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ESCAPISM AS IDEOLOGY IN FRANZ KAFKA'S SELECTED SHORT STORIES (THE METAMORPHOSIS, A HUNGER ARTIST, THE JUDGMENT)

THESIS



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ABSTRAK

Dalam penelitian ini penulis menganalisis beberapa cerita pendek karya Franz Kafka; The Metamorphosis, A Hunger Artist dan The Judgement. Di dalam ketiga teks terdapat kesamaan pola dimana konflik selalu muncul ketika individual dihadapkan dengan posisi mereka dibawah tekanan sosial dari masyarakat kelas menengah di Prague pada awal abad ke -20. Fokus dari teks-teks tersebut terletak pada bentuk penggambaran solusi oleh karakter-karakter utama yang melibatkan persepsi mereka terhadap realitas.

Penulis menggunakan konsep alienasi, ideologi, dan *negative knowledge* yang dikemukakan oleh Marx, Louis Althusser, dan Theodor Adorno. Dibatasi oleh kerangka pendekatan Marxisme, konsep alienasi menggali bentuk keterasingan karakter utama terhadap diri dan realitasnya. Sebagai konsep utama, konsepsi ideologi Althusser menjadi sorotan penting terhadap solusi ideologis terhadap masalah yang dialami karakter-karakter utama. Secara umum dua konsep ini menjelaskan konten dari teks. Sedangkan *negative knowledge* mempunyai peran dalam analisa bentuk formal dari teks yang juga berfungsi sebagai kritik terhadap kontradiksi sosial yang terjadi di zaman Kafka. Analisa didukung kajian kepustakaan melalui buku dan referensi yang terkait. Selanjutnya analisa menggunakan metode kualitatif untuk mengambil kutipan sumber terkait. Hasil analisa disampaikan melalui metode deskriptif.

Sebagai hasil penelitian, penulis menemukan bahwa eskapisme adalah wujud dari ideologi yang bekerja sebagai solusi dari ketidakmampuan karakter-karakter utama mengisi peran ideologis baik sebagai pekerja, seniman dan usahawan. Analisa ideologi juga mengandung penjabaran kontradiksi sosial yang menyingkap dominasi masyarakat kelas menengah di Prague di mana kapitalisme industrial berkembang pesat. Sebagai analisa akhir, teks-teks Kafka mewakili karya sastra yang kritis terhadap kontradiksi sosial zamannya ditinjau dari fungsi unsur-unsur formal yang terdapat di dalam teks.

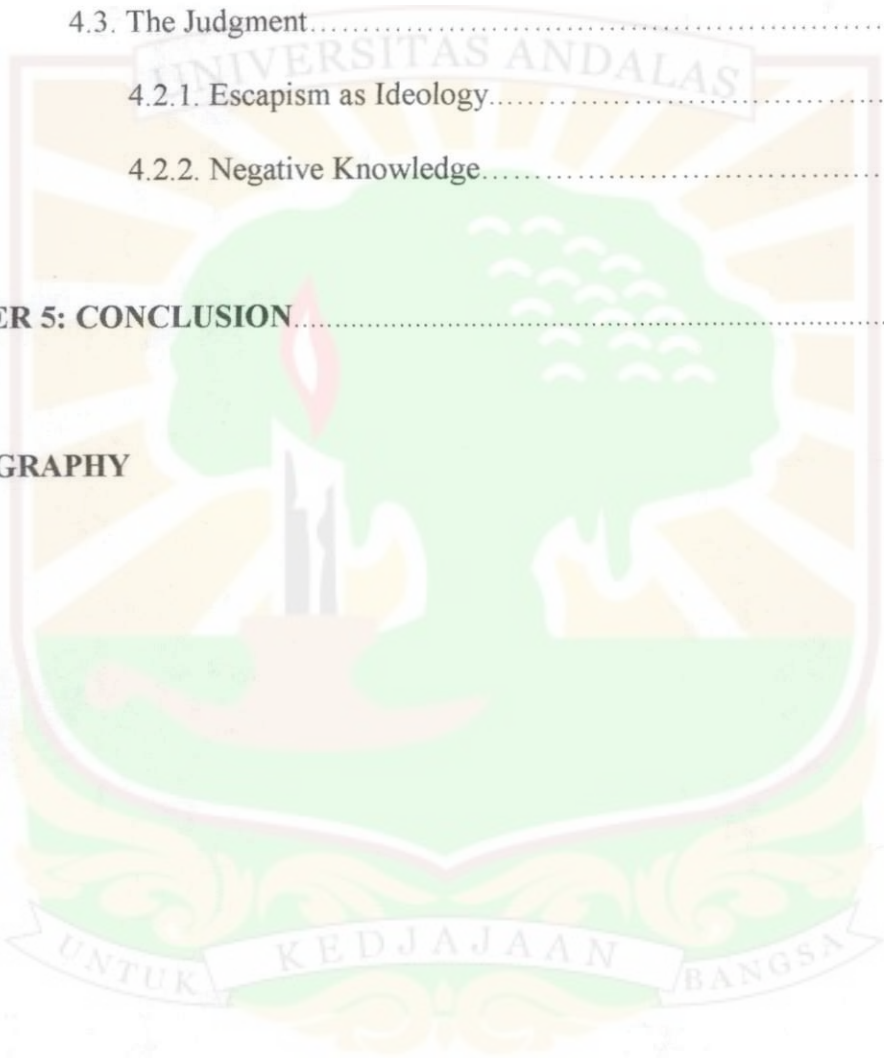


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CHAPTER I

INTRODUCTION

1.1. Background of the Research

The richness of art absolutely cannot be separated with the works of literature. Since centuries ago literature has been enriching the human life with aesthetic and artistic phenomena in reflecting their life. Literature as an imaginative work of language embraces the inevitable engagement of time in history. In a specific context, literature also entails certain aesthetic values and forms that are influenced by certain characteristic of history development.

Historically the era of modernism became the ground breaking and marked one of the epochal periods in literature. Through the representation of literature, modernism is regarded as the influential and mostly claimed as the shocking period of literature that formerly was preceded by the era of realism and naturalism. Mapping the periodical time of history, modernism existed before the postmodernism in where we are now as the elaboration of civilization entities nowadays. Hence, modernism entails the characteristic of human civilization underlying certain historical events and condition behind the analyzed text.

Modernism era was marked by advanced industrialized society. Inevitably, literature was also affected by the advanced industrialized economic condition. Mostly modernist writings in European countries represent the abundant and extremely strange illustration as the response to industrialized society. This

representation occurs in the works of one of brilliant writers that much influenced world literature and development of modernist writing. This writer is regarded as the writer who could bring the depiction of industrialized society into unthought-of, expressive and skillful use of language in his works, Franz Kafka, as Abrams confirmed that he is one of central representatives of modernism among other European and American writers (168).

In The Metamorphosis (1915), A Hunger Artist (1924) and The Judgment (1912) Kafka narrates the same patterns of individuality that are imposed by the social and economic condition either as a labor, as an artist and as a businessman. Through these three short stories, Kafka expresses the distinctive narration of subjectivity into fragmented and alienated existence of individual with his social aspect. It is represented by the dominant characters of these novels, Gregor Samsa, the unnamed artist, and Georg who question their reality through illustration of economic production that affects social and cultural reality. As a result, indication of escapism appears when their escaping attitude represents the answer for their lacked existence and lack of alternative surroundings. .

Since literature contains the representation of social context that is governed by the system builds its structure, literature involves ideological sphere as the mediation of social phenomena within it. The conception of ideology expresses the occurrence of social, economic and artistic production related to it such as family, working institution and etc. In three Kafka's works above we see that characters' attitude brings the ideological ideas through his writings. As Terry Eagleton argues in

Literary Theory, ideology in particular as modes of feeling, valuing, perceiving and believing possess relation to the maintenance and reproduction of social power. (13)

According to the three short stories of Kafka's above, the writer concentrates his interest motivated by the following factors:

First, the works of Kafka is regarded as one of the landmarks of modernism era. Through his works Kafka has donated the enormous development as modernism was born to criticize the realist work in literary realm. The modernist works composed by Kafka react to subvert the acceptance of reality in realism era that only dispersed the reality into unknown status and blurry generalization in early twentieth century. Here, the works of Kafka's has reformed the horizon of literature as the ongoing social and historical process of human civilization through art, specifically literature.

Second, Kafka's skill. Kafka in most of his work expresses the dominant character by the unique, inert, interesting, and particular. It seems to be the weapon of Kafka's magnum opus; Kafka mostly creates the mingled, solid and vibrant distortion of characters of his expressionist writings. Many critics also analyzed the works of Kafka, from psychological to phenomenology approaches. At this point we may see that Kafka's works given wide interpretation and as the research is expected later to apply Marxist criticism. One of Kafka's critic argued that works of Kafka involve the challenge of wider interpretation, as Warren said "He communicates the sense of there being something to believe without the claim of being able to define what it is."(Quoted by Hutchinson and Minden 5). In particular, particularity of Kafka's

work even has been adapted to literary lexicon, known as Kafkasque which represents state of despair and alienation.

Third, this research is conducted based on the interest of ideology discussion in Marxist perspective. Ideology discussion embraces the significant factors when civilization or society is built in certain historical and social context in the province of literature. On the other hand, this research is at least also expected to give contribution to the growth of political criticism especially Marxist criticism as the fact shows that the previous researches possess a small number of Marxist criticisms in the form of thesis in English Department Andalas University.

1.2. Identification of the Problem

The search of 'true' reality as social contradiction impinged on the characters is regarded as the central idea of this research. The Metamorphosis, A Hunger Artist, and The Judgment show us the characters (Gregor Samsa, the hunger artist and The Judgment) who tried to position themselves in reality through ideology in capitalist world in twentieth century. The problem lays on how the main characters experience ideology in complex social and economic condition in certain historical viewpoint that affect their perceptions of their existence based on Marxist perspectives proposed significantly by Marx and Louis Althusser.

1.3. Scope of the Research

Based on Marxist perspective the analysis grounds on all aspect of socio-economic construction based on the standpoint of the Marxist ideas. Furthermore, related to the content of text, analysis discusses how the main characters experience the escapism in The Metamorphosis, A Hunger Artist, and The Judgment. The discussion is explained on what contradictions appear through escapism as ideology. At the end, analysis focuses on how formal laws of modernist writing show the distance to reality or function as negative knowledge.

1.4 Objective of the Research

This study is aimed to show the contribution of ideology in shaping perception of reality. At the same time, the ideology discussion shows the relationship of ideology in the text with the social condition that creates it. Analysis is limited on the contradiction which motivates escapism as ideology. The concept of ideology is analyzed as the unity constructed by the capitalism that transforms the human existence and social relationships of society in modernism era. In addition, as secondary purpose of this research, is to show how modernist aesthetics as negative knowledge powerfully works in criticizing reality. The Marxist perspective is considered adequate in analyzing these short stories as eventually the ideal Marxist work seize to not only capture the powerful story but also the workable solutions to socioeconomic ills depicted in literature (Guerin 329)

1.5 Review of Preview Studies

The related analysis of this research has been previously conducted by Nina Pelican Straus on Sign journal, University of Chicago. With the title Transforming Straus has argued some crucial points in The Metamorphosis analysis. She has found the analysis of gender roles in patriarchal domination; its analysis is represented by the characterization of Grete and Gregor Samsa and all at once the Marxist analysis scrutinizes the alienation in patriarchal culture. Straus argued the “Transforming” focused idea as the transforming essence of subjectivity into objectivity (Straus 654). The process of its transformation further is analyzed in present research as the process of exploitation which is hidden by interpellation of ideology.

With different approach, Efraim Sicher argues in The Semiotics of Hunger from “Le Cygne” to “Ein Hüngeerkunstler”, A Hunger Artist has signified several analysis of hunger signification. Kafka’s A Hunger Artist is considered dealing with the condition of humanity in modernity, the protest signification, and expression of art in general. This semiotics analysis is related with the present research as “A Hunger Artist” conceals the questioning life in modern society.

The same Marxism approach has also been conducted by Rujianto in his thesis of Andalas university entitled; Cultural Phantom upon The Nineteenth Century American Capitalism in Harriet Beecher’s Uncle Tom’s Cabin (2007). Based on the perspective of Marxism, Rujianto focuses his analysis on America capitalism in nineteenth century that was manifested through slavery system. Besides that, hegemony also motivated the slavery system that troubled the proletariat class.

Rujianto finds the dialectical reflection as the concept that motivates the slavery system in Uncle Tom's cabin. As the final finding of his thesis, Rujianto's found author's interest to be abolitionist or anti slavery group underlies the class struggle during the civil war in nineteenth century in America.

Herawati in her thesis entitled; Capitalism Influences toward Prostitution in the United States of America in the Early Twentieth Century (2007). Herawati mainly discusses the influences of capitalism and the growth of industrialization toward prostitution. The emphasis lays on the class, exploitation and prostitution relationship to capitalism. Using analytical Marxism and sociological approach in Area studies, Herawati applies Marx's theory of history which is oriented on production relationship with productive strength, superstructure in politic and law, materialism production influences social, politic and intellectual process, the awareness that is determined by the social life. Herawati's analysis is closely related with the present research in the case of class struggle, social life and consciousness.

In his writing What did Georg forget?: Amnesia Caused The Fatal End in Kafka's "The Judgment", Tanimoto focuses on sexuality problem of Georg Bendemann in resolving his Oedipus complex problem. Based on Freudian perspective, protagonist's homosexual desire becomes the main concern through projection of imaginary character in distant Russia. The biggest problem of this text is that Georg's father repressed his Oedipus by the father's judgment which disagrees with his relationship to imaginary friend. The judgment is impinged upon Georg through certain physical seduction which causes him amnesia. In the end, Georg life

ends in a fatal condition where he does suicide to resolve the lost of his love subject because of father's 'judgment' on his homosexual desire.

