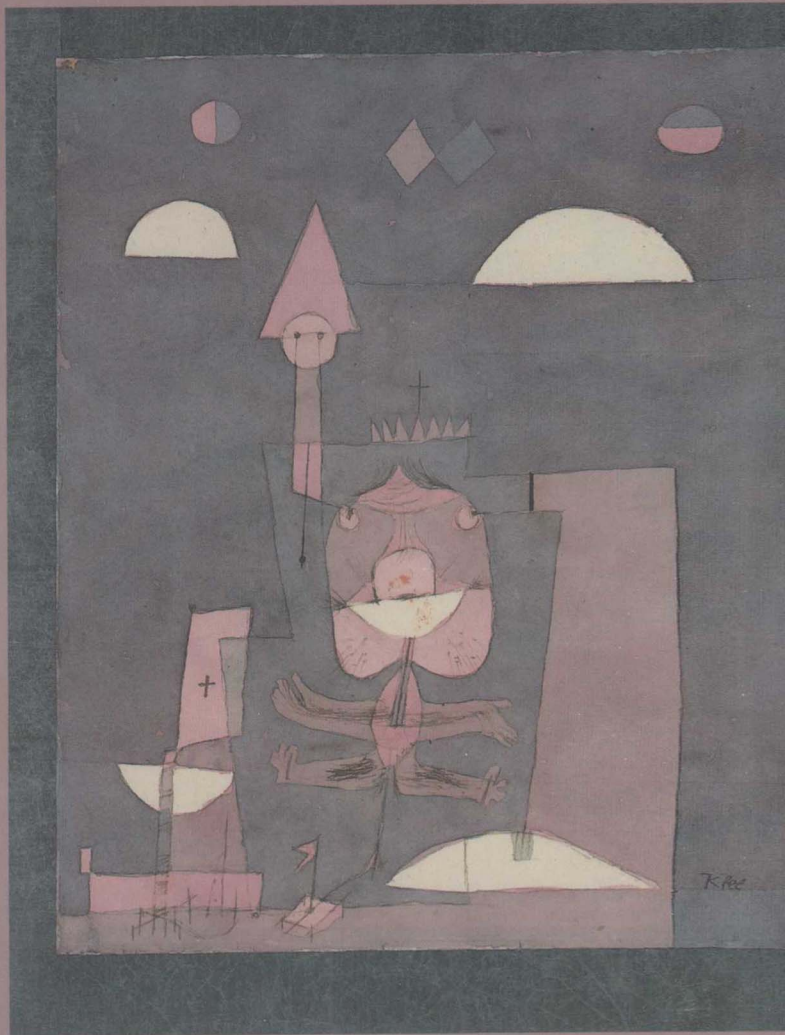


Modern Critical

INTERPRETATIONS

Edited and with an Introduction by HAROLD BLOOM

Franz Kafka's The Metamorphosis



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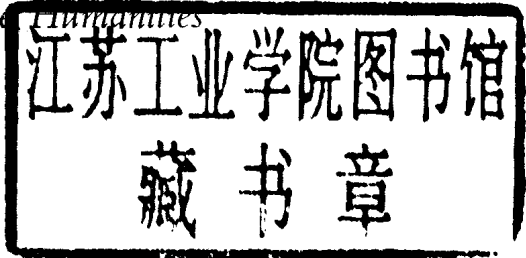
Franz Kafka's
The Metamorphosis

Edited and with an introduction by

Harold Bloom

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Editor's Note

This book gathers together a representative selection of the best critical interpretations of Kafka's crucial narrative, *The Metamorphosis*, universally regarded as one of the central stories of our spiritual and literary age. The critical essays are reprinted here in the chronological order of their original publication. I am grateful to Hillary Kelleher and Paul Barickman for their assistance in editing this volume.

My introduction sets *The Metamorphosis* in the context of Kafka's unique, unsought position as *the* post-normative Jewish writer, whose work of negation takes place in that rupture between covenanted past and unattainable messianic future. Martin Greenberg begins the chronological sequence of criticism with a close reading that establishes Gregor's transformation as being spiritual, from a death-in-life to a kind of life-in-death.

The process by which metaphor is literalized is seen by Stanley Corngold as the true subject of Kafka's story. In Evelyn Torton Beck's account, we are given a clear sense of the parallels between *The Metamorphosis* and the play, Gordins's *The Savage One*, that Kafka had admired in his passionate investigation of Yiddish theatre.

