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G. Thomas Mann
Graceland College

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Mann, Kafka's "Die Verwandlung" And Its Natural Model: An Alternative R

KAFKA'S "DIE VERWANDLUNG" AND ITS NATURAL MODEL: AN ALTERNATIVE READING

by G. Thomas Mann

Perhaps no twentieth-century literary work from German-speaking Europe has attracted more attention worldwide than Franz Kafka's "Die Verwandlung." Since it was first published in 1912, this bizaare tale of the traveling salesman who awakes one morning to discover he has been transformed into a huge bug has consistently elicited powerful responses from its readers. Some have judged it disgusting and perverse, while others have regarded it as profound, prophetic, or puzzling. Virtually all, however, have found it provocative. As a result, its readership has steadily grown until today it belongs to the expected reading of the so-called educated person, not only in German-speaking Europe, but in much of the Western world.

Predictably, this intense interest in "Die Verwandlung" has spawned a proliferation of critical approaches to the work, most of which focus on the abject degradation of the central character. Yet two aspects of the standard interpretation of the story's central image seem to me not wholly satisfactory. First, I am not truly persuaded that the metamorphosis central to the story's concern is the transformation that Gregor Samsa undergoes prior to the beginning of the narrative. True, Kafka himself seems to point us in this direction by referring on three separate occasions to this change as Gregor's metamorphosis, as for example in the opening words of a paragraph early in the second part of the story where we read: "Einmal, es war wohl schon ein Monat seit Gregors Verwandlung vergangen,..." (p. 106).¹ Yet, the application of the term to this change seems a perversion of the common understanding of metamorphosis, which clearly suggests a transformation from a lower to a higher life form.² For no matter how void of character Gregor is in the accounts of him prior to his transformation, we are certainly not prepared to affirm that his new state is an improvement over his old.

Second, accepting this particular metamorphosis as the focus of our attention leaves us with a story that seems to lack unity. According to this reading, we enter the action of the story with Gregor's change already complete. Then, after following his fate through to his death, we find a sort of addendum in the form of an epilogue about the family that suggests the onset of a new beginning for its troubled members. Thus, the metamorphosis of Gregor Samsa from man to insect is not actually contained in the story, nor is our interest in him sustained throughout it.

Although the idea of unity is negotiable in a post-Aristotelian age, a number of critics still fault "Die Verwandlung" for its lack of unity and see the epilogue as a major weakness of the work. They support this view by citing an apology Kafka himself wrote in a letter to his fiancée on December 7, 1912, the day he finished the story: "Liebste, also höre, meine kleine Geschichte ist beendet, nur macht mich der heutige Schluss gar nicht froh, er hätte schon besser sein dürfen, das ist kein Zweifel."³ Heinz Politzer, for example, who sees two distinct cases of metamorphosis at work — one involving Gregor and another

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involving him. The shriveled and its
inclusion a detriment to the story.⁴ Another critic, Dieter Hasselblatt, goes so
far as to dismiss the epilogue as insignificant by claiming that the generally
weak conclusions of Kafka's works are indeed unimportant compared to their
striking opening situations.⁵

Still, I believe the story's central image can be interpreted in a way which
challenges the view that the story actually portrays a sort of reverse
metamorphosis and that the novella lacks cohesiveness. I would like to suggest
an alternative reading of "Die Verwandlung," a reading that demonstrates an
extended metaphor based on the natural phenomenon of metamorphosis
sustained throughout the story, and lending a high degree of unity.

*

Various forms of animal life undergo metamorphosis, but the variety that we
are perhaps most familiar with and that can therefore serve us best as a
prototype is the well-known transformation of the common caterpillar into a
butterfly. This change involves three distinct stages: the larva, the pupa, and
the adult, or more specifically, the caterpillar, the cocoon, and the butterfly.

The caterpillar is, and remains, a juvenile as long as it exists. It is asexual
and engages in constant, though restricted, activity. Indeed, its primary
function seems to be to eat, voraciously stuffing itself in preparation for events
that — in its current form, at least — it will never witness. All the while, it moves
by crawling, always limited by the location of fixed surfaces that offer support
to its rather cumbersome body. Yet within this immature, and seldom very
imposing, creature lies the potential to become something much grander.
Dormant cell clusters that are not yet part of any larger biological system wait
for the hormonal change that will activate them. Such cell clusters include, for
example, the so-called wing discs located just below the caterpillar's epidermis
in a location roughly where wings will later develop.