1.6. Theoretical Framework

Marxism thought was inspired by the revolutionary philosopher Karl Marx (1818-1883). In literary realm, Marx is regarded to have given much impact in theory of literature since literary critics formerly only centered their ideas on the historical and traditional approaches before birth of Marxism. The concept of literature in Marxism has expanded to the analysis of literature as the creation of human that cannot be separated with the reality of society. Furthermore, the conception of Marxism to be discussed to Marx's early ideas related to philosophy, economic, politics and later much effect on social and cultural thought in the realm of literature.

With dialectical materialism and historical materialism Marx turns his interest on the economic theories that economic values are determined by capitalism. *Capitalism* in Marx's sense enacts the capital holder to avail the labor power by the determination of economic relationship for the purpose of surplus values. In other side, the labours are compelled to work by the exchange values with the system of capitalism that is coercive, exploitative and oppressive relation. The power of capitalism apparently constructs the unavoidable web of capitalism with economic articulation and the varied effects of capitalism structure.

In Marxist perspective, class conflict in capitalism rises as the process, effect and reactive motivation of *economic determinism* in base structure. The hierarchical position of base structure towards superstructure of society is governed by economic

production that is manifested in socio-economic condition (Jefferson et al. 168). The economics condition is central idea as Marx said the production forces in capitalism compels the class struggle and the exchange value demands the contradictive pattern of class. Marxist conceptualizes the class is divided into *proletariat* and *capitalist* that are contradicted in the historical framework as the contradictive effect lays on the struggle of the proletariat with the goal of communism where the tools of production is no longer taken by bourgeois to achieve the seize of classless society.

In Marxist perspective, the society in capitalist world is sustained by the passive effect of economic determinism affected by the base structure to alienate the labour from his human being and product he produces in term of *alienation*. Alienation as the effect of class struggle in capitalism world can be categorized into four. First is the alienation of worker from the product in physical sense. Second alienation is alienation of worker in non-physical sense or his productivity as a human. The worker merely embraces the animal function such as drinking, eating, but he is alienated by the forces of production instead of his self development. Third, workers are alienated from species-life. Lastly, the worker is alienated from human life (Cited in Rockmore 62-63)

How does the process of base structure and superstructure mediate the antagonistic classes? Its process is represented by the set of representations of ideology. Marx in German ideology argues the idea of ideology that at that time rules as the critic of German ideology as his famous quote; 'Consciousness does not determine life, but life determines consciousness' (qtd. in Singer, GI 164). The *ideology* implies the contradictory of situation as separated idea of the proletariat

produced, the false idea which they fail to capture (Rockmore 84). The ideology masks the recognition of consciousness or reality that reduces the nature of human life.

Literary works cannot be separated from historical process as Eagleton says; Marxist criticism also means grasping forms, styles and meanings of literary works as the products of a particular history (3). It is to be assumed that the realm of ideology at this point presupposes all forms of perception experienced by individual embedded in characteristics of modernist form such as symbolism, paradox, and other tendencies of modernist writing. The ideology plays the role to bind up all experiences that is emerged in social relationship through literary representation including aesthetic and artistic values of Kafka's, in this case modernist writing.

Eagleton argues the idea of ideology as the signification of how human lives their existence in society, ideas, images that underlie human social function and the lack of true knowledge in society and it is dominated by the ruling class ideas (15). What becomes problematic here is ideological representation in Kafka's short stories does not only remain the nature of ideology that is sourced on false consciousness (essentialist Marxist). Kafka's short stories also indicate other form of ideology representations in multi layers of social formation conceptualized by material practices of ideology (Althusserian Marxist).

Developing the idea of Marxism, one of French Marxist Louis Althusser criticizes the early Marxism or mostly called with 'vulgar Marxism' and much enriches the Marxism ideas on ideology discussion. Althusser envisages the revisioned ideas of Hegelian totality or as inherited to Lukacs' idea. Althusser calls it

as *relative autonomy*. Althusser defines the relative autonomy as the dynamics of base and superstructure that is flexible or eclectic in their relationship. Althusser hence supports his idea by arguing that economic determination at the last instances respect to the base and it retains the reciprocal action between both structures. (For 135). The relationship of base to superstructure is not always one-to-one correspondence, but relatively base can be determinant in social formation although it is not dominant.

Reality or in Marxism sense; consciousness in society follows the argument of ideology as Althusser puts it: "Ideology represents the imaginary relationship of individuals to their real condition of existence" (Lenin 162). This argument explains that *ideology* rises as the imaginary correspondence of every individual by making distortion of himself or herself to affirm their reality. Furthermore, in an advanced thesis, Althusser explains that representation of ideology affirms that the real existence of individual is caused by relations of production or class struggle as he puts; "All ideology represents in its necessarily imaginary distortion not the existing relations of production (and the other relations that derive from them), but above all the (imaginary) relationship of individuals to the relations of production and the relations that derive from them" (Lenin 165). In this explanation, ideology ties its distortion of everyone's reality in interpreting class struggle, and based on this interpretation, correspondence of individuals is also built under imaginary relationship. Therefore, social formation which is built by practice ideology forces everyone to deny their real existence and class struggle.

As ideology is successfully perceived, it is beyond question that contradiction derives from class struggle is also misrepresented. In the case of *contradiction*, Althusser further argues that the forces of production and relations of production is contradicted and embodied in the contradiction of bourgeoisie and proletariat. This argument assumes that relationship motivated by ideology does separate the distances between the base and superstructure. Approaching this notion to the literary works, the construction of relation of individual within the work comes out as contradictory relation that is created by the relation of characters through imaginary relationship from individual to individual. In another hand, it explains that the more individual believes ideology as real condition of their relations, the more real of their contradiction occurs behind the mask of ideology.

Furthermore, Althusser argues that ideology is pre-given structures that are legitimated by the ideological relation or ideological sphere. Althusser expands this notion into where ideology is reproduced, *ideological state apparatuses* and *repressive state apparatuses*. This argument then shows that the ideology is not directly contributed by the ruling class or state but the ideology is also addressed under the contradiction of interdependent capitalism structures in which way of addressing is called *interpellation*. The ideology interpellates or addresses individual as "There is no ideology except for concrete subject, and this destination for ideology is only made possible by the subject: by the category of subject (including bourgeois class) and its functioning" (Althusser 170).

Through the process of *material practice* reproduced by ISA and RSA in which ideology therefore experienced or perceived. Althusser distinguishes the

ideological state of apparatuses (ISA) into places where the ideology turns its power to particular institution in society, such as: culture, family, religion, education, political system, etc. ISA should be understood as the origin of ideologies which are realized in the ISA besides class struggle (For 185). Unlike ISA, the repressive state apparatuses is the plurality of ISA that represented through police, army, law, and other embodiments of ideology that repress with the power of violence.

Discussion of ideology in this research focuses on idea of escapism. Ideology possesses negative values created through the experience of escapism. In particular, escapism refers to an idea defined as “Habitual diversion of the mind to purely imaginative activity or entertainment as an escape from reality or routine” (“escapism”). Negative values of escapism are analyzed based on theory of ideology of Althusserian Marxism. Theory of ideology shows social contradiction or in particular class struggle, in which escapism understood in the sense of ‘ideological solution’ towards capitalism in modernism era. Finally, through analysis of ideology, it follows the writer’s conclusive argument that Kafka supported by his modernist aesthetics promotes ‘progressive’ text because Kafka shows us (the reader) how imaginary or unreal escapism as the only ideological solution, which, in another hand shows us how negative values of ideology is in capitalist world in the beginning of twentieth century.

Related to modernist aesthetics of Kafka’s writings, a Frankfurt school Marxist, Theodor Adorno theorizes significant function of modernist writing in its relationship with picture of reality in modern era. According to Adorno, art (including literary works) has a distance with reality. Rather than accepting art as a correct

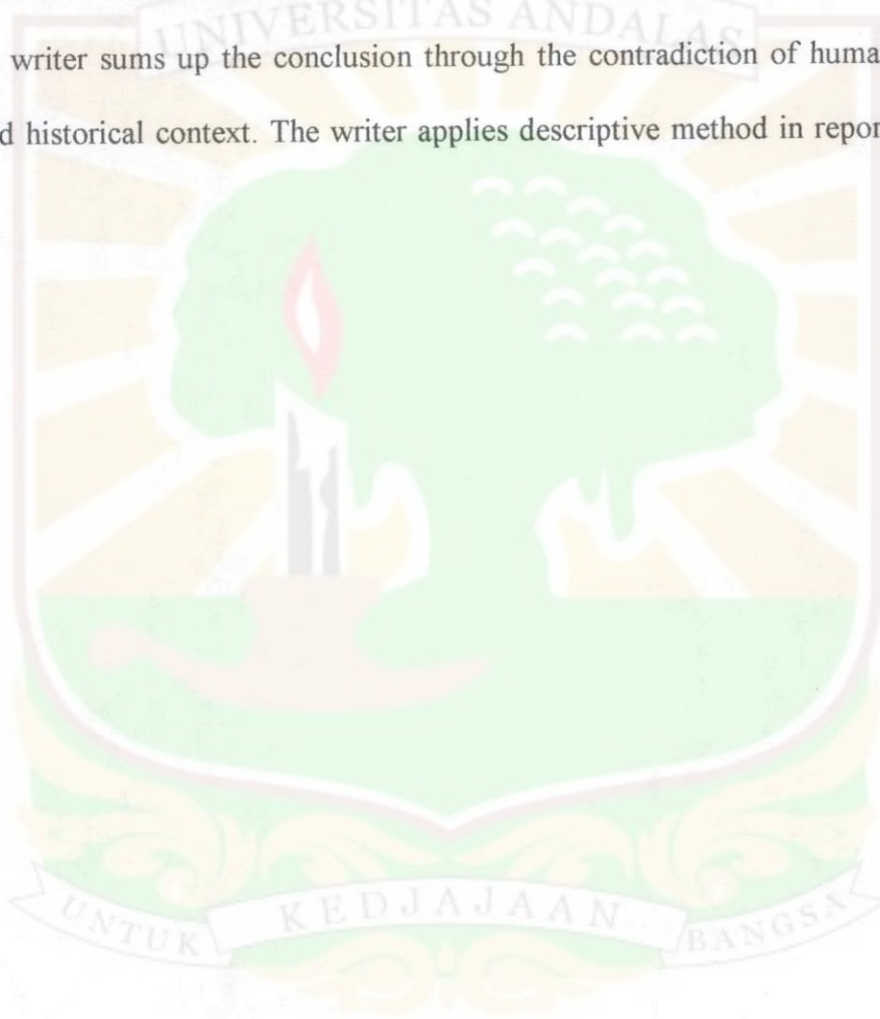
picture of reality as pronounced by Lukacs, Adorno argues that with its distance from reality it functions 'the work of art a vantage point from it can criticize actuality' (qtd in Jefferson 160). This notion of art is known as *negative knowledge*, in the sense that art take a stand to reveal contradiction as he says 'Art is the negative knowledge of the actual world' (qtd in Jefferson 160). *Negative knowledge* is also primarily supported by argument formal laws of art, which refers to 'difficult' experimental text, in this case, element of modernist writing. Thus, in another hand, Adorno believes that modernist writing has a function as revolutionary and ideal work of art which can criticize reality in the name of Marxist criticism.

1.7. Methods of the Research

In this research, the writer conducts a library research to collect the data. The primary data consists of Franz Kafka's selected short stories: The Metamorphosis, A Hunger Artist and The Judgment translated by Willa and Muir. The secondary data comprises other sources of theory mostly from the books and historical data of Kafka's works, life and other information related to conducted research. The research applies the qualitative method as the research reveals the analyzed text. The qualitative method is described in the form of essay. This research is primarily based on the contextual analysis in the case of economic and social condition in modernism era that notices the representation of ideology and social phenomena within the text.

In conducting this research the writer applies Marxist criticism. Marxist criticism grounds the analysis on the historical overview and its influence through the analyzed works. The concerns of the research are economic and social values within

the text. The historical background is discussed to supply closer approach to analysis. The dominant characters are the main concern of this analysis. Individualities of the characters and his social relationship with other characters are also the part of analysis. What becomes the primary concern of characters analysis is their socio-economic status. The writer's analysis is sourced on the secondary data related to literary texts. Marxist criticism concerns with discussion of ideology in society and later, the writer sums up the conclusion through the contradiction of human life in social and historical context. The writer applies descriptive method in reporting this analysis.



CHAPTER II

PRELIMINARY ANALYSIS

This chapter discusses intrinsic elements of the analyzed literary works. The intrinsic elements consist of plot, setting, theme, characters, and point of view. The plot deals with the string of situations as thematic elements of the text (Klarer 15) and emphasizes the significant role about what the analyzed texts tell about. Meanwhile, the place or the time when the events are built with certain surroundings and condition (24) is comprised under the umbrella of setting in the story. The themes comprise the dominant ideas that are resulted as outline or the center of the story narrated. The character analysis evaluates the role of characters either partially or dominantly in the case of making the events in the story. Points of view show us from which angle the story is introduced or narrated. The purpose of preliminary analysis is to describe the internal elements of the text before going further to historical context and theoretical analysis.

2.1. The Metamorphosis

2.1.1. Plot

Generally, the plot of 'The Metamorphosis' is structured in non-linear construction. The Metamorphosis is narrated to lead the unexpected strings from the beginning until the end of the story. Kafka narrates Gregor Samsa to come across with the existence of him at the introduction part. As the problem occurs, Samsa faced the situation to solve the family financial problem which also functioned as the

cause of his presence at the beginning of the story. The effect of the problem is later to be solved by the death of Gregor Samsa after the rage of his father who had injured him with apple bombards.

