, a figure fully corresponding to that Freudian terror. He is energetic,
overbearing, capricious, successful, respectable and was exposed to ridicule his
son’s impractical inclinations and spiritual wanderings.

Kafka’s was visionary fiction, addressing three decades ahead of time the
anxieties and change of the 20th century. While surrounded by some of the
literati of the time, he was isolated from the German community in Prague and
he wrote of the ghetto before the urban renewal and rebuilding: “In us all it still
lives squalid courtyards, the rowdy pubs, the sinister inns.” Kafka was also alienated from his own heritage by his parent’s perfunctory religious practice and minimal social formality in the Jewish community, though his style and influence is sometimes attributed to Jewish folk lore. Kafka eventually declared himself a socialist atheist as Spinoza, Darwin and Nietzsche.

In 1992 Kafka met Max Brod who would become his translator, supporter and most intimate friend. Kafka entered the German University in Prague in 1901 to study German language and law, receiving his doctorate in 1906. Kafka led a relatively inauspicious life as an exemplary employee with the Worker’s Accident Insurance Institute in Prague from 1907 to 1922. He would finally gain renown posthumously upon Max Brod’s publication of his three major works, TT (1925), and TC (1926), and AC (1927). Kafka’s oeuvre is often filled with black humor in the style of parable, meditations, poetic fragments, and sketches. Though his works are often open to multiple interpretations, however it is difficult to categorize his work in any single genre of existentialism or modernism.

In 1911 Kafka spent his first of many curative periods in sanatoriums and spas for ill health. In 1912 he met and became engaged to Felice Bauer from Berlin. In 1912 he finished Metamorphosis, his best-known short story, a masterpiece of stunning psychological, sociological, and existential angst. Kafka worked on TM: “I would stand at the window for long periods and was frequently tempted to amaze the toll collector on the bridge below by my plunge.” He wrote Meditation in 1913, a collection of short prose pieces. In
1914 he finished Before the Law. In 1916 Kafka wrote TJ, directly reflecting his struggle with his father and the prophetic In the Penal Colony and A Country Doctor (1919), another collection of short prose. In 1917 Kafka broke his second engagement to Felice Bauer, most likely precipitated by his continued failure to cut his ties with his domineering father and set forth in his own life to get married and settle down. He was also diagnosed with tuberculosis after years of poor health. In 1923, finally escaping his paternal family he went to Berlin to write exclusively. He wrote AHA in 1924, four stories illustrating the concise and lucid style of Kafka’s writing in his later years.

Kafka’s lack of confidence and personal misgivings about his work caused him to request that all his unpublished manuscripts be destroyed, however his friend, biographer and literary executor Max Brod did not obey his wishes and in 1925 he published TT, indisputably Kafka ‘s most successful novel in its dark exploration of anxiety, paranoia and persecution. Joseph K, the protagonist, unsuccessfully confronts arbitrary rules and a hopeless court system without knowing the crime with which he is guilty of. Brod also published TC (1926) a wide sweeping metaphor of authority and bureaucracy and the search for grace and forgiveness. In AC (1927) though published after his death, Kafka highlighted a light and amusing angle on the symbolic horrors of modern life.

The Great Wall of China was published in 1913. On June 3, 1924 Kafka died from the complications of tuberculosis in Kierling, near Vienna, Austria. His remains are buried alongside his parent’s under a two-meter obelisk in Prague’s New Jewish Cemetery in Olsanske. There is no epitaph, but Milena
Jesenska, his lover and Czech journalist and writer, a few days after his death he wrote:

“the most significant works of modern German literature, which reflect the irony and prophetic vision of a man condemned to see the world with such blinding clarity that he found it unbearable and went to his death.”

5.8.1 ENIGMATIC BEHAVIOUR OF THE CHARACTERS

One of the most acclaimed and influential twentieth-century writers, Franz Kafka is renowned for prophetic and profoundly enigmatic stories that often portray human degradation and cruelty. In his works, FK presents a grotesque vision of the world in which alienated, angst-ridden individuals vainly seek to transcend their condition or pursue some unattainable goal. His fiction derives its power from his use of precise, dispassionate prose and realistic detail to relate bizarre, often absurd events, and from his probing treatment of moral and spiritual problems. As shown in TM, when a man transformed into an insect. His behavior of his protagonist at first is hard to understand. FK used enigmatic behavior of his character to make his readers to continuous to read the story. It is one of his styles.

