



## Anguish and Nothingness in Kafka's 'A Country Doctor' and 'The Starvation- Artist'

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**Abstract-** To gain the meaning of Kafka's work one must become a mental acrobat, leaping from meaning to exclusive meaning—until, on the one hand one postulates that Kafka must have had serious mental difficulties in order to write like that, or, on the other hand, until one assumes that Kafka is concerned with the absurd; that the meaning of his work is the paradox that there is no meaning. This study decodes the two key elements (Anguish and Nothingness) of existential philosophy in Kafka's selected stories. Kafka has been studied from many perspectives and existentialism is a most prevalent perspective in the whole narrative of Kafkaesque World. A Country Doctor is written in a surrealistic technique popping up many possible interpretations and A Starvation-Artist is depicting the miserable plight of art in a realistic method. Sartre's existential perspective is applied through close reading method to analyze the text of both stories. Nothingness always appears in relation to being and anguish is the pre-requisite for existence to start its journey towards formation of being. Kafka's characters always wrestle with environmental factor to uphold good faith during existential traumas. This research is an attempt to explore this existential struggle.

**Keywords:** Anguish, Being, Becoming, For-Itself, Herd, Nothingness

### I. INTRODUCTION

I think one ought to read nothing but books that bite and sting. If the book we are reading does not wake us up with the blow of a dist against skull then why we are reading that book? (Kafka, 2007, p.193).

Kafka had a short span of life to exercise his literary genius and he owned supremacy over others as he was able to accomplish such exuberant fame which they were unable to. Kafka had been acknowledged for his shorter fiction in his life as his novels were published after his death. "A Starvation Artist", "A Country Doctor" and many more achieved the status of classics. They have nightmarish atmosphere accompanying the bewilderment of characters. Stanley Cooperman declares A Country Doctor as a dream narrative. His article goes on to extract the literal meaning by subjecting the story to a psychological interpretation. Then he show how the story may also be interpreted as a symbolic interpretation of the classical existential condition in which an individual is confronted with a crisis to which the doctor's cry that he is unable to see any way out this troubled situation is a resonance of philosophical crisis from Kierkegaard to Sartre. He concludes that the work cannot be exhausted by any isolated interpretation as it has multiple interpretations and themes can be looked from various perspectives.

Existential anguish, longing for spirituality, annihilation of ethical codes and rebellious attitude on some stages of characters' life reveals nothingness as a solution. In Kafkaesque World, characters have been thrown in an existence in which there is no inherent meaning and through their actions they have to contribute in the existent panorama of meanings. In this process of creation of meaning, they have to go through existential dilemma to which they respond differently as their nature permit them to act. Character creates its identity in relation to other characters in the novel, drama or short stories as in common life being is formulated in relation to being-with-one-another. Characters determine their being with the help of other characters and through their actions. Determination of being embodies different stages where character undergoes the trauma of nothingness that further help in their assertion of being.

### II. LITERATURE REVIEW

Being a German writer, Kafka wrote his literary pieces in German language. He has been translated nearly in all languages of the world. There are so many English translations of Kafka available those differ evidently due to complexity of his narrative. All translators tried to decipher the figurative play in the language of Kafka. Mark Harman has tried to research different difficulties present while translating Kafka through the glasses of translation theories in his research article, "Digging the Pit of Babel: Retranslating Franz Kafka's Castle" as he says, "The tone of the prose varies considerably. At times, it is downright abrupt. Kafka often

omits transitions between phrases, leaving it up to the reader to detect the subterranean connections between them (1996, p.293)." This scholarly venture tried to simplify the play of meaning in Kafkaesque World.

"Our Trial: Kafka's Challenge to Literary Theory" is a thought provoking scholarly review of Judith Ryan who includes many interpretations recently given by writers. He observes Kafka's resistance to all those literary interpretation as Kafka's fictional world is not so easy to encompass. According to Ryan, Kafka has penned down what was going at subconscious level and there is constant tussle between inner and outer self. Dream like inner world conceals and reveals the subconscious where there is constant conflict of self and world can be found. In discussing so, Ryan reviewed the works of Horst Steinmetz, Charles Bernheimer, Robert Musil, Gerhard Kurz, Margret Walter- Schneider and Keinlechner that added a lot to existent understanding of Kafka yet he concludes that it is difficult to fully comprehend Kafka "which may require a more complex meta-theory than is at present available, have yet to be (1999, p.266)."