Comparing *The Metamorphosis* to *In the Penal Colony*, Ronald Gray emphasizes the greater formal control Kafka attains in Gregor Samsa's story, while David Eggenschwiler finds in Gregor's evasive narrative the emergence of the Kafkan avoidance of fixed interpretation that itself becomes the reader's parabolic quest.

Roy Pascal questions the narrator's independence of Gregor, after which Walter Sokel contrasts Kafkan and Marxist myths of alienation. In this book's final essay, Mark M. Anderson reads *The Metamorphosis* alongside Leopold von Sacher-Masoch's *Venus in Furs*, from which Kafka swerves both by starting with Gregor's enslavement, and by a transference of Gregor's bondage from the sexual to the Oedipal realm.

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Introduction

I

In her obituary for her lover, Franz Kafka, Milena Jesenská sketched a modern Gnostic, a writer whose vision was of the *kenoma*, the cosmic emptiness into which we have been thrown:

He was a hermit, a man of insight who was frightened by life. . . . He saw the world as being full of invisible demons which assail and destroy defenseless man. . . . All his works describe the terror of mysterious misconceptions and guiltless guilt in human beings.

Milena—brilliant, fearless, and loving—may have subtly distorted Kafka’s beautifully evasive slidings between normative Jewish and Jewish Gnostic stances. Max Brod, responding to Kafka’s now-famous remark—“We are nihilistic thoughts that came into God’s head”—explained to his friend the Gnostic notion that the Demiurge had made this world both sinful and evil. “No,” Kafka replied, “I believe we are not such a radical relapse of God’s, only one of His bad moods. He had a bad day.” Playing straight man, the faithful Brod asked if this meant there was hope outside our cosmos. Kafka smiled, and charmingly said: “Plenty of hope—for God—no end of hope—only not for us.”

Kafka, despite Gershom Scholem’s authoritative attempts to claim him for Jewish Gnosticism, is both more and less than a Gnostic, as we might expect. Yahweh can be saved, and the divine degradation that is fundamental to Gnosticism is not an element in Kafka’s world. But we were fashioned out of the clay during one of Yahweh’s bad moods; perhaps there was divine dyspepsia, or sultry weather in the garden that Yahweh had planted in the East. Yahweh is hope, and we are hopeless. We are the jackdaws or crows, the *kafkas* (since that is what the name means, in Czech) whose impossibility is what the heavens signify: “The crows maintain that a single crow could

destroy the heavens. Doubtless that is so, but it proves nothing against the heavens, for the heavens signify simply: the impossibility of crows.”

In Gnosticism, there is an alien, wholly transcendent God, and the adept, after considerable difficulties, can find the way back to presence and fullness. Gnosticism therefore is a religion of salvation, though the most negative of all such saving visions. Kafkan spirituality offers no hope of salvation, and so is not Gnostic. But Milena Jesenská certainly was right to emphasize the Kafkan terror that is akin to Gnosticism’s dread of the *kenoma*, which is the world governed by the Archons. Kafka takes the impossible step beyond Gnosticism, by denying that there is hope for us anywhere at all.

In the aphorisms that Brod rather misleadingly entitled “Reflections on Sin, Pain, Hope and The True Way,” Kafka wrote: “What is laid upon us is to accomplish the negative; the positive is already given.” How much Kabbalah Kafka knew is not clear. Since he wrote a new Kabbalah, the question of Jewish Gnostic sources can be set aside. Indeed, by what seems a charming oddity (but I would call it yet another instance of Blake’s insistence that forms of worship are chosen from poetic tales), our understanding of Kabbalah is Kafkan anyway, since Kafka profoundly influenced Gershom Scholem, and no one will be able to get beyond Scholem’s creative or strong misreading of Kabbalah for decades to come. I repeat this point to emphasize its shock value: we read Kabbalah, via Scholem, from a Kafkan perspective, even as we read human personality and its mimetic possibilities by way of Shakespeare’s perspectives, since essentially Freud mediates Shakespeare for us, yet relies upon him nevertheless. A Kafkan facticity or contingency now governs our awareness of whatever in Jewish cultural tradition is other than normative.