At the exposition part, Kafka begins to introduce Gregor Samsa who was just awoken after the uneasy dream and suddenly realized his body had been transformed into a big insect. Kafka also narrates the occupation of Samsa as the commercial traveler. At this early part of the story, Samsa already asked himself why had he chosen the commercial traveler as his job although he thought with this job he still could solve his family financial problem. At this part, the writer assumes this exposition contributes significant illustration of Samsa's transformation into a gigantic insect:

"He was lying on his hard, as it were armor-plated, back and when he lifted his head a little he could see his domelike brown belly divided into stiff arched segments on top of which the bed quilt could hardly keep in position and was about to slide off completely. His numerous legs, which were pitifully thin compared to the rest of his bulk, waved helplessly before his eyes" (62)

The problem occurred as Samsa inevitably should pay the debt of his family to the chief. At this complication part, the arrival of the chief to ask why Samsa did not catch the train leads to the anger of his father who is really dependent on Samsa to pay the debt his family owed. The chief threatened Samsa with the consequences on

his family if he did not to go out of his room to go to work and earn money for him. The mother and sister are also illustrated put too much hope on Samsa, although Samsa could not fully make himself sure to work after his transformation into a gigantic insect. This part illustrates Samsa questioned his transformation and all at once his family became dependent on him as it has contributed by the utterance of the chief because he did want to show himself: "Here you are, barricading yourself in your room, giving only 'yes' and 'no' for answers, causing your parents a lot of unnecessary trouble and neglecting -- I mention this only in passing -- neglecting your business duties in an incredible fashion" (66)

The highest tension of the problem faced by Samsa occurred as his sister marks her hatred towards Samsa because he could no longer earn living for the family. This sequences implies climax of the text and on the other hand, family was really dependent on Samsa as the bread-winner of the family. The sister demands Samsa as human not as insect. In this part, the sister complaint turned to express the total isolation of Samsa from his family because of his vermin appearance that could not support himself to work again.

The denouement or resolution ends the story by the death of Samsa that he thinks could solve his problem as an unknown insect. It followed the liberation of the family that assumed Samsa's insect as problem for them because of his incapacity to earn for the family. The family just regarded it as an ordinary event as the effect of normal condition after the rage of his father towards Samsa. The family thought it as

death of Samsa instead of the death of their son. The family turned their hope to the sister which implied the continuation of Samsa's transformation.

2.1.2. Setting

Since The Metamorphosis mainly gives emphasis on characterization of Samsa, the narrator illustrates the story mostly in Samsa's room. In addition, Samsa's room is located in front of a hospital which signifies a gloomy reflection of his alienation in his room. Samsa's transformation is also created in the room. The room is the place that implies the individualities of Samsa. Melancholic atmosphere is also represented by rain falling outside his room. The room signifies the place where Samsa is unable to move himself because of his transformation. The room also remarks the pain felt by Samsa after his father bombards apples. The room further indicates the subjectivity possessed by Samsa. It is illustrated by the arrival of the chief who tried to ask Samsa to work and earn money to pay his family's debt as his father kept asking Samsa to open the door while he kept struggling to move from his bed; "So open the door, please. He will be good enough to excuse the untidiness of your room" (66).

The story also happened in other parts of house such as the living room and kitchen. The other places except Samsa's room contrast Samsa's existence as the other parts of houses are occupied by the father, mother and sister. Furthermore, the other places outside Samsa's room indicates the objectivity as father, mother and sister are outside his room that never realized Samsa's transformation. The place

outsides Samsa's room contrasts the consciousness of subjectivity possessed by Samsa and represented by his room. The dependency of family that led to objectification would be faced by Samsa if he opened the door of his room. Samsa worried the other members of his family would see the transformation which happened in the room; "For a moment everything stayed quiet." "They're not going to open the door," said Gregor to himself, catching at some kind of irrational hope" (65).

2.1.3. Characters

The major character, the protagonist and the round character is Gregor Samsa. Gregor Samsa can be judged as round character since he shows two traits: enjoying his vermin appearance and escaping from his vermin appearance. The process of Gregor Samsa is illustrated as the insect who tried to realize his transformation. It is Samsa who brought his transformation to become the central idea of his characterization that is regarded as a problem by other members of the family; father, mother and sister.

Another major character is the father, Fräulein Samsa. The father possesses a significant part especially to the death of Samsa. At the early part of the story the father seems to be generous when the chief came to see Samsa. But as he realized that he could not earn or work anymore to pay his debt to the chief, he tried to endanger Samsa by bombarding apples on Samsa's back. The father implies a round characterization which is distorted through his anger, fury and hot-tempered representation towards Samsa's transformation. The father intensely contrasts his

characterization towards Samsa, through this description his characterization can be defined as the antagonist character. One of the sequences in the story shows Samsa's anxiety towards his father after the flight of the chief who formerly had commanded Samsa to work and pay their debts; "If he only had a chance to turn around he could get back to his room at once, but he was afraid of exasperating his father by the slowness of such a rotation and at any moment the stick in his father's hand might hit him a fatal blow on the back or on the head" (71)

Samsa's sister, Grete also embraces the major characterization on the metamorphosis. Although embracing the major character, the sister represents the complex or round character. At the early part of the story, the sister seems to have given much affection to Samsa but as the story moves to the end of sequences, the sister ironically regarded the death as a normal effect of her brother's transformation. The sister entails the continuation of the transformation; the parents turned their attention to the sister who would earn their life in the future.

The mother, the charwoman, and the lodger embrace the minor characters. The mother seems to be affectionate towards Samsa, as she wanted to see her son in his room but in the end she just accepted Samsa's death as a normal consequence. The charwoman takes a minor part in the story. The charwoman served the food for Samsa and she put away all household things that could not be used anymore. The charwoman represents a flat characterization since she gave no response toward Samsa and her characterization does not change until the end. She had seen Samsa in the form of a beetle. Although the lodgers represent minor characters, they also entail

the round characterization. At first time their duties were only to bring the household items and as they were being accompanied by the father to their room, they felt curious about the disgusting condition toward the house and family. The lodgers imply the reaction towards the objectification of Samsa done by the family as one of the lodgers asked the father about Samsa: "that because of the disgusting conditions prevailing in this household and family" -- here he spat on the floor with emphatic brevity" (88).

2.1.4. Theme

Kafka allegorically releases the theme with the title of this story metamorphosis. Metamorphosis implies the process of change or transformation of life. The transformation which occurred in Samsa's life is built by three parts that represent a certain transformation and its effect. At the first part, Samsa was shocked by his transformation towards his body into a dung beetle. The inability and worries of his transformation inevitably affected his family. The response of his family especially his father is represented at the second part of this short story. As a result of the allegorical technique Kafka turns Samsa to the last process of transformation leading to his death as an effect of his transformation responded by their family. Not only until the death of Samsa, at the end of the story implicitly, his sister continued the transformation of subjectivity as the parents turned their dependency on the young woman to feed their life.

2.1.5. Point of view

The narrator applies the third person point of view since the figures are narrated to create their own part in the making of the plot. Yet, oftenly the narration shows up in limited point of view to reflect the individual and consciousness of Samsa as he talked to himself to work and pay the family's debt; "Well, there's still hope; once I've saved enough money to pay back my parents' debts to him -- that should take another five or six years -- I'll do it without fail. I'll cut myself completely loose then. For the moment, though, I'd better get up, since my train goes at five". The narrator also takes his part in commenting the sequences created by the protagonist; "Well, supposing he were to say he was sick? But that would be most unpleasant and would look suspicious, since during his five years' employment he had not been ill once.". This technique is applied to give interaction between the text and the reader. The point of view of the metamorphosis seems to be varied dominated by third person, and limited narrative to captivate the reader's interest on Samsa's individuality, for example when he thought would he possibly catch the train after his transformation;

"But what was he to do now? The next train went at seven o'clock; to catch that he would need to hurry like mad and his samples weren't even packed up, and he himself wasn't feeling particularly fresh and active. And even if he did catch the train he wouldn't avoid a row with the chief, since the firm's porter would have been waiting for the five o'clock train and would have long since reported his failure to turn up"(63)

2.2. A Hunger Artist

2.2.1. Plot

The introductory part of 'A Hunger Artist' is started by the interest of people in the hunger artist who worked in the circus. At this part, the narrator illustrates the people were very enthusiastic in watching the hunger artist who was thin, barricaded in barred cage night and day. The narrator also contrasts it with the reaction and the visitors' responses. The sense of allegorical representation can be traced on this early sequence. The hunger artist gives us the sense of objectivity since he was separated from the real world or reality represented through the hunger of an artist;

"... as he sat there pallid in black tights, with his ribs sticking out so prominently, not even on a seat but down among straw on the ground, sometimes giving a courteous nod, answering questions with a constrained smile, or perhaps stretching an arm through the bars so that one might feel how thin it was, and then again withdrawing deep into himself, paying no attention to anyone or anything, not even to the all-important striking of the clock that was the only piece of furniture in his cage, but merely staring into vacancy with half-shut eyes, now and then taking a sip from a tiny glass of water to moisten his lips."(170).

The complication occurs as the impresario demanded the hunger artist to fast for forty days, longest record he would make. The hunger artist felt to be challenged

by this long fasting time. The hunger artist realized that through this fasting many visitors would come to see his performance. The mental conflict occurs as he was never satisfied by his fasting period, he believed that by fasting for that long time it would make him satisfied; "He had to put up with all that, and in the course of time had got used to it, but his inner dissatisfaction always rankled, and never yet, after any term of fasting -- this must be granted to his credit -- had he left the cage of his own free will" (172).

After years of his longest record, the hunger had been fasting to attract the circus visitors. As the hunger artist was no longer a centre of attention in the circus, the hunger artist tried to ensure himself to keep fasting because the visitors just passed him by and turned their attention to the menagerie. Kafka narrates the situation into the highest tension or climax of the hunger artist. The hunger artist felt disappointed as not many people came to watch him because ironically the hunger artist wanted to see, recognize and understand his fasting job;" He might fast as much as he could, and he did so; but nothing could save him now, people passed him by. Just try to explain to anyone the art of fasting! Anyone who has no feeling for it cannot be made to understand it" (175).

The end or the resolution ends the story after the circus worker buried the body of the hunger artist. The freedom turns to hunger artist through his death. At the end, he talked to the overseer and uttered his willing to keep fasting. He insisted that he had to fast because he had nothing to do and by fasting, his freedom would come;

“...lifting his head a little and speaking, with his lips pursed, as if for a kiss, right into the overseer's ear, so that no syllable might be lost, "because I couldn't find the food I liked. If I had found it, believe me, I should have made no fuss and stuffed myself like you or anyone else.”(175).

2.2.2. Setting

The setting of a hunger artist is placed on the circus in Europe. The hunger artist's objectivity seems to be represented by the barred cage and ironically his job is fasting from day to day. The circus is crowded by the onlookers or visitors who wanted to see the fasting artist. In addition, the circus is also occupied by other attractions by recruited men and animals and also other circus apparatuses. The fasting artist suffered his hunger in inevitable way as it illustrates the pathetic and suffering atmosphere experienced by the fasting artist. The cycle of his life moved in years and the fasting artist's life just lived in the cage as Kafka narrates; “...were a necessary accompaniment to the profession of fasting. No one could possibly watch the hunger artist continuously, day and night, and so no one could produce first-hand evidence that the fast had really been rigorous and continuous; only the artist himself could know that, he was therefore bound to be the sole completely satisfied spectator of his own fast”(171).

2.2.3. Characters

The major character of the hunger artist is mainly characterized by the hunger artist. Like *The Metamorphosis*, the major character also plays the role as the protagonist who brought sequences until his death. The hunger artist has a round characterization that is indicated by his protest represented by the hunger experienced that led him to the conflict with the overseer who thought that his hunger is no use anymore because of the lack of visitor's attention.

Although having a small part within the story, the overseer can be assumed representing the major character. The overseer possesses the power of making the circus ordered as he wanted. Although we do not see the overseer explicitly assign the fasting artist to do his job, but we may assume that the overseer is someone who managed the circus to be well-ordered as the hunger artist should be in his cage and do his fasting. As his complex characterization turns, the overseer changes his mind to no longer display the fasting artist to the public, he even asked the circus men to bury the hunger artist and replace him with a black panther.

The minor and complex characters can be represented by the onlookers, impresario, the woman, and the doctors who checked the hunger artist's health. The onlookers intensely represent the objectification made by them as they watch the suffering fasting artist in the case of attraction that is served to them.

2.2.4. Theme

The theme of a hunger artist is impoverished life of an artist. It is indicated by the whole story which narrates about the paradoxical occupation experienced by the artist whose job is to fast all day long to attract visitors of the circus. Ideally, somebody who has a job will feed themselves, not make him hungry. The hunger artist tried to question the real humane life by arguing that through his fasting he would get his freedom. Moreover, the hunger artist kept achieving his fasting-day by making the longest record in forty days of being hungry. In significant sentences Kafka implies the impoverished life as hunger artist could not attract the visitors to watch his suffering; "Just try to explain to anyone the art of fasting! Anyone who has no feeling for it cannot be made to understand it"(175).

2.2.5. Point of view

The hunger artist is narrated with the combination the third person and limited narration. It seems to be Kafka's style to put the intervention of the main character in objective position which involves his consciousness. At the beginning of the hunger artist, Kafka uses the pronoun of "we" to build the participation of the reader and the text as in *The Metamorphosis*; "We live in a different world now. At one time the whole town took a lively interest in the hunger artist; from day to day of his fast the excitement mounted; everybody wanted to see him at least once a day" (70). Kafka uses angle from the hunger artist which is delivered by repeated participation of

question within the story; “if he could endure fasting longer, why shouldn't the public endure it?”(172).