Emily Tall thoroughly describes the historical reception of Franz Kafka in Soviet Union where there was no traces of Kafka till 1956 as there was huge opposition of Kafka prevalent on the literary scene of the country as "the initial Soviet response to the growing furor over Kafka was an attempt to exorcise him with words (Tall, 1976, p.485)." "Who is Afraid of Franz Kafka? Kafka's Criticism in the Soviet Union", in this article Emily Tall narrates the story of defense against orthodox allegations on Franz Kafka by the writers like Jean Paul Sartre, Roger Garaudy, Tamara Motyleva and many more. These all defended Kafka against Dmitrii Zatonskii and Ilya Shrenburg's misinterpreted harsh orthodox criticism and government censorship against publication of Franz Kafka in Soviet Union.

Martin Swales, in "Why Read Kafka?", provides a thematic study of Kafka's *The Judgment*. Martin Swales discussed the story from the perspective of biography and deciphers different meanings while quoting from original German text. He includes philosophical as well as psychological viewpoints in interpretation and does not confine to merely biographical details. Narratology is the theory through which this story has been discussed in the review and new dimension has been propounded. Swales acknowledges difficult in interpretation and he concludes, "The obvious interpretative problem with which the text confronts us is that of psychological causality. Judgement is made, a verdict is pronounced and is acted upon by the victim (1986, p.359)."

It is very interesting to note a link between Plato's *The Republic* and Kafka's *The Trial* as Frank Stringfellow establishes in "Kafka's Trial: Between "The Republic" and Psychoanalysis". Kafka has been discussed psychoanalytically many times before yet here Stringfellow emphasizes specially on his diary-entries and his "Letter to Father" to decode unconscious flow of thought. In his analysis, "setting up *The Republic* as a kind of parallel text - one generated, as it were, by the pure exercise of reason - can help us to fill in the gaps in Kafka's narrative (1995, p.178)" and it is a quite astonishing discovery that Joseph K. none the less Socrates in his last days who accepted his unjust punishment willingly. Joseph K. dresses himself for his execution as did Socrates; so Stringfellow is quite right to say that there is constant shadow of *The Republic* in this masterpiece as both texts depict a constant search of perfect order that is not present in this world. Researcher also discusses *Crime and Punishment* in relation to other two texts as this text is equally relevant in its subject matter.

Raphael Foshay, in his article "Derrida on Kafka's *Before the Law*", first examines new criticism stance in order to interpret any literary piece of writing. He takes Eliot's *Tradition and Individual Talent* into discussion and tries to interpret this complex allegorical parable in the light of that as "Eliot takes here a doorkeeper's position, insisting that we shed the garments of our subjectivity at the door of the text (2009, p.198)." Thereafter, he reviews Derrida's famous essay on Kafka named as "Before the Law" and there he observes Derrida's way of deciphering the text from deconstructionist perspective. This study is quite helpful in understanding Kafka from the glasses of Eliot and Derrida.

"Comparing Kafka and Nietzsche" is a lecture delivered by Reinhold Grimm which was published as it is, later on in 1979, in which he tries to draw a comparison between two great personalities of all times; Kafka and Nietzsche. He accepted this notion that Kafka never mentioned Nietzsche in his letters or diary-entries yet Kafka was not free from the influence of this great philosopher. To support this argument, he quotes an event from Kafka's life when Kafka presented a copy *Birth of Tragedy* to Gustav Janouch. Influence of Schopenhauer is evident as Kafka himself acknowledged this fact in his letters and diary-entries; Grimm keenly observes the fictional world of Kafka to deduce Nietzsche's influence yet he further provides reference from Walter Sokel's analysis of Franz Kafka and concludes his paper saying "However, between these two fatal extremes there is room, not only for Kafka and Nietzsche, with all their tragedies as well as ironies, but for the art and philosophy of all ages (1979, p.348)."

### III. RESEARCH METHODOLOGY

Current study is qualitative in nature and close reading method is adopted to decipher the existential pattern encoded in the narrative of selected stories. Anguish and Nothingness are two key concepts in the philosophy of Jean Paul Sartre which have been propounded in his masterpiece "Being and Nothingness". Sartre's theory of existentialism has been applied to figure out the anguish of characters which is further resulting in a state of nothingness.