5.8.2 DISCLOSURE OF CONCEPT THROGH THE FIRST SENTENCE

FK brings out the concept of the fictions in the first sentence as seen in TM in order to make the readers continue the other stories.
As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect.

(TM 61)

FK is a genius German author to use the first sentence to make his readers interesting and amazing to read more.

5.8.3 USE OF IDIOSYNCRATIC SENTENCES

According to FK, “Kafkaesque” has become a strangely fuzzy and elastic adjective. It can be taken to mean anything from the vaguely surreal to the deeply anxiety-inducing, from the psychologically disorienting to the bureaucratically complex — anything that summons any sort of association with Kafka’s fiction such as TT, TM and TC.

The stories are written in a style that tries to echo Kafka’s idiosyncratic voice — using details and precision to conjure up dreamlike experiences — and they feature such well-known figures as Max Brod, the writer’s best friend, who defied his request to burn all his manuscripts and papers; his last girlfriend, Dora Diamant, the spirited young Polish woman who was with him when he died from tuberculosis in 1924; and Milena Jesenska, an earlier love interest, with whom Kafka exchanged an intense series of letters. One of Mr. Cantor’s entries, he suggests, might be a lost story written by Kafka, or perhaps just a story about such a lost story. Idiosyncratic sentences can be seen through the fiction of FK. Critics interpret idiosyncrasy of FK in many ways and I can be explained in the following.
5.8.4 USE OF IDIOSYNCRATIC THEME

Kafka's views of humanity found their origins in his idiosyncratic religious views, lying somewhere outside the mainstream of Judaism. The style of TM epitomizes Kafka's writing. It was common for FK to present an impossible situation, such as a man's transformation into an insect, and develop the story from there with perfect realism and intense attention to detail. The style seems to ground the story in reality, cutting off any possibility of its having been a dream, and yet the story itself is of an impossible occurrence. As a result, the reader is forced to look for deeper meanings within the story. According to Max Brod, he believed that FK has no interest in theories and writes exclusively from intuitive imagination. He said that:

“I will argue that the author used not only his unique intuition - idiosyncratic, existential, aesthetic, fictionalizing, or however it may be viewed - but also a broad conceptual way of thinking and writing to achieve the analytical and metaphorical force for which his work is known. I also hope to show that the author had a wide-ranging knowledge of the human sciences, from physiology and semantics to jurisprudence and ethics, which he used for evolving his narrative themes and structures.”

5.8.5 USE OF IDIOSYNCRATIC NOTION

In TM, in fact, can be seen as reflecting many other common and deep-seated human anxieties, but by now the basic point is clear: this is not simply the bizarre and improbable story of one man who wakes up as an insect; it is the
story of any human being who fears finding himself in circumstances that are grotesque in themselves and that threaten to drag that person himself down into the depths of grotesque thoughts, feelings, and behavior. The idiosyncratic notion in his fictions are brought out via his characters.

5.8.6 USE OF MUSICAL INSTRUMENTS

Music instruments in FK’s fictions as Gregor has become more insect-like, the music his sister plays connects with him. While part of it is his lover for her and his dream to send her to a Conservatorium, the music itself moves him despite his growing indifference to everything else. “Was he an animal, that music had such an effect upon him?” The ability of music to connect with Gregor so deeply, even after he had descended so deeply into his insect state, characterizes its power to move on a basic level.

- Indeed, they were making it more than obvious that they had been disappointed in their expectation of hearing good or enjoyable violin-playing,…And yet Gregor’s sister was playing so beautifully. Her face leaned sideways, intently and sadly in her eyes followed the note of music. (TM 105)

As seen in AC fiction as well:

- Karl was quite well aware that to volunteer this information was virtually to ask for a piano, but he had already used his eyes sufficiently to know that his uncle could afford to be lavish. (AC 45)

- ‘Yes, it is late,’ she said, and her desire for music seemed already to have passed. ‘And every sound here echoes through the whole
house; I’m afraid that if you play now it will waken up the very servants in the attics.’…I have a marvelous piano. My uncle gave it to me. Then, if you like, I’ll play all my pieces to you; there aren’t many of them, unfortunately, and they don’t suit such a fine instrument either, which needs a really great player to use it.

(AC 82)

➢ And all women were blowing their trumpets. (AC 236)

FK uses musical instrument as his one of his strategies in his fiction.