The hormonal change that causes the caterpillar to enter the second stage of
its natural development, the cocoon stage, begins quite abruptly. The insect's
almost continual activity and its appetite both cease as it now withdraws into
the tight confines of the cocoon it spins around itself. Here, the transformation
occurs. Previously latent cells are now activated, forming new organs, while
those organs no longer suited to the approaching phase of life begin to die. If we
were to examine the creature closely during this stage, we would conclude that
the pupa is no longer a caterpillar, but also that it is not yet a butterfly. The later
in the process that we examined it, the fewer characteristics it would display of
the former and the more of the latter.

The final, most dramatic stage in this life cycle begins when all visible traces
of the caterpillar have passed and when new organs have developed
sufficiently to survive outside the protective environment of the cocoon. At this
point, the adult butterfly emerges and immediately enlarges its new wings to
their full spread by alternately stretching and pumping them. Simultaneously,
the shriveled remains of the cumbersome body of the caterpillar are shed,
leaving a smaller, more agile body. The new wings quickly become the adult's
most prominent characteristic and grant the animal its new degree of beauty,
grace, and freedom of movement. Finally, the butterfly, unlike the juvenile
caterpillar, is clearly sexual. In fact, its primary biological function is to mate
and reproduce.

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Throughout this process, Gregor's humanity emerges in direct proportion to the demise of the caterpillar, yet we recognize that these two apparently very different life forms are in reality but phases of a single life. Indeed, in an abstract sense, we might claim that the butterfly has existed as long as the caterpillar, though only as latent potential, and that the caterpillar does not truly die so long as the butterfly lives.

*

Kafka was, of course, an artist, not a biologist, and consequently he was no slave to a model from nature. Of that we are certain when we examine his description of Gregor Samsa, the bug, for nowhere in nature is there a creature like this one that combines, for example, the basic body structure of the beetle — a six-legged insect — with numerous, delicate legs that recall those of the wormlike centipede. Clearly, the specifics of this creature are fictitious, a fact that undoubtedly underlies Kafka's own preference of the somewhat vague term *Ungeziefer* to refer to it rather than the more specific *Käfer* or *Wanze*. It also undoubtedly explains his adamant rejection of his publisher's original plan to accompany the first edition of the work with an illustration of the insect on the title page.

But does the artistic freedom that Kafka exercised in describing the physical attributes of Samsa justify our assumption that he borrowed from the natural model no more than the notion of sudden physical change to provide some framework for his characterization of Gregor and for the plot of his narrative? I think not, for the text itself offers persuasive evidence of yet another metamorphosis much more central to the meaning of the story. This metamorphosis, involving both Gregor and Grete and their near exchange of roles, parallels strikingly those phases of natural metamorphosis described above.

When we view Gregor as an abstract representation of the larva — in other words, as the beginning rather than the end of a process of metamorphosis — many details of his character and physical make-up assume heightened significance. Naturally, we cannot ignore the pains that Kafka goes to to make his main character appear insect-like, using, interestingly, physical attributes that also suggest human crises. For example, Gregor is described as speaking with strange peeping sounds:

Gregor erschrak, als er seine antwortende Stimme hörte, die wohl unverkennbar seine frühere war, in die sich aber, wie von unten her, ein nicht zu unterdrückendes, schmerzliches Piepsen mischte, das die Worte förmlich nur im ersten Augenblick in ihrer Deutlichkeit beließ, um sie im Nachklang derart zu zerstören, dass man nicht wusste, ob man recht gehört hatte. (p. 74)

By giving Gregor the voice of an insect, Kafka intensifies his grotesque image, but he also points beyond to the human dilemma of Gregor's inability to communicate, an inability that Walter Sokel sees as an outward manifestation of Gregor's own tendency toward withdrawal and seclusion.⁶

Several other characteristics, however, suggest even more clearly a larva stage of development. For instance, like the caterpillar, Gregor has a voracious appetite, of which much is made in the story. Formerly, he was an avid consumer of milk, the universal drink of childhood, although now, in his altered condition, he finds he must experiment more widely — with half-decayed

vegetables, leftover bones, raisins and almonds, and rancid cheese — to discover that which appeals to him. But, even long after he is able to find the food that satisfies him, he remains continuously hungry. The end of his voracious appetite, revealed gradually in the story, marks the onset of a new state in his development.