Being and nothingness are two interchangeable concepts in Sartre's philosophy as revealing and concealing of being resulted in revelation of nothingness. Existence confronts anguish at the very start of its journey towards being as anguish put forth fundamental existential questions and answers to these questions, determines the authenticity and inauthenticity of existence. Under environmental constraints when being chooses bad faith then it undergoes the existential trauma of nothingness which also amounts to existential psychological problem. Bad faith, nothingness and anguish further result in existential traumas.

This paper tries to unfold the existential traumas of characters that are plunged in the abyss of nothingness due to existential bewilderment and are forced to choose bad faith due to external socio-economical pressure. Kafka's characters keep on trying to battle these factors to escape from the labyrinth of bad faith and attain an authentic existence by adhering to good faith.

### IV. DISCUSSION

Kafka's writing is meaningless until it is deciphered, until it is brought into the framework of some categories which give it literal meaning. The assumption is that meaning is dependent on accepted category of thought such as psychology, existential philosophy or religion. The result is the difficulty that have been tried to overcome in pointing to a basic formula which is to integrate the various interpretations. As logical systems, they must, however, be mutually exclusive, since each approach attempts to solve the same problems as the other approach.

Along with rest of Kafka's works, *A Country Doctor* has often been described as symbolistic. Hence critics have set out to explain that symbolic represent; thereby hoping to determine what the story really means, since, in their approaches the story is obviously inconclusive as it is written. The difficulties faced by both Kafka and his critics are problems which have dogged philosophers through the centuries: what is real knowledge; what is the meaning of meaning; and what is the reality of meaning? Kafka's short story "A Country Doctor" serves as an excellent point of departure for yet another attempt to chart the religion overshadowed by Kafka's, and more generally man's, ontological problem.

Kafka is concerned with the absurd; that the meaning of his work is the paradox that there is no meaning. Neither of these solutions is adequate, since both fly in the face of the widespread and enduring responsiveness of readers to Kafka and other writers like him whose works also defy a single minded approach on the part of the reader.

Kafka's narrative begins as a conventional story. The dramatic setting is introduced in the first sentence and the second sentence provides the background of this setting. The doctor is in great perplexity; he has a patient seriously ill, waiting for him in the village ten miles away. Though he is ready to go, he cannot because his horse has just died as a result of the hard work in the severe winter. Logically nothing can be done; his own horse is dead, and though his servant girl is now in the village trying to find another horse, the situation is hopeless; no one will lend him a horse in this weather for fear it also will die. Everything is perfectly clear; logic tells him he cannot fulfill his obligation by meeting the needs of the patient. As Struc observes that "The confusing and often incoherent statements of the patients not only reflect the confusion of the doctors and their inability to perceive their own condition, but also their lack of insight into the complexity of human affairs (1965, p.178)."

At this point, the story becomes unconventional. Confused and tortured; the doctor who until now has been physically inactive, kicks at the door of a pigsty, long unused, in desperation; the door opens and swings back and forth on its hinges. Warmth and smell of horses reaches the doctor; a blue eyed man crawls out, asking whether he shall harness the team. At this point the servant-girl says, "You never know what things you have in your own house (61)." Rather than being logical, explaining the inexplicable situation in terms of some external point of reference, the statement is proverbial and fuses the experience into the condition of human existence as man has experienced it in history. The girl's statement, as simple evocation of truth, stands in contrast to doctor's logical thought which establishes his dilemma.

As the story continues this condition of simply experienced events is continually interrupted by logical events as the doctor consider his situation, until, at the end, refusing to reflect on his situation any longer, the doctor concedes that once one has lost his grip on experience, he cannot help but give himself over to the progression of events just as they happen.

The dilemma of man in his compulsion for order is the dilemma of Kafka's protagonists. The protagonists themselves attempt to establish literal meaning in their own existence as they are confronted with life as it is conceived in directness unbroken by reflection, which functions divisively. In "A Country Doctor" therefore one can witness the dilemma of the doctor's attempt to establish and to enforce a literal meaning in his very existence.

The country doctor is himself concerned with maintaining an environment of rational solidity, and his concern for himself varies with his ability to maintain control over his world. The reality of the doctor lies in the rational where significance is given to things as they concern him. The story begins with the words, "I was completely at loss (60)." Then the series of clauses follows which explains the difficulty of the doctor. This world is not beneficent, but it is solid. Though he is in a sticky situation, it is a quandary which his mind can comprehend. One can literally say that the doctor is not lost in this world; indeed he is so found that has nowhere to go. His rationality conceived world has so trapped him that he is rendered immobile. "I knew it," he says, "and I stood there forlornly, with the snow gathering more and more thickly upon me, more and more unable to move (61)."