In his diaries for 1922, Kafka meditated, on January 16, upon “something very like a breakdown,” in which it was “impossible to sleep, impossible to stay awake, impossible to endure life, or, more exactly, the course of life.” The vessels were breaking for him as his demoniac, writerly inner world and the outer life “split apart, and they do split apart, or at least clash in a fearful manner.” Late in the evening, K. arrives at the village, which is deep in snow. The Castle is in front of him, but even the hill upon which it stands is veiled in mist and darkness, and there is not a single light visible to show that the Castle was there. K. stands a long time on a wooden bridge that leads from the main road to the village, while gazing, not at the village, but “into the illusory emptiness above him,” where the Castle should be. He does not know what he will always refuse to learn, which is that the emptiness is “illusory” in every possible sense, since he does gaze at the *kenoma*, which resulted initially from the breaking of the vessels, the splitting apart of every world, inner and outer.

Writing the vision of K., Kafka counts the costs of his confirmation, in a passage prophetic of Scholem, but with a difference that Scholem sought to negate by combining Zionism and Kabbalah for himself. Kafka knew better, perhaps only for himself, but perhaps for others as well:

Second: This pursuit, originating in the midst of men, carries one in a direction away from them. The solitude that for the most part has been forced on me, in part voluntarily sought by me—but what was this if not compulsion too?—is now losing all its ambiguity and approaches its denouement. Where is it leading? The strongest likelihood is that it may lead to madness; there is nothing more to say, the pursuit goes right through me and rends me asunder. Or I can—can I?—manage to keep my feet somewhat and be carried along in the wild pursuit. Where, then, shall I be brought? “Pursuit,” indeed, is only a metaphor. I can also say, “assault on the last earthly frontier,” an assault, moreover, launched from below, from mankind, and since this too is a metaphor, I can replace it by the metaphor of an assault from above, aimed at me from above.

All such writing is an assault on the frontiers; if Zionism had not intervened, it might easily have developed into a new secret doctrine, a Kabbalah. There are intimations of this: Though of course it would require genius of an unimaginable kind to strike root again in the old centuries, or create the old centuries anew and not spend itself withal, but only then begin to flower forth.

Consider Kafka’s three metaphors, which he so knowingly substitutes for one another. The pursuit is of ideas, in that mode of introspection which is Kafka’s writing. Yet this metaphor of pursuit is also a piercing “right through me” and a breaking apart of the self. For “pursuit,” Kafka then substitutes mankind’s assault, from below, on the last earthly frontier. What is that frontier? It must lie between us and the heavens. Kafka, the crow or jackdaw, by writing, transgresses the frontier and implicitly maintains that he could destroy the heavens. By another substitution, the metaphor changes to “an assault from above, aimed at me from above,” the aim simply being the signifying function of the heavens, which is to mean the impossibility of Kafkas or crows. The heavens assault Kafka *through his writing*; “all such writing is an assault on the frontiers,” and these must now be Kafka’s own frontiers. One thinks of Freud’s most complex “frontier concept,” more complex even than the drive: the bodily ego. The heavens assault Kafka’s bodily ego, *but only through his own writing*. Certainly such an assault is not

un-Jewish, and has as much to do with normative as with esoteric Jewish tradition.

Yet, according to Kafka, his own writing, were it not for the intervention of Zionism, might easily have developed into a new Kabbalah. How are we to understand that curious statement about Zionism as the blocking agent that prevents Franz Kafka from becoming another Isaac Luria? Kafka darkly and immodestly writes: "There are intimations of this." Our teacher Gershom Scholem governs our interpretation here, of necessity. Those intimations belong to Kafka alone, or perhaps to a select few in his immediate circle. They cannot be conveyed to Jewry, even to its elite, because Zionism has taken the place of messianic Kabbalah, including presumably the heretical Kabbalah of Nathan of Gaza, prophet of Sabbatai Zvi and of all his followers down to the blasphemous Jacob Frank. Kafka's influence upon Scholem is decisive here, for Kafka already has arrived at Scholem's central thesis of the link between the Kabbalah of Isaac Luria, the messianism of the Sabbatarians and Frankists, and the political Zionism that gave rebirth to Israel.

Kafka goes on, most remarkably, to disown the idea that he possesses "genius of an unimaginable kind," one that either would strike root again in archaic Judaism, presumably of the esoteric sort, or more astonishingly "create the old centuries anew," which Scholem insisted Kafka had done. But can we speak, as Scholem tried to speak, of the Kabbalah of Franz Kafka? Is there a new secret doctrine in the superb stories and the extraordinary parables and paradoxes, or did not Kafka spend his genius in the act of new creation of the old Jewish centuries? Kafka certainly would have judged himself harshly as one spent withal, rather than as a writer who "only then began to flower forth."