Also like the caterpillar, Gregor is sexually immature, to the point of appearing almost asexual. Judging by his chronological age, we would expect him to be approaching, if not in, his physical prime: yet, allusions to women outside the family quickly dispel this notion. In the third part of the story, as he awaits death, he recalls:

...ein Stubenmädchen aus einem Hotel in der Provinz, eine liebe flüchtige Erinnerung, eine Kassiererin aus einem Hutgeschäft, um die er sich ernsthaft, aber zu langsam beworben hatte — sie alle erschienen untermischt mit Fremden oder schon Vergessenen, aber statt ihm und seiner Familie zu helfen, waren sie sämtlich unzugänglich, und er war froh, wenn sie verschwanden. (p. 122)

As we see, his hesitant courtship with the cashier appears to have been the nearest he had ever come to a romantic involvement. Even the picture of the woman wrapped in furs that hangs in his room — a patent sexual symbol — remains a distant fantasy: he has merely cut this picture of a stranger from a magazine advertisement. Only immediately prior to the end of Gregor's life do we see in him evidence of awakening sexual passion, directed, however, toward the unresponsive picture. Indeed, this outburst of passion accelerates his demise.

Prior to the beginning of the story, Gregor also has displayed the work instinct of the larva, whose life is a frenzy of activity, all in preparation for the emergence of the adult which it, as such, will never witness. During Gregor's tenure of dominance within the household, he has devoted himself completely and unquestioningly — and also unnecessarily, as we learn later — to work, work that demands a frenzy of activity and offers him only the most modest personal rewards in return. He routinely rises at four o'clock in the morning to make train connections and tolerates abuse and suspicion from his boss and the firm's chief clerk — all to retain a job that pays less than he might earn in a comparable position with another firm. Why? One answer is that through his work he assumes greater importance in the family. Perhaps that is true. But more important, Gregor sees his work as a sacrifice and period of preparation. On the one hand, he wishes to provide his family members with a life style he feels appropriate for them, and on the other hand he wants to prepare for his sister's future, though he envisions only dimly what that future may be. He admits his own ignorance of music, yet Grete's musical education becomes his most cherished dream. He is willing to sacrifice himself so that she may have the opportunity to develop the potential he sees in her and, in so doing, to rise above the level he senses he is capable of attaining.

As we piece together information about Gregor Samsa's past — his characterlessness, his immaturity, both sexual and emotional, his unquestioned dedication to sacrificial work, his dim perception of the rewards of his labors — we must conclude that much of it has indeed been rather like a bug or caterpillar, and thus, in retrospect, we are no longer shocked by his new outer appearance, for it simply mirrors an inner reality that has long existed.

As Stanley Corngold says in summarizing this view of Gregor, "he does not become a riddle as a result of his transformation."⁷ He is not even a riddle to himself, as we see from his own nonchalance to his supposed new state:

"Wie wäre es, wenn ich noch ein wenig weiterschliefe und alle Narrheiten vergässe", dachte er, aber das war gänzlich undurchführbar, denn er war gewöhnt, auf der rechten Seite zu schlafen, konnte sich aber in seinem gegenwärtigen Zustand nicht in diese Lage bringen. (pp. 71-72)

But what of Grete during this period of Gregor's dominance? Indeed, she seems to be little more than latent potential. She is a pampered child, accustomed to leisure and without either specific duties or significant responsibility in the household. There is a maid to take care of mundane chores. Gregor, more so than others, feels she shows great promise as a violinist, but even he admits that her talent needs nurturing, hence his plan to send her to the conservatory. This stage in the mutual development of Gregor and Grete — he, the unimaginative worker, still dominating; she, not quite ready to emerge from childhood, still waiting in the background — represents the first stage, the larva stage, in the central image pattern of the narrative, and the onset of the story introduces us to the main characters toward the very end of this phase.

Shortly into the story, however, Gregor's condition and his relationship with Grete begin to change, introducing a second stage in their common development, appropriately expressed in the imagery of the pupa or cocoon stage of natural metamorphosis. First, Gregor's energetic life of travel gives way to a new life of withdrawal, or, more accurately, of confinement. As the story progresses, the space he occupies becomes more and more restricted — the apartment, then his room, and ultimately only the darkest, most restricted corners of the room:

Aber das hohe freie Zimmer, in dem er gezwungen war, flach auf dem Boden zu liegen, ängstigte ihn, ohne dass er die Ursache herausfinden konnte, denn es war ja sein seit fünf Jahren von ihm bewohntes Zimmer — und mit einer halb unbewussten Wendung und nicht ohne eine leichte Scham eilte er unter das Kanapee, wo er sich, trotzdem sein Rücken ein wenig gedrückt wurde und trotzdem er den Kopf nicht mehr erheben konnte, gleich sehr behaglich fühlte und nur bedauerte, dass sein Körper zu breit war, um vollständig unter dem Kanapee untergebracht zu werden. (p. 96)