Liberty from this restriction, which is determined by the inevitability of rational causation, cannot come from some outside savior, it is latent in his own house, and it is revealed as the doctor breaks the strictures of debilitating reason by letting his body rather than his rational mind determine his existence. Even as this takes place one notion a tension in the very narration of the story, for a rational activity is rendered in terms of the necessity to order existence.

As the doctor and his maid sense the freedom of this new mode of existence, the anxiety of the earlier mode falls away. But life is not that simple, especially when the entire ground of previous existence is swept away. In entering a direct relationship with experience a new tension arises—the tension of fear and terror of that which now becomes the all encompassing immanence to which life has been given over. The fear is not a rational fear, for reason knows the object of fear. Further, reason can also determine that part of the self which is jeopardized, for reason can isolate and categorize according to the significant past. The fear present in direct experience, however, is the terror of mystic existence where one perceives something which cannot be held. One can only behold it, and as one beholds it one is beholden to it. The doctor does not feel physically threatened by the groom; rather he feels threatened morally. Though he cannot pinpoint the threat in terms of his physical existence, he feels that part of the domain of control that he has held is in jeopardy. And he is unable to regain control of the lost area, though he thinks he knows how to do so. And he begins to think in terms of his rational existence, however, realizes that to save Rosa he may be placing the very purpose of his being, as he has conceived it, in jeopardy.

With this the doctor enters into a struggle to regain the identity of the ego that he lost in entering a world of unmediated experience. He strives to control the world of his experience, the control the things he is confronted himself as a thing, as ego, as well. But his attempt to become assertive fails:

I'm not about to give you the maid as the payment for the trip. "Giddy up!" he says; claps his hands; the carriage is swept along like a piece of wood in a current; I still hear the door of my house bursting and splintering under the groom's assault, then my eyes and ears fill with a rushing that penetrates all my sense equally (61-62).

Even that limited consciousness of the ego disappears as the experience of existence overwhelms the rationalizing functions of the mind. All sense of space and time are lost as the doctor is overcome by the flux out of which the conceptual powers of man must again and again tear the objects of their experience. The arrival at the patient's home brings back the doctor's sense of identity. Here he can function according to his rational experience. True, he cannot understand the conversation of the patient's family, but this cannot stop him from doing the duties for which he has trained. In performing these duties the doctor can once again regain control of that which has overwhelmed him.

The unintelligible conversation, however, is not the only omen of what is to occur. Upon entering the room of the patient, the doctor again experiences the discomfort of choking stricture. The experience that is to liberate him from that which overcomes his ordering faculties itself becomes unbearable, for "in the sick-room the air is hardly breathable; smoke billows from the neglected stove" (62). He determines to open the window to relieve him from this oppressive condition, but first he wants to see the patient; his duty is of prime importance, for only through performing the function of a doctor can he regain the identity of a doctor, thereby regaining his sense of self as he had lived it prior to the death of the horse. The attempt is fruitless though; the ailment of the boy is not physical and cannot be cured by the doctor. The boy wants to die. When he cannot regain his identity by healing the boy, he attempts to assert his being by becoming the savior of Rosa, for it is only relating to something other than himself that he can believe in his own existence. The family, however, still see him as the healer of the boy, and thus he turns to the boy again. With the neighing of the horses who have already liberated him from his first impasse, he is able to find the real wound of the boy.

As the doctor begins to recognize the true nature of the wound, his problems are compounded by the boy, who now wishes to overcome his illness, which has not a physical but a spiritual root. Unwilling to confess that his functions are restricted to physical ailment, the doctor attempts to assume an identity which will enable him to control the new realm of existence with which he is confronted. Already he recognized that his earlier identity is useless.

That's how people are where I live. Always asking the doctor to do the impossible. They have lost their old faith; the pastor sits at home, plucking his vestments into shreds, one after the other (63).

Truly he has lost his identity. And as he finds himself exposed before the world, the family and the elders of the village strip him of his professional robes and lay him into bed with the boy, whose condition is also hopeless. Again the condition of the exterior world fade as everyone leaves the room. The door is closed; the singing stops; clouds hide the moon; the horse heads become shadows in the window frames.