2.3 The Judgment

2.3.1. Plot

At the beginning, Georg Bendemann is introduced by illustration of his relationship to his imaginary friend in distant Russia. Kafka depicts this imaginary friend as Georg's alter-ego. The exposition mainly focuses on his communication to his alter ego when Georg made a letter to his friend saying unimportant news that he was engaged to a girl named Fräulein Frieda Brandenfeld. Meanwhile, the problem occurs when Georg's father questions the existence of his imaginary friend. Georg's father questions his imaginary friend based on the assumption that Georg had never had a relationship with somebody in Russia and he was with his father in his lifetime. The father demands an explanation of his delusional idea since he was needed to maintain his father's growing business.

Climax appears when the conflict between Georg's delusion and Father's domination tensed. This conflict is represented by Georg's strong desire in informing his friend about his engagement, but his father responded it as he demanded Georg as his son who took care of him as an old widower after the mother's death. Georg gave up his delusion when his father dominates the existence of his imaginary friend saying that his friend hated him and always crumpled Georg's letters. In the end, as

the solution for his incapability to have freedom in his imagination, Georg set himself drowning to death following the father's order.

2.3.2. Setting

Setting of The Judgment is mainly located in Georg's house which seems to represent his estrangement from the outside world. It is supported by the distinguished height and color compared to other houses. In one room of its ramshackle house, Georg made his communication to his imaginary friend by writing letters to him. The tension mostly occurs in father's dark room. At the end, the setting shifts to the water across the roadway where he was drowned to death.

2.3.3. Characters

Georg Bendemann is the protagonist and major character which has a problem with his father as the antagonist. At the beginning, Georg seems to be happy with his mysterious relationship with his imaginary friend, but in the end, because of his father's domination, he turns into a round character that followed the antagonist's order. Meanwhile, the father represents the antagonist character who expected Georg not to have contact with his alter ego. At the resolution part, father's expectation seems to be paid by Georg's death. Another major character, Georg's Fiancée represents a company for Georg's freedom through his imagination. Although Frieda has a small part in his appearance, she has a crucial point as the reason of Georg's problem and his solution that becomes vital in the text.

2.3.4. Theme

The Judgment gives much concern on Father's domination which is represented by his judgment of Georg's imagination. Seeing the theme from the problem and solution for Georg's problem, the theme involves an allegorical idea of the judgment of father on critical idea that embraces the domination of the individual.

2.3.5. Point of view

Like *The Metamorphosis* and *A Hunger Artist*, Kafka also combines the third person and limited point of view of narration. The limited point of view becomes the dominance in showing Georg's consciousness about his outer world which comes to his inner world. The tension of desire and problem is always delivered through Georg's angle. Stream of consciousness really represents the problem of this tension which is also illustrated by questions to him, yet in objective position, for example: "I know that there are many reasons why you can't come to see us, but would not my wedding be precisely the right occasion for giving all obstacles the go-by?"(47). It helps the readers to realize the main focus of his self-consciousness that contains contrast between him and his imaginary friend until he chooses death for his solution in the denouement.

CHAPTER III

BRIEF HISTORY OF INDUSTRIAL CAPITALISM IN CZECH LANDS

3.1. Industrial Capitalism in Austria-Hungary and Czechoslovakia

The Austria-Hungary monarchy was built under compromise in 1867 which mentioned that Austria and Hungary adopted dual structure in one single monarchy. The Austria and Hungary dual monarchy was agreed by the house of Habsburg to share their “centralized and contradictive “powers until its dissolution in 1918. During the reign of its dual monarchy, Austria-Hungary grew as a gigantic industrialized monarchy which absorbed whole resources for accumulation of capital especially from Czech lands. National separatism and modernization which led to World War I motivated the dissolution of Austria-Hungary and marked the building of the Czechoslovakia republic in 1918. After the dissolution, Czechoslovakia turns itself to “became in absolute terms one of the largest, and most innovative, economies in the world, with particular achievements in the automotive and armaments sectors” (Fawn and Hochman 73).

Defining industrialization into the Austria-Hungary context especially in Czech lands as the most resourceful area, it can be assumed that the development of industry was mechanized by development of science and modernized tools in its practice to enhance industrial products and contribution of agriculture simultaneously as Agnew suggests: “The industrial sector developed further, and agriculture, though it remained important, was itself increasingly affected by industrialization and its accompanying scientific and technical advances” (139). In addition, scientific

invention encouraged industrialization illustrated by the building of railways and its raw material for heavy industries as Bideleux and Jeffries puts: "The introduction of the Gilchrist-Thomas process (1879) revolutionized the use of low-grade, highly phosphoric Bohemian and Moravian iron ores for steel making" (263).

Through industrialization Austria-Hungary grew further to develop modernization which was especially motivated by the development of technology. High demands of domestic market necessarily required modernization illustrated by, for example, steam engines, and railway equipments for heavy industries. While in the case of fulfilling demands of agricultural production, it was illustrated by the food processing machine, industrial brewing, milling, sugar refining, distilling, agricultural machines, implements and mining. Lighter and more efficient technology such as electric engine and internal combustion engine also contributed modernization in Czech lands. Agnew also adds that modernization affected industrial production:

"The chemical industry in the Bohemian crownlands produced alkalis and artificial fertilizers, whose use illustrates the integration of agricultural into an industrialized economy...intensive methods were usually introduced on successful large estates, through richer peasants, and even some smallholders, also adopted new practices" (140)

Industrialization outcomes in Austria-Hungary was also depicted by industrial development; especially in Czech lands as one third of the territory absorbed about 70 percent industrial capacity among 26 percent population and 44 percent of the entire

labour force in Austria-Hungary. Financial and political institutions grew along the growth of Austria-Hungary industrial development. Banking systems as financial institutions and political organizations in Austria for example, arranged organization of agricultural production and took agricultural production into account as a central part in trading strategy. Private railway network for industrial transportation, raw material products: mine and forest and public services: post and telegraph, taxation and tariff system became consequences of industrialization and at the same time became sources of income in which, in the end, the practice of capitalism involved.

Industrialization in Austria-Hungary and Czechoslovakia embraced the benefits of industrial production through practices of capitalism. In Capitalism: A Very Short Introduction, Fulcher points out that capitalism refers to all business activities which involve investment of capital as a vital feature in order to gain profit. Capital in this sense deal with money or conversion of any asset into money as the physical form of investment. Fulcher adds that capitalism is centered on possibilities in gaining profit out of economic activity instead of economic activity itself (13-14).

The rise of protectionism significantly characterized capitalism during the reign of dual monarchy until its dissolution. Low level of income and slow economic growth after economic crash in 1873 contributed protectionism which influenced a private trade system through tariff regulation of domestic products mainly on textile manufacturing. Tax and tariff regulation laid on big business in both countries production such as beer, wine, spirits, sugar, meat and petroleum. Light industries products such as paper, leather, pottery and glass were also protected products of

Austria exports to other countries such as Britain and France. Protectionism eventually gave advantage to domestic income through capital investment in this case the Austrian monarchy. In addition, Indirect aid including tax, fee holiday, tariff on the import of machinery, subsidized products of state monopoly such as salt and cheap loans encouraged industrialization (Teichova et.al 871).

Sustaining industrialization, the banking system was crucial to govern industrial benefits. CH states its importance in the case of economic stability:

“The banking system was one of the main pillars supporting this system of control. The Viennese great banks and the cartels they supported exerted a powerful influence on nearly every industry, and much of agriculture, over the entire territory of the Dual Monarchy (Eddie 822)

The quotation above explains the sustained banking system which dominated all ‘networks’ of industrialization as the central support of economic life. The banking system and cartelization accommodated the process of industrialization which, at the same time, worked as the gate of capital accumulation or practice of capitalism.

Following the independence of Czechoslovakia republic and loss of Austria-Hungary monarchy in World War I, the Versailles peace settlement on 28th June 1919 initiated a continuation of industrialization in Czech lands. In this period, in the beginning of the twentieth century, Czechoslovakia rose to build economic life by cooperation of international industrialization especially with winning nations in

World War I. International industrialization was supported by foreign cooperative of leading nations as Teichova suggests that Britain, France and USA influenced central Europe including Czech by invasion of financial and business operations in impending contact after its formal independence (892).

The independence of Czechoslovakia signified the building of a new country with economic nationalism as its official policy. In general its policy served a mixture of liberal and Listian characteristic. Its characteristic was illustrated by monopoly for certain products such as tobacco, salt, paper and the liberal market in practice was indicated by conditioning a conducive climate for capital investment especially foreign capital on large engineering, armaments, oil, steel etc. In governing economic nationalism, Czechoslovakia significantly concentrated on agricultural policy for industrial manufacturing. In this field, the Czech government specifically arranged land reform program towards the imperial property of the Habsburg monarchy. Under the land reform law, the government enabled to confiscate agricultural properties to be legally owned by the government. Agnew states 28% of the entire land was confiscated and half of it was arable to cultivate as agricultural sources in the 1920's (184). Teichova emphasizes that this program also intensified further modernization, enhancement of capitalist production and marketing methods which favored industrialization (899).

Besides agricultural transformation into industrial production, Under the Versailles settlement Czechoslovakia built *nostrification* as an economic concept enabled transfer of foreign property that used to be owned by former enemies

(Austria-Hungary) into domestic ownership. *Nostrification* expressed economic nationalism which remarked the continuation of further industrialization in Czechoslovakia. The Czech government also passed the *nostrification* act in 1919 to organize the management, central offices of joint-stock companies to factories and works in new state of Czechoslovakia (Teichova et. al 905). This concept on the other hand suggests how the important process of industrialization was encouraged in Czechoslovakia in capital investment.

Coexisting with *nostrification* as a government act to acquire property from the monarchy, the banking system in Czechoslovakia accommodated domestic industrial capital including the land reform program. Although foreign capital was not invested in the banking system, Czechoslovakia obtained capital from shareholdings with western business groups, for example Živnostenská bank in Prague, which cooperated with British, French and American business groups as one of the impacts of the Versailles treaty. Cooperation of Czech banking system with western groups also means internationalization of the banking system and diplomatic assistance with western countries. With all of its functions, the Czech banking system primarily governed banking systems to enhance capital accumulation of agricultural and industrial production.

3.2. Socio-Cultural expression of Capitalism in Austria Hungary and Czechoslovakia

3.2.1 Social expression

The growth of industrialization in Austria-Hungary especially in Czech lands as the center of industrial production, mutually strengthened power for the middle class. This social formation was mostly dominated by the existence of German people in Austria. The industrial middle class was pivotal in promoting capitalism through industrialization since they were the capital holders and owners of the means of production. This small bourgeoisie class intensified class antagonism among the industrial economy which absorbed capital investment and increasing demands of labour through increasing domestic production especially protected industries and agricultural manufacturing.

Strong power of the monarchy not only influenced domination of the monarchy on capitalism. Hand in hand this predomination affected multi-layered domination over bureaucracy-bourgeoisie-labour. After the economic crash in 1873 an illiberal economic system made the bourgeoisie as the capital holders in its practice had to fight against mercantilism, colonial companies and closed market since monopolies allowed privileges and centralized dominance for monarchical interest. Worse conditions even impinged upon concentrated labour and weakened trade unions that were regulated by the mechanism of cartelized capitalism and the banking system. Hilferding, in his seminal Marxist economic analysis Daz

Finanzkapital emphasizes on monopolistic capitalism: "This became a battle for economic freedom which in turn developed into 'a broader struggle for individual liberty against the tutelage of the state'" (qtd in Bideleux and Jeffries 266). With its maturity, eventually capitalism in Austria-Hungary thereby inaugurated 'the ultimate phase of the class struggle between bourgeoisie and the proletariat' (qtd in Bideleux and Jeffries 266)

Class conflict was not only affected by centralized power of monarchy but also social inheritance of bourgeoisies in promoting German liberalism. Dominance of the Germans in Austria-Hungary influenced coexistence of capitalism and liberalism. Liberalism in the Austria-Hungary monarchy preserved social manifestation created by capitalism in the second half of the monarchy until the beginning of the twentieth century. Although the liberalism era collapsed after *krach* in 1873, in fact German liberalism had deep rooted social ascendancy with political ebb and flow motivated by the national German liberal which also means German national bourgeoisie. German liberalism promotes individual freedom as its essential principle. On the economic side, as an institutional principle of liberalism, economic practice involves recognition of rights of property and ownership of means of production. Property is considered by individual acquisition or social agreement (Doyle 208). By inheritance of this thought consequently rationalization of capitalistic market and class stratification was involved in Austria-Hungary monarchy.

Meanwhile development of capitalism in Czechoslovakia was closely related to the rise of Czech national bourgeoisies. Capitalism was organized by the shift of power from old power to new power which also means a takeover of national bourgeoisie consisting of the professions, the intelligentsias, managers, capitalist and non-noble officers and officials who were moneyed and educated (qtd in Bideleux and Jeffries 334). Seton-Watson specifically mentions that the building of Czechoslovakia served domination of middle class or small bourgeoisies:

“...The ‘bourgeoisie’ also comprised middle ranking officers and officials and the liberal professions. In the agrarian or semi-agrarian states of interwar Balkans and east central Europe, as in late eighteenth-century France, the typical ‘bourgeois’ was not a capitalist entrepreneur but an office-holder, a lawyer and a doctor “ (qtd in Bideleux and Jeffries 337)

Capitalism apparently led to the division of social class between the owner of the means of production including bourgeoisies, middle class and labourers. Demand of labour was necessarily required to support industrialization. Industrialization motivated concentration of labour, modernization, and capital in agriculture and industry where foreign capital participated (Teichova 927). Beside a labour overflow from the countryside for land reform and non-agricultural opportunities, peasants who although were largely abandoned in Balkan and East Central Europe including Czechoslovakia were involved in economic activities that directly benefited the ruling class (qtd in Bideleux and Jeffries 338).

