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This article is about the literary work of Franz Kafka. For the biological process, see metamorphosis. For other uses, see Metamorphosis (disambiguation).
Novella by Franz Kafka (Published 1915)
Metamorphosis cover front of a 1916 EditionauthorFranz KafkaoriginalÄ, Titledio VerwandlungCountryaustria-Hungary (now Czech Republic) LANGUAGEGERMANPUBLISHERKURT WOLFF VERLAG, LeipzigPublication Date1915TranslationMetamorphosis to Wikisource
Metamorphosis (n German: Die Verwandlung) is an Allegorical Novella written by Franz Kafka, which was published in 1915. One of Kafka's best works, metamorphosis tells the story of Gregor Samsa Seller, who wakes up one morning to find himself inexplicably transformed into a huge insect (Ungeheures Ungeziefer, literally "monstrous parasites") And then struggles to adapt to this new condition. The Novella has been widely discussed among literary critics, with divergent interpretations offered. In the culture and adaptations of the popular news, the insect is commonly depicted as a cockroach. Plot
Gregor Samsa wakes up one morning to find themselves transformed into a "monstrous parasite". It is initially considered the transformation both temporarily and slowly reflects the consequences of this metamorphosis. Locked on the back and able to get up and leave the bed, Gregor reflects at the work of him as a seller and fabric traveling merchant, who characterizes how to be full of "temporary and constantly evolving human relationships, which do not come from the heart". He sees the employer of him, as a despot and would quickly leave his work if his family's bankruptcy debts were not solely supported by his family. During the attempt to move finds Gregor that the head office of him, the head employed, showed until he checked on him, indignant unjustified absence of Gregor. Gregor attempts to communicate both with the director and the family of him, but all that can feel from behind the door is incomprehensible vocalizations. Gregor struggles strikes through the floor and opens the door. The clerk, after seeing the Gregor transformed, flees the apartment. The Gregor family is horrified, and the pulses of him father of him to get him back to him's room, wounding his side by him when he crashes on the door. With the unexpected transformation of Gregor, the family of him is deprived of their financial establishment. Gregor continue closed in him's room, and he begins to accept his new identity and adapt to his new body. He's sister Grete is the only one willing to take him food, who find Gregor likes only if it's rotten. She spends a lot of his time crawling on the floor, walls and ceiling and, after discovering Gregor's new pastime, Grete decides to remove her furniture to give him more space. She and her mother begins to empty the room of everything except the Gregor leather sofas under every time someone enters, but she finds their deeply distressing actions. He desperately seeks to save a particularly loved portrait on the wall of a woman dressed in fur. The mother loses knowledge of him clinging to her image to protect him. When Grete rushes out of the room to get some aromatic spirits, Gregor follows it and it's a bit bad when you drop a bottle of medicine and breaks. Their father home yields and throws apple in Gregor, one of which becomes presented at a sensitive point and seriously injured him. Gregor suffers for wounds reported for several weeks and takes very little food. The father, the mother and sister all get jobs and more and more begin to overlook him, and the room of him begins to be used for storage. For some time, his leaf of the Gregor family door open in the evening, so he can talk to each other, but this happens less frequently, once you rent a room in an apartment for three male tenants, since it is not said to Gregor. One day the woman of service, who briefly looks up in Gregor every day when she arrives and before leaving, overlooking completely closing the door. Attracted by the Grete di Di di Di In the living room, Gregor Strip and is spotted by unaware tenants, who complain about the non-hygienic conditions of the apartment and say they are going, they will not pay anything for the moment they were already and can take legal action. Grete, who is tired of taking care of Gregor and realizes the burden that the existence of her puts each member of the family, tells her parents to get rid of "IT" or will all be ruined. Gregor, understanding that he is no longer wanted, he works towards him's room and dies of hunger before dawn. The body of him is discovered by Charwoman, who warns the family of her and then has a body. The raised and optimistic father, the mother and sister take all day free from work. They travel by tram in the countryside and make plans to move to a smaller apartment to save money. During the short trip, Mr. Samsa Samsa realizes that, despite the difficulties that brought a bit of pallens to her face, Grete has grown in a beautiful lady with a good figure and think they find her a husband. The characters Gregor