**5.8.7 USE OF BIRD’S VOICE**

➢ The surprising darkness outside the window was explained by the spreading branches of a large tree swaying there. He could hear the twitter of birds. To be sure, in the room itself, which the moonlight had not yet reached, one could distinguish hardly anything.

(AC 64)

FK makes use of bird’s voice in order to relate to nature to describe circumstances in his fictions.

**5.8.8 USE OF EROTIC ELEMENT**

As presented by Franz Kafka, Karl Rossmann's life has a pattern of confinement. FK takes great pains to show us that Karl's reactions to nearly every instance of confinement neatly stems from one formative incident: Johanna Brummer's seduction of Karl. That one scandal seemingly affects how Karl reacts to every other attempt to confine him, who and what he allows to box him in, and his acceptance and/or rejection of that imprisonment.
Johanna is noticeably physical with Karl: she "[leads] him into her room," takes off his clothes, "[lays] him on her bed," and nearly chokes him in her frenzied passion. Karl himself in no way advances the action. In fact, he barely seems conscious of what's happening around him: "his eyes [see] nothing," he can't respond when she asks him to speak, and she can "not bring him to" listen to her breast. Johanna is in control of Karl in every way, and most notably in the physical realm. Karl is uncooperative, but allows the seduction to happen nonetheless. And Johanna's passionate actions are effective in that she essentially gets what she wants out of Karl. Erotic element as a literary weapon, FK uses the scene as erotic to bring out natural need of human.

5.8.9 USE OF MUSIC

Use of music in FK’s fictions depicts relationship between two worlds. In TM, FK uses the protagonist to bring out the two world such as Gregor hears his sister playing her violin and is captivated by the music. He asks himself: can he really be ‘an animal’ if he is moved by music. And also it can see in AC fiction as well.

➢ Thinking that, Robinson began to sing at the top of his voice a song which Delamarche accompanied by clapping his hands; Karl recognized it as an operatic melody of his own country, which pleased him more in the English version than it had ever pleased him at home. (AC 101)

After his transformation, Gregor is rejected by his family, Grete Samsa was playing the violin when she heard it. The sound was clearly coming from
Gregor's room which deeply disturbed her. Her first thought was that it had clumsily dropped something on the floor, but then she recalled that all the furniture had been removed.

Music in term of Gregor has become more insect-like, the music his sister plays connects with him. While part of it is his lover for her and his dream to send her to a Conservatorium, the music itself moves him despite his growing indifference to everything else. “Was he an animal, that music had such an effect upon him?” The ability of music to connect with Gregor so deeply, even after he had descended so deeply into his insect state, characterizes its power to move on a basic level.

➢ With his sister alone had he remained intimate, and it was a secret plan of his that she, who loved music, unlike himself, and could play movingly on the violin, should be sent next year to study at the Conservatorium…(TM 84)

To use the music in his fictions shows us the significant role of the characters depict the characteristics, feeling and emotions through the scene.

5.8.10 USE OF COMPARISON

FK makes a use of comparison in his language to bring out the precision of his feeling felt and to express an accurate interpretation to his readers. Gregor feels that:

➢ A man needs his sleep. Other commercials live like harem women. (TM 62)
5.8.11 USE OF FOOD

FK makes use of food in his fictions as follows:

- But he kept grumbling about the weight of the box, until it turned out that all he wanted was to relieve it of the Veronese salami, to which it seemed he had taken a fancy before he left the inn. Karl had to unpack it, but the Frenchman grabbed it and, with a knife somewhat like a dagger, sliced it up and ate almost the whole of it himself. (AC 99-100)

- During the day they stopped only once at an eating-house and in front of it in the open air, at a table which to Karl’s eyes seemed to be made of iron, ate almost raw flesh which could not be cut but only hacked with their knives and forks. The bread was baked in a cylindrical shape and in each of the loaves was stuck a long knife. With this meal a black liquor was supplied, which burnt one’s throat. (AC 102)

- There were old, half-decayed vegetables, bones from last night’s supper covered with a white sauce that that had thickened; some raisins and almonds; a piece of cheese that Gregor would have called uneatable two days ago; a dry roll of bread, a buttered roll, and a roll both buttered and salted. … Gregor’s legs all whizzed toward the food….One after another and with tears of satisfaction in his eyes he quickly devoured the cheese, the vegetables, and the sauce; the fresh food, (TM 81)

FK uses ‘food’ as a strategy to convey significant meaning through the character.