Even after his forays on the ceiling and walls, he finds his greatest solace in the narrow darkness of the room to which he is banished, but to which he also retreats. Significantly, just as the caterpillar's confinement is in a place of its own making, the entire apartment is viewed by the Samsa family exclusively as Gregor's. For example, after his death we read:

Die grösste augenblickliche Besserung der Lage musste sich natürlich leicht durch einen Wohnungswechsel ergeben; sie wollten nun eine kleinere und billigere, aber besser gelegene und überhaupt praktischere Wohnung nehmen, als es die jetzige, noch von Gregor ausgesucht war. (p. 142)

As Gregor withdraws from caring for the family, his vitality wanes. His eyesight fails; he suffers more and more from insomnia; gradually, like the animal entering the cocoon, indifference toward food supplants the voracious appetite he has known since childhood:

Gregor ass nun fast gar nichts mehr. Nur wenn er zufällig an der vorbereiteten Speise vorüberkam, nahm er zum Spiel einen Bissen in den Mund, hielt ihn dort stundenlang und spie ihn dann meist wieder aus. (p. 125)

And he becomes weak, until he is virtually immobile. Gregor has entered a state of rapid decline, but a decline that he himself perceives as natural:

Er machte bald die Entdeckung, dass er sich nun überhaupt nicht mehr rühren konnte. Er wunderte sich darüber nicht, eher kam es ihm unnatürlich vor, dass er sich bis jetzt tatsächlich mit diesen dunnen Beinchen hatte fortbewegen können. Im übrigen fühlte er sich verhältnismässig behaglich. (p. 136)

Although it is clear that he faces death, he nonetheless gains for the first time some dim perception of a fulfillment yet ahead of him. It is his sister's violin music that triggers this new feeling: "War er ein Tier, da ihn Musik so ergriff? Ihm war, als zeige sich ihm der Weg zu der ersehnten unbekannten Nahrung" (p. 130). Wilhelm Emrich sees this response to Grete's music as evidence of the positive meaning of his metamorphosis, of his escape into freedom.⁸ Indeed, it is that. But interestingly, his new hope of fulfillment and freedom are accessible to him only through his surrender to death.

During this entire period of Gregor's decline, we witness simultaneously the unmistakable, progressive emergence of Grete. Certainly, the special bond between brother and sister is apparent very early in the story. While others accuse Gregor of shirking duty, Grete alone appears concerned enough to inquire about his well-being: "Gregor? Ist dir nicht wohl? Brauchst du etwas?" (p. 75). And it is she, confused about the changes in him, who cries over his refusal to open his door to the chief clerk while others simply fume at him.

These feelings, which appear initially, at least, to result from genuine sympathy for Gregor, lead her to assume growing responsibility for his care at a time when others abandon him:

In der ersten vierzehn Tagen konnten es die Eltern nicht über sich bringen, zu ihm hereinzukommen, und er hörte oft, wie sie die jetzige Arbeit der Schwester völlig anerkannten, während sie sich bisher häufig über die Schwester geärgert hatten, weil sie ihnen als ein etwas nutzloses Mädchen erschienen war. (p. 107)

But in assuming responsibility for him, she also creates a climate that promotes the growth of her own young ego. Now, she feels, she commands new respect from her parents to a degree that Gregor never enjoyed. Johannes Pfeiffer describes Grete's motivation this way:

...[E]ven the sister has a certain ambivalence in that she performs her task — attending her transformed brother — not without some childlike pride and childlike defiance, and in that her genuine desire to help and her genuine sense of responsibility become more and

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more of a pose which satisfies her secret wish for recognition or even
her will to dominate.⁹

The notion of her desire to dominate her brother is crucial and is confirmed by details of her care of him: she soon executes routinely, and finally perfunctorily, the tasks she initially carried out with compassion. Indeed, the temper tantrum she throws when Mrs. Samsa enters Gregor's room during her absence and without her permission reveals dramatically the extent to which she has come to view her brother as her personal charge and property. In the end, Gregor dies amid castoffs and filth, signs of her ultimate neglect of him.