Samsa "Gregor Samsa" redirects here. For other uses, see Gregor Samsa (disambiguation). Gregor is the main character of history. He works as a traveler to provide money for his sister and parents. He wakes up a morning it is transformed into an insect. After the metamorphosis, Gregor is not able to work and is confined to him in the room for most of the rest of the story. This requires his family to start working again. Gregor is represented as isolated from society and often both misunderstand the true intentions of others and is misunderstood. The name "Gregor Samsa" seems to derive in part by the literary works that Kafka had read. A character in the history of Young Renate Fuchs, with the German Jewish novel Jakob Wassermann (1873 Ä e ä, ~ "1934), is named Gregor Samassa. [1] The Viennese author Leopold von Sacher-Masoch, whose imagination Sexual gave rise to the idea of masochism, it is also an influence. Sacher-Masoch wrote Venus in furs (1870), a novel whose hero presupposes the name Gregor at a certain point. A "Venus in fur" resorts literally in the metamorphosis in the photo that Gregor Samsa hung at the wall of his bedroom. [2] Grete Samsa Grete is Gregor's younger sister, and becomes his caretaker after his metamorphosis. Initially they have a close relationship, but this He fades quickly. At the beginning, he volunteers to feed him and clean his room, but he grows more and more impatiently with the weight and start leaving his room in disorder out of spite. His initial decision to take care of Gregor could be from the desire She helps to contribute and be useful for the family, since she gets angry and upset when her mother cleans her room. It is clarified that Grete is disgusted by Gregor, while she always opens the window by entering her room of her to avoid feeling nausea and leaves without doing anything if Gregor is in plain sight. She plays the violin and dreams of going to the winter garden to study, a dream Gregor intended to make happen. He had planned to do the announcement on Christmas day. To help provide an income for the family after Gregor's transformation, she starts working as a seller. She Grete is also the first to suggest to get rid of Gregor, which causes Gregor to plan her death. At the end of history, Grete's parents realize that she has become beautiful and figurative and decides to consider finding her a husband. [3] Samsa Samsa Samsa is Gregor's father. After the metamorphosis he is forced to return to work to support the family financially. He's attitude towards him's son is hard. He concerns the Gregor transformed with disgust and perhaps even fear and attack Gregor on Occasions. Even when Gregor was Mr. Samsa Human considered him above all as a source of income for the family. Gregor's relationship with father of him is shaped after Kafka's free relationship with his father. The theme of it becomes quite evident here. [4] Mrs. Samsa Ms. Sama is Gregor's mother. She is portrayed as a submissive wife. You suffer from asthma, which is a constant source of concern for Gregor. She is initially upset the transformation of Gregor, but she still wants to enter the room. However it turns out to be too much for you and give rise to a conflict between the maternal impulse and sympathy of her and the fear and repulsion of her to the new form of Gregor. [5] The Charwoman the woman of service is an old widow lady who is employed by the Samsa family after their precedents implores waitress to be fired because of the fear of her experiences because of the new form of Gregor. She is paid to take care of their domestic duties. Apart from the Grete and her father of her, the woman of service is the only person who is in close contact with Gregor, and she is not afraid of her in her relationships with Gregor. She does not question the state of her changed to her; She apparently accepts as a normal part of her existence. She is the one who realizes Gregor died and has a body of him. Interpretation as most of the Kafka works, metamorphosis tends to be given a religious interpretation (Max Brod) or psychological from most of its interpreters. It was particularly common to read the story as an expression of Kafka's father's complex, as it was done first by Charles Neider in his Frozen Sea: a study by Franz Kafka (1948). Beyond the psychological approach, interpretations focusing on sociological aspects, who see the Samsa family as a representation of general social circumstances, have also gained a great follow-up. [6] Vladimir Nabokov rejected these interpretations, observing that they do not live until the art of Kafka. He has instead chosen interpretation guided by the artistic particular, but categorically excluded any attempt to decipher a symbolic or allegorical level meaning. Arguing against the popular theory of the paternal complex, he noted that he is his sister more than his father who should be considered the most cruel person in history, since she is that backstabby gregor. In consideration of Nabokov the central narrative theme is the struggle of the artist for existence in a society full