5.8.12 USE OF DRINKS

FK uses this method to depict the social situation via the character as:
‘I see,’ said Karl, staring at the quickly emptying basket and listening to the curious noise which Robinson made in drinking, for the beer seemed first to plunge right down into his throat and gurgle up again with a sort of whistle before finally pouring its flood into the deep. (AC 112)

5.8.13 USE OF MEDIA

FK uses media as seen in the fiction to bring out the society situation such as:

- Enormous newspapers were being handed round and there was excited talk of a strike among the building workers: the name Mack was often mentioned. (AC 103)

5.9 THE CONCEPTS OF DISCOURSE

According to David Howarth, the concept of discourse plays an increasingly significant role in contemporary social science. Although originating in disciplines such as linguistics, and semiotics, discourse analysis has been extended to many branches of the human and social sciences. Its growing prominence is not only evident in the increasing number of studies which use the concepts and methods of discourse analysis, but also visible in the widening scope of its deployment. Scholars in academic disciplines as diverse as anthropology, history, and sociology; psychoanalysis and social psychology; cultural, gender and post-colonial studies; political science, public policy analysis, political theory and international relations, not to mention linguistics and literary theory, have used the concept of discourse to define and explain problems in their respective fields of study.
In the social sciences, the proliferating ‘discourse about discourse’ has resulted in rapid changes to the commonsensical meanings of the word. For some, discourse analysis is a very narrow enterprise that concentrates on a single utterance, or at most a conversation between two people. Others see discourse as synonymous with the entire social system, in which discourse literally constitute the social and political world. For example, Jacques Derrida (1978) argues that ‘when language invaded the universal problematic…everything became discourse’, while Ernesto Laclau and Chantal Mouffe (1987, p. 84) use the concept of discourse to ‘emphasize the fact that every social configuration is meaningful’, in which case ‘the discursive is conterminous with the being of objects’. In short, as the concept of discourse has been employed in the social sciences, it has acquired greater technical and theoretical sophistication, while accruing additional meanings and connotations.

As with other complex and contested concepts in the social sciences, the meaning, scope and application of discourse is relative to the different theoretical systems in which it is embedded (Connolly 1992: 10-44). These theoretical systems are laden with particular assumptions about the nature of social world and the way that we attain knowledge of it. This means that if one is to provide a proper ‘grammar’ of the use of the concept, one needs to be sensitive to the various theoretical contexts in which it functions. Generally speaking, positives and empiricists argue that discourses are best viewed as ‘frames’ or ‘cognitive schemata’, by which they mean ‘conscious strategies efforts by groups of people to fashion shared understandings of the world and of
themselves that legitimate and motivate collective action’ (McAdam et al. 1996, p. 6). Viewed as frames, discourses are primarily instrumental devices that can foster common perceptions and understandings for specific purposes, and the task of discourse analysis is to measure how effective they are in bringing about certain ends (Snow and Benford 1988).

By contrast, realist accounts of discourse place much greater emphasis on what they call the ontological dimensions of discourse theory and analysis. Crucial to this ontology is the idea that the social world consists of an independently existing set of objects with inherent properties and intrinsic causal powers. The contingent interaction of these objects with their ‘generative mechanisms’ causes events and processes in the real world (Harre and Madden 1975; Bhaskar 1978, 1979; Stones 1996, p. 26-39). Thus, in the conception, discourses are regarded as particular objects with their own properties and powers, in which case it is necessary for realists ‘to focus on language as a structured system in its own right’, and the task of discourse analysis is to unravel ‘the conceptual elisions and confusions by which language enjoys its power’ (Parker 1992, p. 28). Moreover, in order to account for the specific causal impact of these objects they need to be placed in relation to other social objects, such as the state, economic processes, and so on. In short, this approach stresses the underlying ‘material resources which make discourses possible’, arguing that the ‘study of the dynamics which structure texts has to be located in an account of the ways discourses reproduce and transform the material world’ (Parker 1992, p. 1).
While sharing the underlying assumptions of realism, Marxists stress the way in which discourse have to be explained by reference to the contradictory process of economic production and reproduction. In this perspective, discourses are normally viewed as ideological systems of meaning that obfuscate and naturalize uneven distributions of power and resources. This means that discourse analysis has the critical task of exposing the mechanisms by which this deception operates and of proposing emancipatory alternatives (Althusser 1969, 1971; Pecheux 1982; Zizek 1994).