The boy recognizes that the doctor has no ground for existence: "Do you know," a voice says in my ear, "I have very little confidence in you. You too were just cast off somewhere; you haven't come on your own feet" (64). Reflecting the doctor agrees, confessing that his own condition is common, that many would welcome it. The doctor himself welcomed it in his difficulty, though now, like the boy, he is trying to escape it. So as the boy accepts his condition and becomes quiet, the doctor, still naked, flings himself not onto the wagon, but onto one of the unearthly horses and urges it to forward to the site of his earthly dwelling where he hopes to resume his earthly practice. But as the blizzard returns he recognizes the futility of his attempt. I shall never arrive home this way; my blossoming practice is lost; a successor is stealing from me, but to no avail, because he cannot replace me; in my house the disgusting groom is raging; Rosa is his victim (65).

Reflecting on his condition, he realizes that he is headed toward another impasse. Hence he now too gives in to his condition by saying, "I do not want to think matters through the end. Naked, exposed to the frost of this unhappiest of ages, with an earthly carriage, unearthly horse, I, an old man, wander aimlessly around" (65). He experienced that once the disintegration of the rational process has begun, nothing can stop it: "A false ringing of the night bell once answered- it can never again be made good" (65).

Understand "A Country Doctor" as the disintegration of the rational process makes the story significant for Kafka's readers. By relating the story to other experiences which man has conceived within the framework of a system enclosed by rational thought does give the story literal meaning. This dissection, however, is incomplete for it robs the story of all meaning itself. As the story becomes significant, it loses what is meaningful. This is the problem that confronts anyone who attempts to explain rationally what the mind conceives actively.

The work of the artist consists of clothing the potential meaning of his own experience in a revelatory form, thereby liberating that meaning from its experiential isolation within him. The existence of the doctor as individual loses its centrality insofar as it remains a referential symbol of man fighting to assert his dominion over the environment by means of his rational faculty. Indeed, the story really continues past the point where the doctor perishes in the unending blizzard which prevents him from over reaching his home again.

Kafka's story presents a freedom which transcends the restrictive thought processes of the doctor, and others who would have the boy's wound and proffer their side, but "can hardly hear the ax in the forest, far less that it is coming nearer to them" (63). The story frees man from reflective ratiocination which ties the activity of the mind to man's physical being, and thus to the realm of pleasure and displeasure. This does not mean that man's physical being must be denied, rather must be affirmed for, as the story shows, it is only through it that man lives.

A Country Doctor reveals the state of thrown in which existence has no essence. Country doctor reminds of the revealing of nothingness in which no essence yet has been created. Essence can be created by conscious decisions when for-itself defines in itself and as a result being or essence seems to emerge. Essence provides meaning to existence and existence upraises to a phase of being; more chanting and meaningful as compared to mere existence of a self alone. County doctor is unable to formulate his essence yet he has a chance to love his beautiful maid about whom he later feels sympathetic when he left her on the mercy of groom. He has no control over the situation and looks like a puppet in the leaves of fate. He has no choice of his own. Villagers come and disturb him in the middle of night and he has to be disturbed as no other immediate solution attracts him. He does not want his maid to be ravaged by groom, as "she screams and come feeling to me [country doctor]: imprinted on the maid's cheeks are the red marks of the two rows of teeth" (Kafka p.61). He [country doctor] "is unable to transcend the part assigned him by the absurdity of that existence. Because he does not lack conscious knowledge of his condition, but refuses to act in the face of his portentous freedom, the doctor, an archetype of anti existential hero, he deserves his fate" (Leiter, 1958, p.340)

Being emerges in relation to being with others, according to Heidegger. In this story, country doctor is unaware of Rose's existence in his house to whom he feels considerate on later stage. He also does not know

about groom's existence as well yet he himself is nothing in existential sense as he is still in a perplexed and bewildered phase. As "Rose, the possibility of love and the possibility of creating his essence in terms of that love, the doctor has ignored" (Leiter, 1958, p.340), yet "grooms creates his own essence by the rape of Rose" (Liter, 1958, p.340). He does not choose to act and in this way loses his essence to be defined.

Being has different modes of expression and various ways of assertion. To be existent is not enough for characters of Kafka so they try to develop their being whether there are under transformation to become animal or they are animal. Hunger-Artist is not far different a dog in *Researches of A Dog* or Gregor Samsa in *The Metamorphosis* as all these are trying to assert their being in their bewildered sort of existence.