Capitalism with its advanced industrialization paradoxically lacked concern towards social welfare. This lack was illustrated by higher military spending over social services and no social insurance for unemployment supported by state policy. Social solidarity was shadowed by capitalism which promoted individualism and class antagonism. Seton-Watson in Bideleux and Jeffries states that the ruling class made circumstances which lacked the sense of responsibility towards other classes. (qtd in Bideleux and Jeffries 342).

Related to the worker's life, Kafka had a close relationship to the worker's poor, suffering and injustice in Prague. During his lifetime he worked in Workmen's institute where he had concrete roles in reforming policy in taking care of sick and injured workers to cover their weakness under the industrial labour force. Wasserman mentions that correction of the low insurance contribution which was actually underestimated by health and accident insurance became Kafka's main efforts in changing the social injustice of workers (Wasserman). Besides helping workers as public advocate, the misery of a worker's life is implied by Kafka's devotion by defending their rights and protection such as the reduction of a worker's mental problem. In this case, in one of Kafka's reform content, it helps the workers to recover their "shell shock" of nervous disease of labor force caused by industrial mental oppression which is equal to wartime stress (Wasserman).

3.2.2 Cultural expression

In the case of Kafka's cultural production, Prague became the gate for German culture tradition namely realism and naturalism with its close connection to the German cultural center in Berlin and Munich. This cultural tradition is represented by one of the great German realist, Theodor Fontane. In his realist work, Bance observes that "Fontane's control of dialogue to establish character and atmosphere, and to highlight the role of the spoken word in creating the reality of action, is natural and unforced" (33). Seeing this relationship to Prague's capitalist production, this representation of cultural tradition tends to see modernity with its industrialization background to be something natural, normal, even accommodative and mimetic to the reality of capitalism.

As opposition for realism and naturalism, Kafka and his friends in the Prague circle contrasted it by inventing the expressionism art movement. Aesthetic production is key for its criticism as his publisher and one of his close friends, Max Brod mentions that problem of naturalism is located in its documentary position that expresses 'naturalism' becomes 'the nature story' instead of its uninteresting element of modern urban life (Spector 180). Supporting expressionism as a cultural antithesis in Prague, Spector mentions that materialism, earthly politics, and lifeless reality became the products of modern society in which its dilemma placed on his father's generation (109). In the case of aesthetic production, here, his father's generation should be assumed as preceding period where realism and naturalism implies cultural expression that stands for the ruling class, the German dominance in Prague.

In terms criticizing modern crisis and seeing its contrast to realism and naturalism, Franz Werfel (1890-1945) and Paul Kornfeld (1889-1941) have representative theme and technique for the Prague circle expressionist movement. In his work Der Weltfreund (Friend of the world), the strangeness, anti-materialism and spiritless theme of expressionist are expressed as Spector analyzes that the 'world' in his work is paradoxical to the earth which is aimed to "bring the readers's away from the curse of 'earth' and nearer to the 'world'" (97). Like Werfel's materialism problem, in his novella Legende Kornfeld expresses an industrial society crisis where ownership becomes the source of conflict between a lord and servant (Spector 100).

Focusing on definition of expressionism as Kafka's aesthetic, mimesis of reality is the key to differ it to realism or naturalism. In A Companion to the Literature of German expressionism, the expressionist generation defines the slogan for their literary aesthetic: "turning away from the phenomenal reality of the surrounding *cultural* world does not imply for Expressionist artists, as it does not for Nietzsche, an escape from "reality" into the life of the imagination" (Donahue et al. 53). Based on this understanding we may see that expressionist writing rejects the mimetic reality as its characteristic unlike photographic picture in realism. This definition is closely related to Adorno's negative knowledge on Kafka's modernist formal elements. In this research, Kafka's text therefore is analyzed based on the tendencies of modernist writing including: avoidance of realism representation, abstraction, self-consciousness, aesthetic innovation, fragmentation, shock, unfamiliar aesthetic formal conventions, and paradox (qtd. in Giles 172).

CHAPTER IV

ESCAPISM AS IDEOLOGY IN KAFKA'S SHORT STORIES

This chapter fulfills the main analysis of Kafka's short stories. The text is analyzed based on limitation of Marxist criticism. The analysis grounds on the same patterns of the text with it concerns on the perception of the main characters in resolving the social problem in the middle of twentieth century industrial capitalism. To be precise, the analysis guides us to understand the content and the form of the text. In the case of content, the writer applies concept of alienation and ideology that aims to reveal the role of ideology in escapism experienced by main characters. Meanwhile, the analysis of form aims to reveal the critical values of Kafka's modernist writing with respect to its historical background.

4.1 The Metamorphosis

In The Metamorphosis, the main character Georg Samsa owns the central role of the text. The analysis focuses on the conflict between Samsa and his family in the case of his incapacity in earning family life because of his condition as a vermin. The reason of his incapacity being the worker is analyzed based on his estrangement to himself and his outer world. The resolution of the conflict is analyzed based on his perception to reality which leads to the analysis of escapism as ideology.

4.1.1 Escapism as Ideology

Analysis of alienation on Samsa is aimed to understand how Samsa as vermin is inconceivably estranged from his reality before he escapes from his problem. In his characterization until the end of the story, the protagonist appears as a vermin as

effect of working in the past that signifies his alienation to himself. Below, Samsa's alienation to human life is depicted after serious injury made by his father's apple bombard because he has accidentally made his mother faint because of his appearance;

“Gregor hardly slept at all by night or by day. He was often haunted by the idea that next time the door opened he would take the family's affairs in hand again just as he used to do; once more, after this long interval, there appeared in his thoughts the figures of the chief and the chief clerk, the commercial travelers and the apprentices, the porter who was so dull-witted, two or three friends in other firms, a chambermaid in one of the rural hotels, a sweet and fleeting memory, a cashier in a milliner's shop, whom he had wooed earnestly but too slowly -- they all appeared, together with strangers or people he had quite forgotten, but instead of helping him and his family they were one and all unapproachable and he was glad when they vanished” (73-74).

The passage above shows us that Samsa was alienated by his surroundings or reality. All characters in his life including people in his working institution and family appear in his thoughts. In ‘instead of helping him’ ‘were one and all unapproachable’, we can see that in his mind all the people who should have helped him were at a distance. This delusion significantly suggested that he was left in his alienated condition as a vermin and nobody could help him. In the last words ‘he was glad when they vanished’, the alienation to his surroundings or reality is much more signified

because he was pleased when this horrific delusion disappeared. This delusion however signifies the high tension of his alienation to his reality since outside of this 'haunted idea' he was obviously alienated by those characters although he did not realize it.

Based on the relationship of Samsa as son to his father who also represents the family, Samsa is alienated by each other in terms of human life. In the second chapter of The Metamorphosis, behind the whole series of his father's brutish attitude initiated by Samsa's joblessness, alienation actually occurs by the very reason of his father's surprising capital investment from Samsa job besides small savings from his former business;

"Gregor was now informed as amply as he could wish – for his father tended to repeat himself in his explanations...-- that a certain amount of investments, a very small amount it was true, had survived the wreck of their fortunes and had even increased a little because the dividends had not been touched meanwhile. And besides that the money Gregor brought home every month – he had only kept a few dollars for himself –had never been quite used up and now amounted to small capital sum. Behind the door Gregor nodded his head eagerly, rejoiced at this evidence of unexpected thrift and foresight. True he could really paid off some more money of his father's debts to the chief with this extra money and so brought much nearer the day on which he could quit his job, but without a doubt it was better the way his father had arranged it" (65).

The capital above is kept for rainy day savings. Here, we can see that Samsa's alienation is represented through exploitation by his father. Samsa's exploitation dehumanizes Samsa to work really hard, taking time and even until overnight for money which actually can liberate him from his job. At this point, exploitation proves how capitalism motivation in the worst level compels Fraleuin Samsa as his father, in the smallest social formation (family), to alienate his relationship with Samsa as his son merely for capital benefit. In addition, this alienation is also supported by the family's attitude such as isolating himself by removing his furniture as his human background and feeding him like an animal, by putting his meal in the newspaper.

After all isolation attitudes forced on Samsa because of his inconceivable alienation, Samsa's faith now was questioned by his sister. The sister who represents the family ISA reproduce the ideology after Samsa was no longer able to earn the family.

"He must go", cried Gregor Sister, "that's the only solution, Father. You must just try to get rid the idea that this is Gregor. The fact that we've believed for so long is the root of all our trouble. But how can it be Gregor? If this were Gregor, he would have realized long ago that human beings can't live with such a creature, and he'd have gone away on his own accord. Then we wouldn't have any brother, but we'd be able to go on living and keep his memory in honor. As it is, this creature persecutes us, drives away our lodgers, obviously wants the whole apartment to himself, and would have us all sleep in the gutter (79).

In 'he must go [...] that's the only solution' we can see that Samsa is reminded about his subjection as the bread winner for the family as worker for bourgeois family not as a vermin who covers the state of 'broken machine'. The very reason of this complaint is Samsa family's economic survival which was used to be earned by Samsa before he transformed into a vermin. In this reproduction of ideology, Samsa as worker shows us that the rationalization of labour in Kafka's time is important in sustaining the interest of middle class society as bourgeoisie that embraced power and dominance in economic production.

However, fleeing from family's hope, inside his room he took a decision by strangely escaping from his family imposition;

"In this state vacant and peaceful meditation he remained until the tower clock struck three in the morning. The first broadening light in the world outside the window entered his consciousness once more. Then his head sank the floor of its own accord and from his nostril came the last faint flicker of his breath" (80).

In this scene we can see that his escaping attitude is contributed by interpellation of ideology. By escaping reality Samsa acquires his perception of reality suggested by 'The first broadening light in the world outside the window' which represents a 'reality'. Kafka emphasizes 'his consciousness once more' to represent the world outside is obtained into his 'consciousness' as his perception of reality. In the first sentence, "And what now?", Samsa's death seems to be the solution of all incapability performed by his death. In this case, Samsa's escapism should be identified as

solution for a worker when he is no longer capable in providing labour for middle class society.

In this absurd illustration, a worker's escapism remains a problem to his faith when he became a 'broken machine'. What is left from this escapism is the solution which is not really solution in breaking the middle class economic imposition. If we see further, the death of Samsa is purposed to escape from his family, but in fact especially in "He thought of his family with tenderness and love. The decision that he must disappear was one that he held even more strongly than his sister", his death becomes contradictive to the idea of freeing himself from middle class. Based on this quotation, Samsa's escapism clues an attachment to his former reality as an alienated worker. In other hand, the meaning Samsa's escapism now falls into redemption of a worker. In order to redeem his incapability as worker for bourgeoisie, he has to be detached from his reality through his suicide which is intentionally illustrated by Kafka.

Contradiction now becomes apparent as Samsa's escapism contains a self-destruction of a worker because of his lack of labour. In this case, Kafka shows us that escapism contains ideological solution for a worker in resolving his incapability as it remains his subjection to the family ideological state apparatuses (ISA) that reproduces his subjection as bread winner for the family by showing his love to his family while he was dying. On another hand, it also shows the total demand of middle class society in Kafka's time. Kafka shows us that through escapism, the human is not really independent by his faith; instead the worker's faith is controlled

by the bourgeoisie which reproduces the importance of ideology for their incapacity in providing working labour.

By this escapism, Kafka shows us that the Samsa's middle class family possesses the central role in controlling the worker's faith. Seeing the context of this narrative, Kafka gives us the picture that the dominance of ruling class is exposed from worker's escapism in twentieth century capitalism. In the case of manifestation historical background in the text, the domination of German middle class is exemplified by popular consumption of realist culture as entertainment that meets criteria of escapism in everyday life. This assumption is supported by Hučín. in History of the Literary Cultures of East-Central Europe who note that Czech theater was much influenced by realism in the case of acting style and dramaturgy up to 1920's (178). Referring to cultural expression in chapter 3, realist culture is identified as containment of German middle class dominance as its cultural inheritance. Thus, seeing the relationship of escapism in its historical background, Samsa's death therefore strengthens the idea that Samsa's escapism in this text implies the strong dominance of middle class society in Prague.

Samsa's father contributes much of his subjection to the family ISA. His father addresses Samsa about the family financial condition which also becomes the source of his alienation as discussed in his father's alienation part above in page 47. In 'Gregor was now informed as amply as he could wish' we know that Samsa is addressed by his father about family's problem. The 'dividend' is the very reason of Samsa imposition as bread winner who submits his wages to middle class investment. Although the money he produced could liberate him from his alienation, the father

frequently emphasized that Samsa has a responsibility as bread winner for his family. Samsa replied by a nod of agreement and entrusted his value of labor which shows his position as the bread winner for family.