Norman Fairclough and his school integrate a wide range of sociological and philosophical currents of thought, including the work of Antonio Gramsci, Mikhail Bakhtin, Louis Althusser, Michel Foucault, Anthony Giddens and Jurgen Habermas, to develop what they call critical discourse analysis (Fairclough 1989; Wodak 1996; Fairclough and Wodak 1997). For instance, Fairclough and Ruth Wodak (1997, p. 259-60) use Giddens’s theory of structuration to provide an overall sociological frame work with which to conduct discourse analysis. Giddens’s (1984) theory of society differs from positivist, realist and Marxist accounts in that he stresses the centrality of human meaning and understanding in explaining the social world. His explicitly ‘hermeneutically informed social theory’ thus places greater emphasis on the actions and reflexivity of human agents in reproducing and changing social relationships. Fairclough takes up this theme of ‘the duality of social structure and human agency’ by insisting that there is a mutually constituting relationship between discourse and the social systems in which they function. The task of
discourse analysis is thus to examine this dialectical relationship and to expose the way in which language and meaning are used by the powerful to deceive and oppress the dominated.

Finally, post-structuralists and post-Marxists such as Jacques Derrida, Michel Foucault, Ernesto Laclau and Chantal Mouffe put forward much more comprehensive concepts of discourse. They go further than the hermeneutical emphasis on social meaning by regarding social structures as inherently ambiguous, incomplete and contingent systems of meaning. For instance, Derrida (1978, 1982) argues for a conception of discourse as text or writing, in which all human and social experience is structured according to the logic of differance; while Foucauldian discourse analysis is intent on showing the connection between ‘discursive practices’ and wider sets of ‘non-discursive’ activities and institutions (Foucault 1972, 1981,1991). for their part, Laclau and Mouffe (1985,1987) deconstruct the Marxist theory of ideology and draw upon post-structuralist philosophy to develop a concept of discourse that includes all the practices and meanings shaping a particular community of social actors. In these perspectives, discourses constitute symbolic systems and social orders, and the task of discourse analysis is to examine their historical and political constructions and functioning.

5.9.1 DISCOURSE

Discourse is the significant feature of the stylistic analysis. It is an important aspect of stylistics that forms the relationship between language and
literature in discourse. The study of language in literature acquires utmost significance, since literary discourse speaks in more linguistic codes than one (Barthes 1970). According to Harris (1952), Language does not occur in stray words or sentences, but in connected discourse. The discourse of each individual character is backed by the society and the present study brings the correlation between the two elements. Benveniste (1971) says:

Phonemes, morphemes and words (lexemes) can be counted; there is a finite number of them. Not so with sentences. Phonemes, morphemes and words (lexemes) have a distribution at their respective levels and use at higher levels. Sentences have neither distribution nor use with the sentence we leave the domain of language as a system of signs and enter into another universe whose expression is discourse.

According to Eli Hinkel and Sandra Fotos, (2002), discourse is:
"Discourse in context may consist of only one or two words as in stop or no smoking. Alternatively, a piece of discourse can be hundreds of thousands of words in length, as some novels are. A typical piece of discourse is somewhere between these two extremes."

Additionally Frances Henry and Carol Tator, (2002) defines it as:
"Discourse is the way in which language is used socially to convey broad historical meanings. It is language identified by the social conditions of its use, by who is using it and under what conditions. Language can never be 'neutral' because it bridges our personal and social worlds."

Accordingly by the view of Jane Ogden says that:
"The term discourse is also used to refer to meanings at the more macro level. This approach does not study the individual words spoken by people but the language used to describe aspects of the world, and has tended to be taken by those using a sociological perspective."

FK’s discourse is very significant. It can be explained following as:

**5.9.1.1 NARRATIVE DISCOURSE**

According to International Encyclopedia of Linguistics, the use of oral narrative in conversations in a key issue for discourse analysis because it occurs at the intersection of structural and functional studies of language.

According to another definition from glossary linguistic terms:

“A narrative discourse is a discourse that is an account of events, usually in the past, that employs verbs of speech, motion, and action to describe a series of events that are contingent one on another, and that typically focuses on one or more performers of actions.”