Hunger-Artist is living in a society in which his art is losing interest and so as his being is going under dark. So it is a matter of great importance for him to do something to save his art along with his being as without art, he is nothing but a herd whose existence does not matter to anybody.

"Because I could not find the food I liked. If I had found it, believe me, I would not have caused the sensation, and I would have stuffed myself just like you and all others" (Kafka 94). Starvation Artist is not able to find food to sustain his life and he died away. A Starvation-Artist is again a short story in which main protagonist is striving for something that is not material in characteristic and not immediately available to him so in longing for that he transcends material life. He does not accept everyday food in order to sustain his life but refutes it and remains loyal with his profession of being hungry. Starvation artist wants to achieve something; "why did they rob him of the glory of continuing to starve, the gory not only of becoming the greatest starvation artist of all time..." (Kafka 89).

He does not wish to remain herd like other so he initiates a process of becoming and he tries to create new values. Starvation Artist also gives us chance to peep into the scenario of that days in which artists had no worth at all and they were exploited. Yet they do not stop the process of becoming and do not accept leveling that will reduce them to nothing. He individuates himself from others by refuting all material obligations as well as material longings. "The Huger (Starvation) Artist is a study of denial and self-control (Sussman, 1983, p.57)." He goes for his nullification of his material self that will help to understand spiritual insight of his being. Starvation emerges as a process of refusal for materialism as well as initiating process of becoming. "For he alone, and no other initiate, knew how easy it was to starve. It was the easiest thing in the world" (Kafka 88).

This short piece of writing unfold mystical dimensions of Kafkaesque World when artist is painstakingly having fast to get rid of his illusionary self in order to embrace highest truth of nature. He leaves food as a symbol of annihilation of his material longings and completely submits himself to absolute reality. His fasting is not a contradictory process of life but this very practice gives him courage to face the cruel face of life in the shape of existential bewilderment. Fasting is an art for him and an absolute reality for the artist as Karma yoga is a classical approach in Hinduism and Buddhism to attain the highest truth so as adopted by the hunger-artist. He sacrifices his bodily self to assert his being to establish his art once again that will provide meaning to his existence as his being is associated with his art.

In the story no name of protagonist has mentioned except hunger-artist. From this, it is easily deducible that he has no existence at all without his art and in a situation when art has strong existential threat then artist has to render his existence for the existence of art. So artist does the same as he gives his life to uphold the meaning of his existence.

Kafka's fiction is also depiction of his personal life as his stories reflect the inner turmoil going in his personal life. William C. Rubinston (1952) gives a biographical account of Kafka through the reading of *A Hunger Artist* in his scholarly venture *Franz Kafka: A Hunger Artist*. Rubinston explores the on-going dilemma of literary writers in that era and specifically an unjust attitude towards Kafka in his life time. In that troubled scenario, Kafka portrayed an artist who killed himself to protect his art that resemble Kafka's struggle for his literary career as he sacrificed everything for literature.

## V. CONCLUSION

According to notable Ontologists (Jean Paul Sartre, Martin Heidegger, Simon de Beauvoir), man has been thrown in this world without prior meaning and meanings are there for those who create meanings through constant struggle. As being is not formulated on its own; existence is a reality but meaning of existence is created only in the process of digging deep in the existential abyss. Nothingness is also a discovery that is bestowed after constant zeal and repeated assertion of being as nothingness is not separate entity from being and it is revealed in relation to being. Nothingness has its different shapes like anguish, refutation, rebellion and submission. Kafka becomes a modern Zarathustra, who is not teaching but telling about prevailing alarming situation of living entities who are confined to mere state of herd. Entities, in the traumatic age of World Wars, have lost their essence, and, due to political and economical exploitation, humanity has been lost far behind. Man has lost his religious and ethical roots. He is no more believer of any

divine entity and he, dangerously, has lost faith on his capabilities as well. He wishes to struggle but confinements are imposed upon him from above, and he is no more able to strive. He is also victim of existential anguish and surrounded by absurdity of circumstances. He is just going towards devastation much like Kafka. Solution can be realization of his absurd existence and creation of his being out of nothingness. According to Gillman: "All the world registers 'Kafka' as a 'brand name' to be used when evoking the horrors and complexities of the modern world" (2005, p.8).

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