In particular, father as the most important character of ideological state apparatus is representative to the historical context of industrial capitalism. In the case of Kafka's literary production among fin-de-siecle writers, Spector mentions that the expressionism revolt constitutes a fight against materialism and bourgeois respectability that are metaphoric in the figure of the father (102). It is proved by Samsa's father's domination that tends to be arrogant, oppressive and materialistic towards Samsa. In "...at any rate he lifted his feet uncommonly high, and Gregor was dumbfounded at the enormous size of his shoe soles" (71), domination is figuratively depicted from a bankrupt middle class who oppresses an alienated worker because he cannot any longer make money for him. In addition, as we know that banking was the gate for capitalism during Kafka's time, his father's supports towards capitalist ideology are depicted since his father seems to be proud of his job in the bank before attacking Samsa with apples; "Now he was standing there in fine shape; dressed in a smart blue uniform with gold buttons, such as bank messenger wear...advanced with a grim visage toward Gregor" (71)

The working institution ISA is the site where Samsa reproduces material practice of ideology is closely related to maintain his position as a worker. In "I thought you were a quiet, dependable person and now all at once you seem bent making a disgraceful exhibition of yourself" (57), we can see that the chief clerk as representative of the owner of production maintains Samsa's position as worker

through job order including obedience, discipline and loyalty which is actually forced to maintain the production. The job order as ideological embodiment also contains power structure of the owner production as the chief clerk even states that he has a 'power' to weaken him as he says; "But now that I see how incredibly obstinate you are, I no longer have the slightest desire to take your part at all. And your position in the firm is not so unassailable" (57). In this case, we can see that the chief as middle class bourgeoisie forces Samsa to keep worker's conformity. Once again, central role of middle class is illustrated in controlling the worker to stabilize the economic production for benefit accumulation since the businessman was included into bourgeois category in Kafka's time.

The role of Samsa's escapism in family ISA cannot be separated with working institution ISA based on his subjection as a worker. It can be seen when the chief clerk threatens Samsa because of his absence as a commercial traveler;

"Mr.Samsa the chief clerk now in a louder voice, "what's the matter with you? Here you are, barricading yourself in your room, giving only 'yes' and no for answers, causing your parents lot of unnecessary trouble and neglecting – I mention this only in passing – neglecting your business duties in an incredible fashion" (56).

The passage above shows us that Samsa is called by his position to work for the chief with emphasis of 'business duties' 'in a louder voice'. In 'causing your parents lot of unnecessary trouble and neglecting' we can see that the chief involves Samsa's function as the bread winner in the family in order to pursue him to work for the chief. If we put it aside with Samsa's escapism, the contradiction appears much more

pointed and detailed. His escapism as solution for his reality contributes his position as the worker. It therefore suggests that his escapism for the family also contains mutual and causal contradiction of nightmarish self-destruction in his subjection to the working institution ISA.

At the end of the story, his escapism marks the death of the protagonist and the family seems to be liberated by his self-destruction for his incapacity to earn a living for them. Logically the Samsa's death makes his family lost of earning sources, now they turn their attention to exploit his sister;

“They grew quieter and half unconsciously exchanged glances of complete agreement, having come to the conclusion that it would soon be time to find good husband for her. And it was like a confirmation of their new dreams and excellent intentions that at the end of their journey their daughter sprang to her feet first and stretched her young body” (82).

In the passage above, denouement of story which is illustrated by Samsa's death leaves the problem that is not really accomplished. In the last sentence ‘their daughter sprang to her feet first and stretched her young body’, we can see that this sequence seems to be identical with Samsa transformation into a vermin at the beginning. From the whole story, it means that with this initiation of transformation, his escapism in the metamorphosis suggests that death of the subject in reality is initiated to continue even to another potential character in Samsa's life and although Samsa has redeemed himself to the reality, the reality still wants infinite demands of benefit accumulation.

In the middle of class struggle, now the capital investment of the family has the key point in providing escapism in the case of base structure determinism. If we relate it to Samsa's death as solution, there is contradiction between the forces of production and the relations of production. It is suggested by the working forces from the family and his position as bread winner. In Samsa's side, should be seen as the solution for his failure as the worker to position himself in a middle class society. Meanwhile, in the class struggle context, for the purpose of capital accumulation from Samsa's wages, Samsa's family required escapism in resolving the incapacity of labour from Samsa. It therefore reveals the function of escapism as the strategy from the middle class group in stabilizing their interest in society. The exploited should be disempowered through escapism once labour of the exploited is not available. Parallel to industrial capitalism mode of production, Kafka shows us that the solution for the workers whose labour cannot be used anymore is by demanding them to consume meaningless idea in ideology of escapism.

From explanation above we can see that total demand of capitalism occurs in Samsa's relation to his middle class family. Not only in its internal contradiction, escapism also involves external contradiction of two dominant class between the chief and the family. In the text, the invisible chief uses Samsa in order to keep his position in the middle class group meanwhile the interest of Samsa's family by using Samsa's labour in order to keep their middle class position stabilized. Without Samsa's labour they cannot have position based on their subjection in ideology capitalism or class-based society. The class contradiction meets in the mutual function of Samsa's labour as production benefit and family investment. What

becomes the contribution of escapism to this middle class competition is that Samsa's self-destruction hides this contradiction and more positions the worker's weak status under logic of capital accumulation from the ruling class.

Although the focus of the contradiction appears in Samsa's characterization, from the economic structure we can see further that his escapism also reveals the class contradiction in other minor characters classes including Anna, the cook, and the charwoman. The charwoman, Anna the housekeeper and the cook can be classified into lower class as mentioned in an article Prague at the end of 19th Century that servants and day labourers are the parts of a broad lower class (Kavka). Seeing Samsa's escapism relation to Anna the servant girl who just leaves the family, the cook and the charwoman, the class antagonism therefore appears between them and Samsa's family.

The contradiction is illustrated when the household cook is ordered to keep the strange secrecy of Samsa's transformation into a vermin;

“And on the very first of these days the household cook -- it was not quite clear what and how much she knew of the situation -- went down on her knees to his mother and begged leave to go, and when she departed, a quarter of an hour later, gave thanks for her dismissal with tears in her eyes as if for the greatest benefit that could have been conferred on her, and without any prompting swore a solemn oath that she would never say a single word to anyone about what had happened” (64)

Although the cook gives less signification in the text, based on the passage above we may assume that the cook as the exploited subject of Samsa's family was forced to keep the secrecy of Samsa's alienation. Based on this, the class contradiction is maintained as Samsa's alienation which implies contradiction is still kept. Although she leaves the family, this secrecy therefore maintains the ideology of the middle class to ensure her as the exploited and 'never say a single word to anyone' gives much emphasis that the 'outside world' or class society must not know about this class contradiction.

Likewise the cook, the charwoman who witnesses Samsa's escapism is also forced to keep the secret of Samsa's death as solution for his alienation in the family. It is illustrated by "Since he was not allowed to tell her story, she remembered the great hurry she was in, obviously deeply huffed; "Bye, everybody" (82). Based on this passage, the escapism shows its function as an exemplary solution of tragic self-destruction to the charwoman once she might be transformed into an insect or at least feel being alienated. Now escapism reveals the maintaining of ideology which hides the class contradiction between the family as the ruling class and the charwoman as the worker. It therefore suggests that Samsa's escapism also 'teaches' the secrecy of ideological practice to the charwoman in which from the family or ruling class angle, to keep her being exploited as the worker in working institution ISA or if it is to put it in the history of industrial capitalism mode of production, ideology of escapism makes us feel the implication of concentration of labour (Samsa and other workers) and ownership which expresses the essence of monopolies, large trading and other economic activities for benefit accumulation during Kafka's time.

4.1.2 Negative knowledge

In this subchapter, the writer focuses on the analysis of modernist formal elements of The Metamorphosis. The analysis rests on the characterization and denouement scene of the text. Negative knowledge analysis is aimed to reveal the critical view to historical background in terms of contradiction especially alienation.

In the case of rejection towards realism representation, Kafka gives much concern on Samsa's metamorphosis from being a vermin to its death. Kafka illustrates this vermin as a dreamlike or fantastical creature which is strange, unreal, clueless and it obscures the readers to predict what exactly the shape or the real being of this vermin. This vermin representation has a purpose to build the satirical effect to middle class worker in his time. Limited in tragic comedy style, in one hand Samsa as middle class worker is represented as comic creature represented by his vermin appearance, and on another hand the figure of middle class worker is satirized when he agreed to conform himself to the dominance of middle class society through his death. At this point, the avoidance of realism supports the critical view towards alienation of middle class worker in industrial Prague.

The Metamorphosis also consists of fragmentation of himself where Samsa represents it through his condition as a vermin. In its original language in German, Samsa's characterization is represented by word 'Ungeheuer' which has broad meaning from 'monstrous' to 'dreadful', but its tendency refers to the pest that should be bashed (Hutchinson and Minden 91). Kafka represents Samsa in the beginning of the text;

As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect. He was lying on his hard, as it were armor-plated, back and when he lifted his head a little he could see his domelike brown belly divided into stiff arched segments on top of which the bed quilt could hardly keep in position and was about to slide off completely. His numerous legs, which were pitifully thin compared to the rest of his bulk, waved helplessly before his eyes" (52).

Seeing this unnatural illustration of human being, Kafka gives us the distance to alienation which is experienced by Samsa. Through symbol of vermin, Kafka illustrates that the Samsa's alienation as inorganic, passive, strange, unimaginable and pathetic. With the respect to industrial Prague where technological invention flourished, Samsa's characterization as the vermin expresses the alienated worker with its nature of machinery.

In a limited horizon, the sense of his alienation is highly promoted by self-consciousness through interior monologue of Samsa to himself. Interior monologue denotes his total alienation where he has no 'space' of intense contact between him and other characters such as the chief (chief even invisible in the text), and family members. What becomes vital in these interior monologues is passivity and subjectivity of worker under the dominance of middle class society. Although in his interior monologue, Samsa sometimes mentions his critical questions of his helplessness in his alienation, for example; "well, ignoring the fact that the doors were all locked, ought he really call for help?"(55). Seeing this critical question

disempowered by his death in the last part of text, it suggests the alienation and conformity to the middle class group which exposes the middle class dominance over the alienated worker.

Besides his abstract characterization as a vermin, abstraction which becomes the key for Kafka's modernist writing also occurs in the important part of text, especially in his 'alienation world' and his death sequence. Passage below provides background of his alienation world;

"...if he had not known lived in Charlotte street, a quiet street but still a city street, he might have believed that his window gave on desert waste where gray sky and gray land blended indistinguishably into each other" (66).

In 'gray sky' and blended 'gray land' the readers cannot really predict what kind of picture of the world in Samsa's eyes. It suggests that the actual world or reality in Samsa's life is build through abstraction 'blended gray sky and gray land' where the reality itself is unreal and estranged to reader but it seems to be normal for Samsa. Seeing the historical context of the text, this setting is illustrated to portray the alienated Prague since it was a metropolitan city where competition was really tight. This abstraction gives us the critical view that the industrial world is representative to alienated world as it is suggested by gloom of Samsa's 'gray' vision as a worker.

If we see further Samsa's death in preceding subchapter, in 'what now?' Samsa's death cannot be significantly defined as concrete death because the death seems to be abstracted through delusion in the name of decision whose option and power belongs to him. Supporting this formal element, Kafka defines this abstraction

as “meditation” during his death which refers to contemplation or self-mirroring which is identical to the mechanism in acquiring ideology. As the most important part of the text, this abstracted death helps our understanding about Samsa’s anti-mimetic form which functions to give a distance between the fiction and the dominance of middle class society in his time. In his death, there is no clear idea of concrete death, what we can get from this setting is disappearance of the middle class figure. In this sense, it means that Samsa’s death expresses the ‘silence’ or ‘disappearance’ of critical value as human being under middle class dominance as it happened for realist culture as popular entertainment during Kafka’s time which passively strengthened the German bourgeoisie position in terms of cultural and economic benefit.

4.2 A Hunger Artist

In A Hunger Artist, the main character, the unnamed fasting artist owns the central role of the text. The analysis focuses on the conflict between the fasting artist and his circus impresario in the case of his incapacity in earning the circus profit because of the lack of visitors’ attention. The reason of his incapacity being the hunger artist is analyzed based on his estrangement to himself and his outer world. The resolution of the conflict is analyzed based on his perception to reality which leads to the analysis of escapism as ideology.

4.2.1 Escapism as Ideology

In A Hunger Artist, analysis of alienation is necessary to understand how the professional faster as protagonist is alienated based on his characterization in facing reality. By considering that this text contains fiction, the hunger artist’s job symbolizes the alienation of an artist to himself. This alienation is symbolized by his

nature of profession in the circus that contains contrast between his experience of fasting and his feeling;

“It was the easiest thing in the world. He made no secret of this, yet people did not believe him, at the best they set him down as modest, most of them, however, thought he was out for publicity or else was some kind of cheat who found it easy to fast because he had discovered a way of making it easy, and then had the impudence to admit the fact, more or less” (161)

In the passage above we can see that fasting becomes part of his nature. ‘In the world’ suggests that he was really alienated by his job since he said that his fasting as ‘the easiest’ thing in his reality. The ‘impudence’ really supports the contradictory sense of his fasting which is supposed to be miserable, not to be something proud of. What his profession implies is the dehumanization of an artist because of his job.

Not only being alienated from his human being, the artist is also alienated by his social life, In this case, the other characters outside himself especially the audiences who watched his fasting performance in the circus. This alienation occurs when the impresario asked forgiveness from the audience because the artist suddenly ran amuck and shook his bar cage because of his fasting;

“Yet the impresario had a way of punishing these outbreaks which he rather enjoyed putting into operation. He would apologize publicly for the artist's behavior, which was only to be excused, he admitted, because of the irritability caused by fasting; a condition hardly to be understood by well-fed people; then by natural transition he went on to

mention the artist's equally incomprehensible boast that he could fast for much longer than he was doing" (165)

In this passage we follow the hunger artist's thought expresses the contrast between him and his surroundings. If we see further, the 'well-fed people' is really contrast to the job of hunger artist who had to fast because of his job. What becomes significant here, based on his profession that made him alienated from himself had to be exhibited to the other people. The artist expresses it by "a condition hardly to be understood by well-fed people", here the contradictive reality or surroundings is incapable to understand his fasting therefore suggests his estrangement. Emphasizing his alienation, he even mentioned that he could do fasting although he has to be estranged in front of people who enjoyed his dehumanization because fasting is his profession.