FK uses the omniscient narrator along with the structure of the book to reflect Gregor's feelings through passive aggression. The narrator does not see and report things from Gregor's standpoint, making the limited narrator not very reliable. Having the story in a third person point of view seems more ambiguous, contrary to a first person narration with an active voice and the inner mind of the protagonist. Kafka's artistic intent of passive aggression results by having the narration in a third person perspective. Through such narration, realistic
restriction emanates the protagonist's disabled consciousness. Even though the narration focuses on the inward characters and scenes, the tone of the narration emphasizes the action of others, making the focus and the relationship appear to be outward (Kafka, 138). So the events seem like first-hand accounts when they actually represent restricted reports of the events, or Kafka's use of the passive voice.

The nature of this task however, gives Gregor an active voice so that he can explain his thoughts, feelings, and his rational, philosophical reasoning to what has happened to him and how he feels about it. The task consists of a dramatic monologue that plays the self-perception of Gregor against the view created by the omniscient narrator. A first person perspective humanizes Gregor more and makes him initiative and active so that the reader feels better towards the protagonist. The limited narrator causes a repulsion and frustration towards Gregor's passiveness. Kafka did not write the story from a first person outlook because it affects the submissive mood that cause the reader's annoyance. Whether or not Gregor changes physically or psychologically, he remains the same spirit on the inside.

5.9.1.1.1 INCOMPLETE SENTENCES

In the course of narration, FK expresses some incomplete sentences. The literary objective intention to leave the actual sentences incomplete of FK is to allow the readers think due to the environment of the conversation decide and complete the concept. FK makes use of in hope of interpretation and meaning something from unspoken words as explained below.
5.9.1.1.2 IN HOPE OF INTERPRETATION

FK makes use of incomplete sentences according to the situation. It is an event is in the hope of interruption. For examples:

➢ She crossed her legs slightly. ‘You will perhaps say’ K. began ‘that the matter is not so urgent that it had to be discussed now, but…’
  ‘I never listen to prelimenaries,’ said Fraulein Burstner. (TT 19)
➢ ‘But yes,’ said K. replied. ‘No,’ ‘do you believe then that I’m innocent?’ ‘Now, innocent…’ said the Fraulein. (TT 20)
➢ ‘But I mean it seriously,’ said K., ‘or at least half-seriously… as you mean it.’ (TT 20)
➢ ‘I am waiting…’ he began and then stopped. (TT 50)
➢ As for the air… on days when large numbers of clients attend, and that’s nearly every day, it’s hardly breathable. (TT 53)
➢ ‘This gentleman… but may I introduce you?’ (TT 55)

5.9.1.1.3 MEANING SOMETHING FROM UNSPOKEN WORDS

FK leaves the sentences incomplete in his narration and they can be interpreted by the readers for example:

➢ Your attitude…’, he looked at K. with his head sharply tilted, ‘…doesn’t please me. (TT 74)

5.9.2 DESCRIPTIVE TECHNIQUES

‘Kafkaesque’ is an adjective which is used to describe the concepts, situations and ideas wish are reminiscent of the literary work of Prague writer Franz Kafka, particularly his novel The Trial. The adjective is referred to this nightmarish type of narration, in which characters lack a clear course of action, the ability to see beyond immediate events and the possibility of escape. Thus,
the term in The Trial is applied to real life occurrences and situations that are incomprehensibly complex, bizzard or illogical. It is used describe senseless, disorienting, menacing complexity. Kafkaesque bureaucracies and false trials, impassive interrogations in The Trial.

5.9.3 DIALOGUE DISCOURSE

In dialogue discourse, an element of discontinuity appears in his fiction and suprasegmental features such as stress, pause endorse the dialogue discourse.

5.9.3.1 SUPRA – SEGMENTAL FEATURES

According to linguistics, suprasegmental features are those features based on the behavior of the characters regarding to their mood namely concern, anger, trauma, affection, hesitation, social hierarchy, ignorance, concealing of certain concepts etc. In the FK’s fictions, those aspects are revealed out in discourse in the form of stress, repetition, pause and many types of voice qualities concerning the context.