of Philistines that destroys the step by step. Commenting the style of Kafka writes: "The transparency of him style of him emphasizes the dark richness of his fantasy world of contrast and uniformity, style and painting, the portrait and the fairy tale are perfectly intertwined." [7]. In 1989 Nina Pelikan Straus wrote a feminist interpretation of metamorphosis, leading to the fore the transformation of the main character, the sister of Gregor, Grete, and in the foreground the family and, in particular, the transformation of the younger sister in history. According to Straus, the critics of metamorphosis have minimized the fact that history is not only Gregor, but also of his family and especially of Metamorphoses of Grete as it is above all Grete, such as a woman, daughter and sister, on which social resonances And psychoanalytic of text depend. [8] In 1999 Gerhard Reck pointed out that Gregor and his sister, Grete form a couple, who is typical of many of Kafka's texts: it is composed of a liabilities, rather austere, person and another active, more libidinal , person. The appearance of figures with as almost irreconcilable who form couples in works by Kafka was evident since he wrote his story "Description of a battle" (for example the narrator / young and the "knowledge" of him). They also appear in "The judgment" (Georg and his friend in Russia), in all three novels (eg Robinson and Delamarche in America), as well as in his stories "a country doctor" (the doctor in the countryside and the groom) and "A Hunger Artist" (the artist hunger e panther). Reck sees these couples as part of one person (hence the similarity between the Gregor and Grete names) and the two determining components of the author's personality. Not only in Kafka's life, but also in him he does not read the description of the Dal Fight between these two parts, [9] Reiner Stach claimed in 2004 that clear comments were not required to illustrate the story and which was convincing alone, independent, also absolute. He believes that there is no doubt that history would have been admitted to the canon of world literature even if we had not known anything of his author. [10] According to Peter-Andrá F @ Alt (2005) The figure of the beetle becomes a drastic expression of the private existence of Gregor Samsa.

Reduced to carry out its professional responsibilities, anxious to guarantee the progress of him and irritated with the fear of making commercial mistakes, is the creature of a functionalist professional life. [11] In 2007 Ralf Sudau considered that the particular attention should be paid to the grounds of self-self-employment and contempt for reality. Gregor's previous behavior was characterized by self-renunciation and pride of him to be able to provide a safe and cared for his family. When you find yourself in a situation in which he himself needs attention and assistance and in danger of becoming a parasite, he does not want to admit this new role to himself and be disappointed by the treatment he receives from his family, who is becoming more and more negligent And even hostile over time. According to Sudau, Gregor is self-denitely hiding the of him aspect nauseating under the canapé and gradually the face, practically compliant with the most or less cheeky desire than his family. Its gradual emaciation and "self-reduction" shows signs of a fatal hunger strike (which in front of Gregor's part is unconscious and without success, by his non-agreement or ignored family). Sudau also lists the names of the selected performers of the metamorphosis (eg Beicken, Sokel, Soutnermeister and Schwarz). [12] According to them, the narrative is a metaphor for the suffering deriving from leprosy, an escape in the disease or a symptom at the beginning, an image of an existence that is defired by career, or a detector stage that cracks The veneer and superficiality of all days circumstances and exhibits its cruel essence. Note also that Kafka's representation style is on a part characterized by an idiosyncratic interpenetration of realism and fantasy, a worldly mind, a rationality and a clarity of observation, and on the other side of madness, outside City and fallacy. He also indicates the grotesque and tragic and silent elements similar to films. [13] Fernando Bernejo-Rubio (2012) claimed that history is often considered unjustly as inconclusive. He derives his interpretative approach by the fact that the descriptions of Gregor and the familiar environment of him in metamorphosis contradict each other. The diametrically opposite versions exist of the back of Gregor, his voice, of the fact that he is sick or already subjected to metamorphoses, whether he is dreaming or not, what treatment deserves, of his moral point of view (false accusations made by Grete) and if his family is irreproachable or not. Bernejo-Rubio stresses that Kafka ordered in 1915 that he should not be illustration of Gregor. He claims that it is exactly this absence of a visual narrator who is essential for the Kafka project, because he hits Gregor stylized as an omniscient narrator. Another reason