In the middle of the narrative, the hunger artist faced his problem when the first circus had finished his exhibition that forces him to quit from his profession. As a response, the hunger artist kept his belief that he was a well-devoted professional faster. This problem is illustrated in the passage below;

"For the last time the impresario hurried him over half Europe to discover whether the old interest might still survive here and there; all in vain; everywhere, as if by secret agreement, a positive revulsion from professional fasting was in evidence. Of course it could not really have sprung up so suddenly as all that, and many premonitory symptoms which had not been sufficiently remarked or suppressed during the rush and glitter of success now came retrospectively to

mind, but it was now too late to take any countermeasures. Fasting would surely come into fashion again at some future date, yet that was no comfort for those living in the present. What, then, was the hunger artist to do?"(163)

The passage above shows that the impresario was looking the attention of the 'market' for the hunger artist exhibition. In the second sentence, the hunger artist believed that he still had chance to show his fasting art. In "during the rush and glitter of success now came retrospectively to mind, but it was now too late to take any countermeasures", we can see that the hunger artist seems to be guilty at his past success when the interest is no longer given to him. In the last sentence, a provocative question from the narrator appears as the hunger artist questioned himself about his profession that would support his subjection as the professional faster.

After quitting from the first circus, the hunger artist found a new circus to show his art. In this circus, the problem shows up when he was no longer placed as the central object of entertainment by the circus. It is caused by the menagerie which became the new attraction in that circus. The fasting devotion of hunger artist declined significantly as expressed when the overseer is convinced that the circus did not need him anymore;

"Many more days went by, however, and that too came to an end. An overseer's eye fell on the cage one day and he asked the attendants why this perfectly good cage should be left standing there unused with dirty straw inside it; nobody knew, until one man, helped out by the notice board, remembered about the hunger artist. They poked into the straw

with sticks and found him in it. "Are you still fasting?" asked the overseer, "when on earth do you mean to stop?" "Forgive me, everybody," whispered the hunger artist; only the overseer, who had his ear to the bars, understood him. Of course," said the overseer, and tapped his forehead with a finger to let the attendants know what state the man was in."(165)

This is where the art institution ISA works to reproduce the ideology. In "he asked the attendants why this perfectly good cage should be left standing there unused with dirty straw inside it" we can catch the sense that the hunger artist the public had lost interest on him because of menagerie attraction. In 'are you still fasting?' the hunger artist is called about his fasting that becomes his lifetime devotion based on his subjection to art institution ISA as professional faster. In 'Forgive me, everybody,' the hunger artist shows his guilty because he could not longer shows his fasting to attract the visitor circus. Referring this to cultural inheritance during Kafka's time, this scene illustrates the logic of market for realist art institution ISA which becomes the dominance in gaining market benefit.

Resolving this problem, the hunger artist strangely escaped from his reality in order to redeem his incapacity to be a hunger artist because of the loss of public interest. This escapism is suggested by last conversation of the overseer who asked should their still admire his fasting after the public had no more interest to the hunger artist;

"But you shouldn't admire it," said the hunger artist. "Well then we don't admire it," said the overseer, "but why shouldn't we admire it?" "Because I have to fast, I can't help it," said the hunger artist. "What a

fellow you are," said the overseer, "and why can't you help it?" "Because," said the hunger artist, lifting his head a little and speaking, with his lips pursed, as if for a kiss, right into the overseer's ear, so that no syllable might be lost, "because I couldn't find the food I liked. If I had found it, believe me, I should have made no fuss and stuffed myself like you or anyone else." These were his last words, but in his dimming eyes remained the firm though no longer proud persuasion that he was still continuing to fast. "Well, clear this out now!" said the overseer, and they buried the hunger artist, straw and all" (165-166).

Death above signifies that hunger artist escapes the reality of his being (as a professional faster) when he had lack of chance to show his performance to the public. In this case, this escapism should be seen as the ideological solution. This escapism embraces the evidence of interpellation of ideology; the hunger artist 'calls' himself as the obvious hunger artist which is exposed by death to resolve his incapacity to be the professional faster. This interpellation is expressed when he said 'because I couldn't find the food I liked. If I had found it, believe me, I should have made no fuss and stuffed myself like you or anyone else'. In this sequence, escapism of an artist implies a rationalization of art production in Prague when his art no longer attracts the public interest.

Seeing the hunger artist's escapism to the historical context of Kafka's time, this text is really representative to the critic of realist movement. During Kafka's time, Realist theater as escapist entertainment was popular among the German or the Jews which is close to Kafka's background. Relating the hunger artist's escapism

which is caused by the lost of public interest, his self-destruction seems really close to the motivation of dominant realist entertainment in Prague. Supporting this, popular Yiddish theater provides an example for German cultural inheritance that Brenner observes that "Yiddish theater at the time was consciously lowbrow, closer to show business than high art" (19). At this point, we can see that during Kafka's time, consumption of realist entertainment suggests that hunger artist's escapism in the text manifests the dominance of German bourgeoisie interest.

Although in one hand the hunger artist's death shows the escapism as the ideology, in another hand escapism reveals the self-destruction of an artist as its contradiction. In this escapism, the artist should self-destruct his physical existence to fast. Here, the fasting should be understood as the self-destruction which reveals the control of ruling class as represented by the overseer. Through his escapism, the dominance of the overseer reveals as the artist's death remains his dissatisfaction because he could not fast because of lack of public interest. Kafka shows us that through his escapism, the worker is not totally escaped by his death, instead the artist's life is controlled by the dominance of bourgeoisie as the overseer reproduces ideology. Kafka also shows that art institution or in the case of historical background -realist art institution, shows a total demand of capitalism as ideology of escapism provides the way for an artist when he cannot provide his art performance that means the lack of labour production.

What becomes the point of this contradiction is the self-destruction of material life. In the part where the artist answered does he still fasting or not, he mentioned the 'earth' where he could not fast. This earth symbolizes the material life

that should be self-destructed in his escapism and contrast to his fasting, the artist mentioned that he would still fast because he could not find the 'food' he liked. This food therefore symbolizes something that the artist is looking for that is lively art that he could not find in his earth or in reality.

This contradiction is much more signified at the last part of the text as the narrator shows the banality of art institution. This illustration is supported by the panther which took public interest after the death of the hunger artist;

"Into the cage they put a young panther. Even the most insensitive felt it refreshing to see this wild creature leaping around the cage that had so long been dreary. The panther was all right. The food he liked was brought him without hesitation by the attendants; he seemed not even to miss his freedom; his noble body, furnished almost to the bursting point with all that it needed, seemed to carry freedom around with it too; somewhere in his jaws it seemed to lurk; and the joy of life streamed with such ardent passion from his throat that for the onlookers it was not easy to stand the shock of it. But they braced themselves, crowded around the cage, and did not want ever to move away" (166).

The sequence above symbolizes the realistic figure which is contrast to the hunger artist representation. Furthermore, the contrast of the panther to the hunger artist expressed as lively, insensitive, unconfined, and bloated of food represented by his 'lurk'. Above we can see that commercial interest embraced by panther which replaced the hunger artist's performance. In the case of contradiction, the writer

assumes that this panther's contrasting nature implies the conformity of art production which therefore emphasizes much more dominance of realist art institution. Although the panther seems to be free and lively, however its fate is still controlled in the cage under the power of overseer or bourgeoisie.

In addition, seeing Kafka's historical background in Prague circle movement that attacked the 'earthly' life as property of ruling class that preceded Kafka's generation (Spector 94). The self-destruction in his escapism therefore seems to be close to the search of 'lively art' of an artist since at the beginning the narrator illustrates the generational difference; "We live in a different world now" which suggests the cultural dialectic between realism (Kafka's father generation) and modernism (Prague modernist circle).

Seeing its goal in the plot, the text further implies the protest of hunger artist towards the art institution. The protest concerns with the inhumane or impoverished life of the hunger artist. The hunger artist's escapism at the end finally comprises undeniable self-destruction which shows the most significant of his protest towards dominance of capitalist social formation. Through his self-destruction, the protest is performed to satirically question the faith of an individual as an artist which is controlled and challenged by the audience and circus as art institution.

Moving from superstructure, the capital investment derives from public interest now becomes the keyword in understanding the base structure. Written during the industrial capitalism was in its heyday, the escapism of hunger artist contains the contradiction between the forces of production and relations of production. This contradiction is suggested by the working forces from overseer and

his position as the hunger artist. In hunger artist's side, his escapism functions as solution for his failure in providing labour as the worker for the circus. Meanwhile, considering the labour of hunger artist is useful for the overseer, the overseer uses ideology of escapism in resolving the incapacity of labour from the hunger artist. It therefore promotes the function of escapism as the strategy of bourgeois overseer in strengthening their position in class society. Seeing the context of industrial capitalism where competition was really tight, Kafka shows us that the solution of the artist in Prague whose labour cannot be provided is demanding them to consume the absurd idea of escapism.

4.2.2 Negative knowledge

In this subchapter, the writer focuses on the analysis of modernist formal elements of A Hunger Artist. The analysis rests on the characterization and denouement scene of the text. Negative knowledge analysis is aimed to reveal the critical view to historical background in terms of contradiction especially alienation.

The characterization of the hunger artist gives much contribution in the case of rejection towards realism representation. The use of fantasy supports this idea since the character of the hunger artist never touches the actuality of the reality. In addition, the hunger artist's anonymity also suggests the avoidance of realism in order to generate the concept of an artist. Besides this realism rejection, at the beginning of the text, this image defines a shock which appears in order to express his physically alienated condition. The shock of artist's characterization is illustrated in horrific, sufferings, strange, pathetic and miserable image;

“from day to day of his fast the excitement mounted; everybody wanted to see him at least once a day [...] marveling at him as he sat there pallid in black tights, with his ribs sticking out so prominently, not even on a seat but down among straw on the ground, sometimes giving a courteous nod, answering questions with a constrained smile, or perhaps stretching an arm through the bars so that one might feel how thin it was, and then again withdrawing deep into himself, paying no attention to anyone or anything” (160).

This image is purposed to show us the critical view of Kafka's writing by illustrating extreme estrangement rules a fasting artist which becomes his nature of being as something worst to compare to human being as it was exhibited to the 'well-fed' audiences.

In experiencing his alienation, the hunger artist's attitude is narrated through interior monologue. With this interior monologue, the readers are compelled to see how the artist is alienated from himself and his surroundings which represent class society especially the overseer. Interior monologue functions to show how the industrial world outside the hunger artist imposes on him as it is only him who really knows and masters his art of fasting as he talk to himself when the public interest turns to he beast; “just try to explain to anyone the art of fasting!” (165). This interior monologue signifies the total alienation as he was bound to his subjectivity without any intense contact to other character. In this interior monologue the narrator also includes few satirical questions that become a critical point towards artist alienation, for example;

“Why stop fasting at this particular moment, after forty days of it? He had held out for a long time, an illimitably long time; why stop now, when he was in his best fasting form, or rather, not yet quite in his best fasting form?” (162)

Seeing this critical questions defeated by the death of hunger artist, Kafka shows us that the hunger artist's escapism implies a conformity to the bourgeois production which reveals the critical 'space' to the German bourgeois dominance towards an art production.

The abstraction which is also becomes the key of modernist writing happens during the hunger artist's death. In his death scene, we cannot get any physical evidence that the hunger artist is dead, instead all we can get is that the disappearance of the hunger artist who was buried by the overseer. In this case, the writer assumes that disappearance of the hunger artist illustrates the 'passivity' of the artist who conformed himself to 'disappear' from his human being existence. In this disappearance, the critical value is 'silenced' through his escapism exposes the strong dominance of bourgeois middle class circus manager.

4.3 The Judgment

In The Judgment, the main character Georg Bendemann owns the central role of the text. The analysis focuses on the conflict between the fasting artist and his circus impresario in the case of his incapacity running his father business because of his relationship to his alter ego. The reason of his incapacity being the middle class businessman is analyzed based on his estrangement to himself and his outer world.

The resolution of the conflict is analyzed based on his perception to reality which leads to the analysis of escapism as ideology.

4.3.1 Escapism as Ideology

Before going further into discussion of escapism as ideology, it is better to see Georg Bendemann's protagonist attitude which is bound by alienation in his reality. At the very beginning of the story, the readers are provided by alienated character of Georg which is projected by his communication to his 'imaginary friend' who ran away to Russia;

"Perhaps it would not even be possible to get him to come home at all -- he said himself that he was now out of touch with commerce in his native country -- and then he would still be left an alien in a foreign land embittered by his friends' advice and more than ever estranged from them" (45)

Through the stream of consciousness above, we follow Georg's mind while he was talking to himself. By imagining that his imaginary figure that is equal to himself, estrangement of reality starts to appear. In this case, the distance between his alter ego and his 'native country' suggests an estrangement on Georg's reality or surroundings. Georg even obviously mentions that his alter ego as an 'alien' in a 'foreign land' among his 'friends', emphasizes that Georg's reality or surrounding is estranged. It is also proved in the following sequence as his father clued the evidence of his delusion; "You have no friend in St. Peterburg. You've always been a leg-puller and you haven't even shrunk from pulling my leg" (49).