5.9.3.1.1 THE FORM OF STRESS

Stress in discourse is revealed by the voice quality to emphasis to word or phrase and during discourse the stressed word receives more weightage as follows:

- ‘Is it a big town?’ asked Karl. ‘Very big,’ she replied. (AC 125)
- “Since your friends are like that, Georg, you shouldn’t ever have got engaged at all” ( TJ 51)
“Stay where you are, I don’t need you! You think you have strength enough to come over here and that you’re only hanging back of your own accord….‖ (TJ 58)

5.9.3.1.2 THE FORM OF REPETITION

FK uses repetition in different context as follows:

- What a sight! What a sight? (TC 195)
- ‘Where?’ ‘Where?’ cried Frieda (TC 48)
- ‘I’m leaving,’ said Karl. ‘Let me go! Let me go!’(AC 212)

5.9.3.1.3 THE FORM OF PAUSE

FK uses pause as his style following as:

- He answered them both at once: “I’m just already,” and did his best to make his voice sound as normal as possible by enunciating the words very clearly and leaving long pauses between them So his father went back to his breakfast, but his sister whispered: “Gregor, open the door, do.” (TM 64)

5.9.3.1.4 THE FORM OF VOICE QUALITY

In the fictions of FK, the articulation of the emotive experience and the mental condition is narrated via the voice quality of the characters. According to stylistic analysis of the literary text investigates the language used for communication by the characters in his fictions concerning with sociological background. So voice quality can often be seen in suprasegmental feature observed in discourses. The quality depends on who is speaking to whom and with the mood. FK through various explanatory techniques brings out the natural
phenomenon of voice quality during discourse. FK expressed the voice qualities by the manner of speech of the interlocutors as follows:

- Georg stood close beside his father, who had let his head with its unkempt white hair sink on his chest. “Georg,” said his father in a low voice, without moving. (TJ 55)
- “Gregor,” said a voice – it was his mother’s – “it’s a quarter to seven. Hadn’t you a train to catch?” That gentle voice! Gregor had a shock as he heard his own voice answering hers, unmistakably his own voice it was true, but with a persistent horrible twittering squeak behind it like an undertone, … (TM 65)
- And after a little while he called again in a deeper voice: “Gregor! Gregor!” At the other side door his sister was saying in a low, plaintive tone: “Gregor? Aren’t you well? Are you needing anything?” (TM 64)
- The wooden door between them must have kept the change in his voice from being noticeable outside, for his mother contented herself with this statement and shuffled away. (TM 64)
- And in a louder voice: “So now you know what else there was in the world besides yourself, till now you’ve known only about yourself!” (TJ 59)
- called in a low voice: “Dear parents, I have always loved you, all the same,” and let himself drop. (TJ 59)

5.9.4 USE OF NATURE

FK expresses his relationship with nature in his fictions. In America, FK describe the sun in the journey of the protagonist. This scene FK narrates his natural imagination as seen below:
The sun was just setting behind the level edge of distant woods when they mounted a gentle rise crowned with a clump of trees and flung themselves on the grass so as to rest from their travels. (AC 105)

Nature can help FK to release his own feeling in the fiction.

5.9.5 TURN TAKING STRATEGIES ADOPTED BY THE AUTHOR

The most profound idea to grasp from all of the similarities in Kafka’s works is the fact that he lived an entire life of self-inflicted seclusion, and it affected him. Although arrogant, sarcastic and somewhat misogynistic, Kafka truly did not mean to be so unlikeable and he certainly did not enjoy it. A genius – perhaps, an incredible writer – without a doubt, but socially Kafka was significantly more than just awkward. He was truly his own worst enemy and constantly questioned himself. Kafka was someone who felt passionately but was perpetually frustrated and arguably too intelligent for his own well-being. His unlikable tendencies may very well still be unlikable but at least now there can be an understanding of them. Kafka turned to writing to sort all of his emotions and overwhelming thoughts and unknowingly left an entire collection of literature to break apart and to finally communicate what he never truly could.

5.9.6 NARRATIVE TECHNIQUES ADOPTED BY THE AUTHOR

Kafka employs subtle narrative techniques. The narrative presence is felt throughout each characters in his fictions. According to Miranda Sinclair and Demand Media give the definition of narrative technique:
“Narrative techniques are the methods that authors use to tell their stories. When analyzing a novel, it is important to identify these techniques in order to shed light on the ways in which they function in the story. Although there are far too many types of narrative techniques to cover in a single article, there are a few types of techniques that can be found in many novels and are important to think about when beginning a novel analysis.”