But like Gregor's own development, Grete's is also paradoxical. At the same time that we see in her actions a perhaps rather sinister struggle to dominate her brother, we also see the beginnings of changes in her that are wholly positive. For example, she accepts her new responsibility for herself and for her increased role of leadership in the family with relative ease and never hints at resentment toward either her new household chores or her modest job as a salesgirl. She even begins to plan for her own future by taking evening courses in shorthand and French, obviously in part as preparation for a better job, but possibly also for her own enrichment.

The transfer of dominance within the family from Gregor the larva to Grete the adult is now all but complete. As we see Gregor pass into obscurity, we see Grete emerge from it to take his place, just as in nature the caterpillar surrenders its role to make way for the emergence of the butterfly. Their respective perceptions of their relationship at this point are especially interesting. In his mind, brother and sister have now achieved virtual union, as we see from his vision immediately following Grete's musical performance for the three roomers:

Er war entschlossen, bis zur Schwester vorzudringen, am Rock zu zupfen und ihr dadurch anzudeuten, sie möge doch mit ihrer Violine in sein Zimmer kommen, denn niemand lohnte hier das Spiel so, wie er es lohnen wollte. Er wollte sie nicht mehr aus seinem Zimmer lassen, wenigstens nicht, solange er lebte; seine Schreckgestalt sollte ihm zum erstenmal nützlich werden; an allen Türen seines Zimmers wollte er gleichzeitig sein und den Angreifern entgegenfauchen; die Schwester aber sollte nicht gezwungen, sondern freiwillig bei ihm bleiben; sie sollte neben ihm auf dem Kanapee sitzen, das Ohr zu ihm herunterneigen, und er wollte ihr dann anvertrauen, dass er die feste Absicht gehabt habe, sie auf das Konservatorium zu schicken, und dass er dies, wenn nicht das Unglück dazwischen gekommen wäre, vergangene Weihnachten — Weihnachten war doch wohl schon vorüber? — allen gesagt hätte, ohne sich um irgendwelche Widerreden zu kümmern. Nach dieser Erklärung würde die Schwester in Tränen der Rührung ausbrechen, und Gregor würde sich bis zu ihrer Achsel erheben und ihren Hals küssen, den sie, seitdem sie ins Geschäft ging, frei ohne Band oder Kragen trug. (p. 130)

For Grete, their relationship has also reached a climax, for just after this she announces: "Liebe Eltern,... so geht es nicht weiter" (p. 133). And shortly thereafter: "Weg muss er,... das ist das einzige Mittel, Vater. Du musst bloss den

Gedanken loszuwerden suchen, dass es Gregor ist" (p. 124). The change of Grete's attitude from loving compassion to harsh necessity is not only less shocking, but understandable if one sees it within the development of the suggested metamorphosis. Interestingly, Gregor concurs and dies as a matter of course, thinking only fond thoughts of his family: "An seine Familie dachte er mit Rührung und Liebe zurück. Seine Meinung darüber, dass er verschwinden müsse, war womöglich noch entschiedener als die seiner Schwester" (p. 136). The next morning, the charwoman discovers his dry, flat body, reminiscent of the empty, dry husk that the butterfly sheds as it leaves the cocoon: "Tatsächlich war Gregors Körper vollständig flach und trocken, man erkannte das eigentlich erst jetzt, da er nicht mehr von den Beinchen gehoben war und auch sonst nichts den Blick ablenkte" (p. 138).

Finally, Kafka gives us a glimpse, but only a glimpse, into the last state of this three-fold development. It is spring, and the air is warm. The family decides to take the day off and travel by tram out into the open country. As they ride along, they consider their surprisingly bright prospects for the future that include, among other things, freedom from the confining apartment Gregor has selected for them. Then suddenly, the parents become aware of the recent changes in their daughter:

Während sie sich so unterhielten, fiel es Herrn und Frau Samsa im Anblick ihrer immer lebhafter werdenden Tochter fast gleichzeitig ein, wie sie in der letzten Zeit trotz aller Plage, die ihre Wangen bleich gemacht hatte, zu einem schönen und üppigen Mädchen aufgeblüht war. Stiller werdend und fast unbewusst durch Blicke sich verständigend, dachten sie daran, dass es nun Zeit sein werde, auch einen braven Mann für sie zu suchen. Und es war ihnen wie eine Bestätigung ihrer neuen Träume und guten Absichten, als am Ziele ihrer Fahrt die Tochter als erst sich erhob und ihren jungen Körper dehnte. (p 142)

This awareness that Grete, now ready to begin her own life in earnest, is suddenly a woman causes her parents to think instinctively of finding her a husband, thus affirming her new sexual maturity that parallels that of the emerging butterfly. Indeed, it seems certain that the future of this young woman, sensitive to the higher powers of music and yet thoroughly practical, will be freer and more independent than anything we might justifiably have expected from Gregor, had he lived. Although during her early years she lived in his shadow, and also in his protective custody, she is now ready to assert her independence and, in so doing, to emerge as a higher form of life.