Georg's alienation is also depicted when he informed his imaginary friend about his engagement to Fräulein Frieda Brandenfeld a girl from well-to-do family. It is expressed by his assumption that his engagement unimportant;

"All he desired was to leave undisturbed the idea of the home town which his friend must have built up to his own content during the long interval. And so it happened to Georg that three times in three fairly widely separated letters he had told his friend about the engagement of an unimportant man to an equally unimportant girl, until indeed, quite contrary to his intentions, his friend began to show some interest in this notable event" (46).

In the first sentence we can see that Georg expresses his alienation to his 'home town' or reality as he hated the idea that his imaginary friend who projected Georg must have been happy in his native country. Furthermore, 'engagement of an unimportant man to an equally unimportant girl' shows a contrast to 'notable event' in his imaginary friend's interest. It suggests that Georg is alienated with his engagement as he prefers to assume his engagement would be 'notable' from his friend's side. It therefore implies that his engagement represents his condition in reality which is estranged to him.

The point of Georg's imaginary friend who used to tell story about Russian Revolution is a contrast between his estranged reality meets imaginary freedom of proletarian revolution. It is supported by historical allusion to Russian Revolution known as 'Bloody Sunday' in 1905 against the absolutism of monarchy and feudal regime of Tsar Nicholas II. Identical allusion appears as it was also led by a priest

Georgii Gapon, who brought petitions containing demands and anguish of workers. Trotsky mentions in History of Russian revolution that workers were separately in opposition to the bourgeoisie at that time (8). Comparing this workers' revolution to Georg's middle class position and Kafka's context where he was in the middle of German bourgeoisie dominance, the contrast therefore much signifies the alienation of Georg to himself and his reality in the case of his desire on classless society. Based on its function as reference to reality, this allusion then also functions as the gate to understand the content of this text that moves from contradiction in fiction to historical contradiction of industrial capitalism.

In addition, through a condensed language, Georg's alienation is overshadowed by contradictive setting that expresses his surroundings as natural reality when he was imagining his alter ego; "gazing out of the window at the river, the bridge, and the hills on the farther bank with their tender green" (45). The 'window' symbolizes the perspective to the 'river' stream of consciousness through the distance of the 'bridge' in seeing at 'tender green' nature of his 'hills' of desire or imagination.

When Georg's delusion is regarded as something representative for his life; "you will now have me in a happy friend" (46), a problem occurs between him and his bourgeois father. After complaining at Georg's willing to send his engagement news to his imaginary friend;

"How you amused me today, coming to ask me if you should tell your friend about your engagement. He knows it already, you stupid boy, he knows it all! I've been writing to him, for you forgot to take my

writing things away from me. That's why he hasn't been here for years, he knows everything a hundred times better than you do yourself, in his left hand he crumples your letters unopened while in his right hand he holds up my letters to read through!" (51).

Based on the fact that he had never sent the letter and he was just talking to himself, the passage above expresses the judgment on Georg's that becomes the title of the text. In 'I've been writing to him', 'he knows everything a hundred times better than you do yourself' Georg's father controlled Georg's friendship by making up the story that he had conspired with his imaginary friend. Furthermore, in the last sentence, his father insisted that Georg prefers listening to his father's control instead of Georg's desire. What it implies here is that his father denied that he is alienated. On another hand, father's judgment shows its role in significance of bourgeoisie dominance over his critical idea of classless society to take worker back to his attachment or conformity to capitalism economic production.

Denial of Georg's finally leads the fury of his father who expressed lack of alternative for Georg's imagination of classless society:

"So now you know what else there was in the world besides yourself, till now you've known only about yourself! An innocent child, yes, that you were, truly, but still more truly have you been a devilish human being! -- And therefore take note: I sentence you now to death by drowning!" (51)

In this passage, his father shows the peak of conflict between him and Georg's imagination. Georg's father blamed him for his incapacity as a son who should have

taken care of him and his business. In this passage, father positioned Georg as 'devilish human being', 'innocent child in order to remind Georg that he had made a fatal mistake by communicating to his imaginary friend and 'the world' above signifies Georg's neglect towards his reality including he has position as young businessman. Here, the blame of Georg's imagination shows that the worker has to pay his guilt by illogical condemnation in the name of capitalism rationalization of bourgeois middle class father.

Fleeing from his father rage, Georg's suicide himself in the following passage;

"Out of the front door he rushed, across the roadway, driven toward the water. Already he was grasping at the railings as a starving man clutches food. He swung himself over, like the distinguished gymnast he had once been in his youth, to his parents' pride. With weakening grip he was still holding on when he spied between the railings a motor-bus coming which would easily cover the noise of his fall, called in a low voice: "Dear parents, I have always loved you, all the same," and let himself drop. At this moment an unending stream of traffic was just going over the bridge" (51).

The passage above exposes that Georg's experienced his escapism as solution from his father's denial of his imagination in which he has no alternative of reality. It implies his attachment to reality as son who had to pay his imagination by killing himself. This suicide involves process of interpellation of ideology that makes Georg

perceive himself as subject in ideology. In this case, the death of middle class businessman because of his imagination of revolution indicates ideological solution because it resolves his incapacity for being a middle class businessman.

Furthermore, this grotesque illustration remains a flaw in escapism as ideological solution for Georg. The 'broken machine' image returns implying his dependence to bourgeoisie. Seeing this further, the escapism as solution cannot really flee Georg from his bound relationship to class society. Kafka shows us that through his escapism, his death does not really solve his problem in fleeing his bourgeois father. In "Dear parents, I have always loved you, all the same", Georg actually follows the denial of his father without any critical response. Here, Georg's escapism conversely clues that his death remains the attachment to former reality as alienated worker. Now the death of Georg leads redemption of middle class businessman when he was incapable to be the middle class businessman.

The death of Georg implies a self-destruction because of his lack of labour based on his subjection to family ISA. Escapism therefore shows the function of ideology to misrepresent his real existence as alienated middle class worker. The solution taken by Georg involves his love to the family while he escaped from his bourgeois father. This death promotes a further contradiction of escapism itself. In father's side, Georg's escapism therefore shows the total demand of middle class in industrial capitalism. Through Georg escapism, Kafka therefore shows us that a human faith is dependent on the power of middle class who uses ideology of escapism for worker's incapacity to be conformed as middle class businessman. To

be precise, escapism involves the ideological solution for critical idea of classless society as represented by Georg's imagination.

Through Georg's escapism, Kafka shows us that middle class is dominant in controlling the worker's faith. In the case of historical relationship, realist art provides the gate for understanding that escapism exposes the dominance of German bourgeoisie. Since realist art became the escapism of everyday life during Kafka's time which also represents the fathers' generation and it became the representation of middle class dominance in Prague, Georg's escapism as ideological solution of critical idea of classless society therefore expresses the strong dominance of middle class society in Prague.

In the middle of class struggle, now Georg's escapism implies the containment of contradiction between forces of production and relations of productions. Based on analysis of Georg's subjection to his family ISA, the capital investment on his father's business and the bourgeois metaphor in father's characterization gives much contribution for Georg's escapism. In Georg's side, escapism should be seen as solution for his failure in providing the labour to keep his position as middle class member in class society. Since his position is contradicted to the bourgeois father, the escapism is required in resolving the lack of Georg's labour which is actually the source for his bourgeois father's benefit accumulation. In this case, the function of escapism in economic structure is therefore revealed as the strategy of his father as bourgeoisie in overcoming the lack of Georg's labour in organizing his growing family business. In the end, escapism as the strategy of

bourgeois in accumulating production hides this contradiction and weakens the position of middle class under competitive business of industrial Prague.

4.3.2 Negative knowledge

In this subchapter, the writer focuses on the analysis of modernist formal elements of The Judgment. The analysis rests on the characterization and denouement scene of the text. Negative knowledge analysis is aimed to reveal the critical view to historical background in terms of contradiction especially alienation.

Seeing the negative knowledge of The Judgment, Kafka's formal writing primarily constructed by anti-mimetic of Georg's characterization. Delusion which is represented by communication between Georg and his imaginary friend really signifies the rejection of realism representation. This fantasy technique in one hand, obscure the reader to see that Georg's reality is built in the name of imagination, but in another hand it promotes significance of total alienation between him and his surrounding as if his imagination that determines his reality. This modernist technique suggests a critical distance to the middle class bourgeois father who complains his critical imagination.

With the help of historical allusion, fragmentation of Georg's life can be seen by his relationship to his imaginary friend. Kafka intently expresses this fragmentation in Georg's life in order to express the estrangement in his self. Not only fragmented self, fragmentation of reality is also depicted through the use of historical allusion. In its definition, historical allusion functions as the fragmented context of Georg's reality. Alienation therefore appears in the detail because Kafka

uses this in order to give a significant contrast among middle class societies (Georg and his father) which is opposed by its own enemy as signified by proletarian protest in Russian revolution. In addition, the fragmentation of context in another hand also expresses the utopian vision of Kafka for social revolution which criticizes the reality of Georg's context, in this case the reality of industrial capitalism which is dominated by power of middle class as the ruling class in Prague. .

The involvement of interior monologue is crucial in order to give the critical perspective of *The Judgment* to the readers. With interior monologue, the readers are intentionally forced to follow Georg's alienation when he was communicating to his imaginary friend. In this case, the alienation is supported by perspective of Georg's which makes reader also to question bourgeois father's attitude in treating his 'worker' for the middle class interest in industrial Prague. In addition, through interior monologue Kafka involves the questions which expresses the critical view of Georg in facing his alienation, for example during his commentary of his wedding; "but would not my wedding be precisely the right occasion for giving obstacles the go-by?". Seeing the death at the last part, this critical view is defeated by Georg's death which suggests the conformity of Georg and exposes the dominance of middle class power in Prague as symbolized by his father.

Besides abstraction function in Georg's imagination, abstraction also appears in Georg's death. In this case, the abstraction of Georg's death is supported by language symbols of detail during his death including the railings, water, and the death itself. The railings symbolize the border which separates his former reality to his suicide because this is where he holds on before he dropped himself to the water.

Meanwhile the 'water' I assume refers to the symbol of life itself as the place where his suicide was driven into. In this case, abstracted death suggests unclear picture of death since there is no physical evidence that Georg is dead; all we can get is only disappearance of Georg. In general, the disappearance of Georg satirizes the conformity or 'silence' of middle class worker to his father when he was 'conquered' by the dominance of bourgeoisie in Kafka's time.



CHAPTER 5

CONCLUSION

After analyzing three Franz Kafka's short stories by The Metamorphosis, A Hunger Artist and The Judgment I found the same pattern of conflicts experienced by the main characters in the text including Georg Samsa, the hunger artist, and Georg Bendemann. The conflict is located in the oppositional clash between the protagonists as individuals and their outer world represented by family, art impresario, and father in terms of fulfilling their position as bread winner for family, professional faster, and businessman. The concern of the research focuses on how they perform the solution based on perspective of Marxist criticism related to concept of alienation, ideology and negative knowledge. To be precise this research answers 3 points; how the main characters experience escapism of ideology, what contradiction appears in escapism and how formal elements of Kafka's modernist writing show the distance to reality.

In the case of alienation, analysis of central characters focuses on estrangement of himself and his outer world. In The Metamorphosis, as a vermin Georg Samsa is unconsciously estranged from himself by his nature as vermin and estranged by his family and people in his working institution. In A Hunger artist, the hunger artist was consciously estranged to himself by his nature as professional faster and estranged by his audience. Meanwhile, in The Judgment, Georg Bendemann was unconsciously estranged by his imagination and estranged by his father. The purpose of analysis of alienation is to explain his social reality which leads to resolution of their conflict represented by escapism.

As the main analysis, escapism functions as ideological solution for main characters which perform escaping attitude in resolving their conflict to their ISA. Escapism is experienced by main characters for varied reasons, in The Metamorphosis Samsa's escapism works as ideological solution for his lack of labour as bread winner. In A Hunger Artist, the hunger artist's escapism works as ideological solution for the loss of market interest on him as professional faster. In The Judgment, Georg's escapism works as ideological solution for his critical idea of classless society as middle class businessman. Escapism of all characters is represented by their death which figuratively signifies the conformity to middle class ideology.

Supporting by historical background of realist art as escapism embodiment in twentieth century, the main analysis of escapism shows that escaping attitude is failed to break the class society, it instead performs the work of ideology which implies contradiction in superstructure and base structure. In terms of superstructure, all characters' escapism in fact does not really solve their problem in breaking class society instead they imply self destruction which exposes the dominance of middle class bourgeoisie. Meanwhile, in the last instance, in terms of base structure, all characters 'escapism implies the strategy of middle class bourgeoisie in resolving the lack of labour for their benefit accumulation which exposes class antagonism. At this point, the death of all characters suggests escapism which promotes the ideology of middle class society. This escapism is expressed in the side of content.

Although in all text's content show that escapism brings out the negative value of ideology, the form of Kafka's modernist writing contradicts the content by seeing the critical distance of text to historical background of the text. Limited by negative knowledge, analysis focuses on characterization and denouement of the text. Formal element of modernist writing such as fragmentation, abstraction and interior monologue proves that Kafka's text is able to negate the middle class bourgeoisie by revealing the alienation which is embedded in protagonist characterization and his relationship to outer world.

To conclude, Franz Kafka is assumed to be a progressive writer in showing contradiction in middle class society in twentieth century capitalism. Franz Kafka's writing involves the critical view to middle class society although Kafka does not give the picture of better social order and these writings imply his dissatisfaction toward middle class society although he comes from middle class group at that time. Kafka's text makes us feel how the middle class worker, artist, and businessman perceive the ideology by escaping from their reality. Kafka's text fulfill Althusserian ideal of literature as it manages the distance of ideology through its contradiction. At the end, Kafka's writing suggests that the text gives critical view towards middle class life in twentieth century Prague through formal elements of modernist writing.

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