At first, point of view is the perspective from which an author chooses to tell the story. There are the first person point of view, the second person point of view and the third person omniscient point of view. In the first person point of view, the narrator is a character in the story who directly relates his or her experiences. In the second person point of view, the narrator directly addresses a "you," the reader, sharing what he does, feels and thinks. It determines which characters' thoughts and feelings are accessible to the reader. For example, in the third person omniscient point of view, the narrator of the story is not a character within the story but an authoritative authorial presence who is able to access the thoughts and feelings of all characters. In the third person limited point of view, the narrator focuses on a single character and only has access to this person's thoughts and feelings.

The second, dialogue is another technique that authors use to tell their stories. Dialogue is direct speech between two characters.

In FK’s dialogue examples:

➢ ‘Is she asleep?’ asked Delamarche.
'I don’t think so,’ said Robibson, ‘but I thought it better to wait till you came.’ (AC 193)

The third, narration can be defined 1) direct narration: the narrator can talk directly to the reader, 2) frame narration: a form of direct narration, this is where the narrator tells us someone else’s story. Although the story is technically told in the first person, we see more of the third person, and 3) indirect narration: the narrator may not be talking to us. The narrator may be taking to a nebulous, or absent audience, telling for the sake of telling a story.

The forth, speech is expressed in several ways speech handled in narratives: 1) direct speech: the characters speak for themselves. Direct speech includes the use of dialogue and quotations, we hear the character’s speak directly. Nothing is summarized for us, 2) reported-speech: opposite of direct speech. Here the narrator summarizes what others have said and done. We are retold a story, and 3) free indirect speech: this is a clever device typical of third person limited narration, where the narrator slips from telling us about the character’s thoughts to simple writing the character’s thoughts. In German literature, according to Wikipedia, the style, known as “erlebte Rede”, is perhaps most famous in the works of Franz Kafka, blurring the subject's first-person experiences with a grammatically third-person narrative perspective.

The last, tense tells where the story take place, there are three main tenses; 1) past: the story is told in the past tense. Since events are already over, the narrator can decide in which order to tell them and which events are most important, 2) present: in the present tense, event unfold before the reader's eyes.
The narrator is just as surprised by the events as the reader and has no knowledge of where the story is going. Sometimes the story really took place in the past but is told in the present for dramatic effect. This is called the historical present tense and 3) future: sometimes entire narratives are about events that will happen in the future. These take the form of predictions or instructions.

In FK's TT, FK uses an omniscient narrator who seems to spend most of his time perched in Josef K.’s head. The narrative is so loyal to K.’s point of view that it doesn't smooth over all of his confusions and distractions. Instead of sorting out K.'s murky impressions to reveal the true state of affairs, the narrator lets these impressions overwhelm the reader, creating an experience that is just as disorienting and exhausting for the reader as it is for K.

According to A Companion to the Works of Franz Kafka by Clayton Koelb says that:

Kafka’s last stories, written in the knowledge that his life was not likely to last much longer, reflect an artist’s last attempts to come to grips with the question of the place of art in a world that by and large has other things to worry about. Even artists themselves have other things to worry about, and sometimes those things – things like dying – are extremely urgent. In the case of these late stories the urgency of the situation shows up not so much in the pace of the narratives, which are for the most part leisurely and even contemplative, as in their subject matter and narrative style. Subject matter and style merge here, for Kafka creates narrators whose apparently trivial discourse examines obsessively other trivial discourse which might, on second thought, be the most important thing in the world.
Both stories are first-person narratives, and though they were not Kafka’s first attempts at this mode of storytelling, they are nonetheless atypical of his usual practice. Normally he tended to adhere as much as possible to the technique, the “free indirect style” made famous by Flaubert. The is the style of all the novels, The Metamorphosis, The Judgment, In the Penal Colony, and indeed most of the classics of the Kafka canon. But such a style, though it looks initially very different, is in one regard not necessarily a very far step from the first-person narrative. Erlebte Rede, as has long been recognized, may have the form of a third-person narrative with an omniscient narrator, but its perspective is normally limited to the point of view of a single character (see, for example, Cohn). It is clear that, for Kafka at least, the boundary between the two not very strong, as is evident from the manuscript of The Castle. The opening of the novel was originally composed in the first-person, but Kafka changed into his mind. He crossed out the first-person pronouns and inserted the familiar and personally resonant letter K. in…

FK uses narrative techniques to depict his own style as seen in his fiction.