why Kafka opposed such an illustration is that the reader should not be prevented in any way before his reading process was detached. That the descriptions not compatible with the other are indicative of the fact that the opening declaration is not to be trusted. If the reader is not running away from the first sentence and still thinks about Gregor as a human being, he will see the story as conclusive and will realize that Gregor is the victim of his degeneration. [14] Volker DrÄfÄvÄKE (2013) believes that crucial metamorphosis in history is of Grete. She is the character that the title is direct to. Gregor's metamorphosis is followed by him by languishing and finally dying. dying. On the contrary, it is gained due to new family circumstances and assumed the responsibility. Eventually-after the death of his brother-her parents also notice that their daughter, "who was becoming more animated all the time, [...] he had recently blossomed into a pretty girl and shapely", and I want to Search a partner for her. From the transition of this Grete point of view, the metamorphosis of her from a girl into a woman subestuale is the theme of the story. [15] Tree of addition translation illustrating the difference in syntax between the first sentence of Kafka's Metamorphosis in translation by Ian Johnston and in the German original sentences of Kafka often provides a little unexpected effect before the period Ä e ~ "that is the meaning of completion and the focus, what is achieved by the construction of sentences in the original German, where they put the verbs at the end of subordinate clauses, for example, in the opening sentence, is the final word, Verwandelt that indicates the transformation: Als Gregor Samsa Eines Morgens Aus irhigen TrÄumen Erwachte, fand in seinem Bett Er Sich Zu Einem Ungeheuren Ungeziefer Verwandelt, as Gregor Samsa one morning from Dreams awake, he found himself in his bed into a monstrous creature as insect [truly "vermin" or "parasite."] Transformed. These buildings are not directly translatable into English, so it is up to the translator to provide the reader with the effect the original text. [16] The English translators have often tried to make the word Ungeziefer as "insects", but this is not strictly accurate. In High High German, Ungeziefer literally means "unclean animal unsuitable for sacrifice" [17] and sometimes is used colloquially to mean "bug" Ä e ä ~ "a very general term, unlike the" insect "scientific. it can be translated more accurately as "vermin", though. Kafka had no intention of labeling Gregor as any specific thing, but instead was trying to convey Gregor's disgust at his transformation. in his letter to his publisher of 25 October 1915, in which he discusses his concern for the cover illustration for the first edition, Kafka uses the term Inskt, though, saying: "the insect itself is not to be drawn. It is also to be seen from afar. "[18] The phrasing used by Joachim Neugroschel is: "Gregor Samsa found himself in his bed, turned into a monstrous Vermin ". [19] Whereas the David Wylie says: "transformed in his bed into a horrible vermin . "[20] sometimes Ungeziefer has also translated as" cockroach "," Dung Beetle "," Beetle "and other highly specific terms. The term "Dung Beetle "or Mistkäfer is, in fact, used by the cleaning lady near the end of the story, but is not used in the narration: "at first, I even called her with words which she presumably thought were friendly, like" come here for a bit 'old dung beetle! Ä Ä » O 'hey, look at the old Dung Beetle! Ä Ä » " Ungeziefer also denotes a sense of separation between Gregor and his environment that is not suggested by these other words; It is impure and must be isolated. [Citation needed] Vladimir Nabokov, who was a lepidopterista and a writer and literary critic, insisted that Gregor was not a cockroach, but a beetle with wings under the shell of him, and capable of flying. Nabokov has left a sketch noted, "little more than three feet in length" on the opening page of his copy of English teaching (heavily corrected). In his lecture notes, Nabokov discusses the type of insect Gregor has been transformed into, conclude that Gregor "is not, technically, a dung beetle. It's simply a great beetle." [21] editions in English in 1937: Alloyd 1961: Edwin and Willa Muir Muir 1972 Stanley Corngold 1981: Ja Underwood 1992: Malcolm Pasley (entitled "The Transformation"), 1993: Joachim 1996: Stanley Appelbaum 1996: Donna Freed 1999: Ian Johnston 2006: Audio di David Barnes 2012: Audio di David Richardson 2014: Audio di Bob Neufeld 2002: David Wylie 2002: Richard Stokes 2007: Hofmann 2009: Joyce Crick 2009: William Aaltonen 2014: Christopher Moncrieff 2014: Susan Bernofsky 2014: Audio by Edoardo Ballerini 2014: John R. Williams 2017: Karen Repin in the original German 1915 (first print). The transformation. In: The white leaves. A monthly. (The white pages. A monthly). Edited by René Ä @ Schickele. "GDC. 2", "H. 10" (October), pp.Ä. 1177Ä e ä, ~ "30. 1970. All alloys. Paperback, ed. Paul Raabe. 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