Heinz Politzer — alone among the major critics — acknowledges the metamorphosis of Grete: "Der Titel der Erzählung hat für die Schwester grössere Gültigkeit als für Gregor selbst."¹⁰ But, as mentioned earlier, he sees her metamorphosis as distinct from Gregor's, and indeed in competition with his:

Gerade weil dieses Ende als Kontrapunkt zu der Erzählung von Gregors Verwandlung gedacht ist und gerade weil sich dieser Kontrapunkt in Harmonie auflöst, klingt er falsch... Dem Unbekannten, das diese Verwandlung vollzog, antwortet weder die laue Luft eines sonnigen Vorfrühlingstages noch die gesellschaftliche Rehabilitierung der Familie Samsa.¹¹

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However, as Mann suggests, a natural model for Gregor's dehumanizing relationship and the similarity of whose names appear more than coincidental — are inseparably linked. Initially, she is almost totally dependent on him, but ultimately, she must free herself from his dominance in order to realize her own potential. According to this reading, he is then less her victim and more an important, though ultimately dispensable, preparatory stage to her emergence.

In all probability we shall never know the reasons for Kafka's own dissatisfaction with his conclusion of "Die Verwandlung," yet in the final image of Grete suddenly stretching her young body, just as the emerging butterfly stretches its new wings, we find an image as significant as any in the story. In nearly classical style it completes in the narrative's final sentence an extended metaphor begun in its first sentence and thus unifies the story into a satisfying whole.

When we view the central image of the story in this way, Kafka appears to suggest that the two value systems that Gregor and Grete represent — blind duty versus freedom and emotional maturity — are incapable of coexisting, at least as equal partners, yet that a bond of mutual dependence exists between them. I would go so far as to suggest that Kafka may well be exploiting in this story a literary device of long standing in which conflicting values within a single individual are represented as two, or even more, distinct characters — in that case, "Die Verwandlung" is Kafka's contribution to the double-motif. Certainly, these value systems are consistent with those that Kafka struggled to resolve within himself throughout his adult life.

Graceland College

- ¹Franz Kafka, "Die Verwandlung," in *Erzählungen* (Frankfurt am Main: S. Fischer Verlag, 1965). All subsequent quotations from "Die Verwandlung" are from this edition.
- ²Of course, the German word *Verwandlung* is ambiguous: it can denote either a simple transformation, or it can suggest the natural phenomenon we refer to as metamorphosis. Given the comments of both critics and translators, however, we see that most readers of Kafka's work have assumed the latter meaning. For example, in comments cited in the body of this paper, Heinz Politzer suggests that Grete, more so than Gregor, undergoes *Verwandlung*, since only she shows positive growth. Such a comment would be meaningless if Politzer took the term *Verwandlung* in the neutral sense of transformation.
- ³Franz Kafka, *Briefe an Felice und andere Korrespondenz aus der Verlobungszeit*, ed. Erich Heller and Jürgen Born (Frankfurt am Main: S. Fischer Verlag, 1967), p. 163.
- ⁴Heinz Politzer, *Franz Kafka, der Künstler* (Gütersloh: Mohn & Co., 1965), pp. 116-117.
- ⁵Dieter Hasselblatt, *Zauber und Logik. Eine Kafka Studie* (Cologne: Verlag Wissenschaft und Politik, 1964), p. 61.
- ⁶Walter H. Sokel, *Franz Kafka* (New York: Columbia University Press, 1966), p. 19.
- ⁷Stanley Corngold, *The Commentator's Despair: The Interpretation of Kafka's Metamorphosis* (Port Washington, N.Y.: Kennikat Press, 1973), p. 33.
- ⁸Wilhelm Emrich, *Franz Kafka* (Frankfurt am Main: Athenäum Verlag, 1965), p. 124.
- ⁹Johannes Pfeiffer, "The Metamorphosis," in *Kafka: A Collection of Critical Essays*, ed. Ronald Gray (Englewood Cliffs, N.J.: Prentice-Hall, Inc. 1962), p. 56.
- ¹⁰Politzer, p. 116.
- ¹¹Politzer, p. 129.