Kafka died only two and a half years after this meditative moment, died, alas, just before his forty-first birthday. Yet as the propounder of a new Kabbalah, he had gone very probably as far as he (or anyone else) could go. No Kabbalah, be it that of Moses de Leon, Isaac Luria, Moses Cordovero, Nathan of Gaza or Gershom Scholem, is exactly easy to interpret, but Kafka's secret doctrine, if it exists at all, is designedly uninterpretable. My working principle in reading Kafka is to observe that he did everything possible to evade interpretation, which only means that what most needs and demands interpretation in Kafka's writing is its perversely deliberate evasion of interpretation. Erich Heller's formula for getting at this evasion is: "Ambiguity has never been considered an elemental force; it is precisely this in the stories of Franz Kafka." Perhaps, but evasiveness is not the same literary quality as ambiguity.

Evasiveness is purposive; it writes between the lines, to borrow a fine

trope from Leo Strauss. What does it mean when a quester for a new Negative, or perhaps rather a revisionist of an old Negative, resorts to the evasion of every possible interpretation as his central topic or theme? Kafka does not doubt guilt, but wishes to make it “possible for men to enjoy sin without guilt, almost without guilt,” by reading Kafka. To enjoy sin almost without guilt is to evade interpretation, in exactly the dominant Jewish sense of interpretation. Jewish tradition, whether normative or esoteric, never teaches you to ask Nietzsche’s question: “Who is the interpreter, and what power does he seek to gain over the text?” Instead, Jewish tradition asks: “Is the interpreter in the line of those who seek to build a hedge about the Torah in every age?” Kafka’s power of evasiveness is not a power over his own text, and it does build a hedge about the Torah in our age. Yet no one before Kafka built up that hedge wholly out of evasiveness, not even Maimonides or Judah Halevi or even Spinoza. Subtlest and most evasive of all writers, Kafka remains the severest and most harassing of the belated sages of what will yet become the Jewish cultural tradition of the future.

II

The jackdaw or crow or Kafka is also the weird figure of the great hunter Gracchus (whose Latin name also means a crow), who is not alive but dead, yet who floats, like one living, on his death-bark forever. When the fussy Burgomaster of Riva knits his brow, asking: “And you have no part in the other world (*das Jenseits*)?”, the Hunter replies, with grand defensive irony:

I am forever on the great stair that leads up to it. On that infinitely wide and spacious stair I clamber about, sometimes up, sometimes down, sometimes on the right, sometimes on the left, always in motion. The Hunter has been turned into a butterfly. Do not laugh.

Like the Burgomaster, we do not laugh. Being a single crow, Gracchus would be enough to destroy the heavens, but he will never get there. Instead, the heavens signify his impossibility, the absence of crows or hunters, and so he has been turned into another butterfly, which is all we can be, from the perspective of the heavens. And we bear no blame for that:

“I had been glad to live and I was glad to die. Before I stepped aboard, I joyfully flung away my wretched load of ammunition, my knapsack, my hunting rifle that I had always been proud to

carry, and I slipped into my winding sheet like a girl into her marriage dress. I lay and waited. Then came the mishap.”

“A terrible fate,” said the Burgomaster, raising his hand defensively. “And you bear no blame for it?”

“None,” said the hunter. “I was a hunter; was there any sin in that? I followed my calling as a hunter in the Black Forest, where there were still wolves in those days. I lay in ambush, shot, hit my mark, flayed the skin from my victims: was there any sin in that? My labors were blessed. ‘The Great Hunter of Black Forest’ was the name I was given. Was there any sin in that?”

“I am not called upon to decide that,” said the Burgomaster, “but to me also there seems to be no sin in such things. But then, whose is the guilt?”

“The boatman’s,” said the Hunter. “Nobody will read what I say here, no one will come to help me; even if all the people were commanded to help me, every door and window would remain shut, everybody would take to bed and draw the bedclothes over his head, the whole earth would become an inn for the night. And there is sense in that, for nobody knows of me, and if anyone knew he would not know where I could be found, and if he knew where I could be found, he would not know how to deal with me, he would not know how to help me. The thought of helping me is an illness that has to be cured by taking to one’s bed.”

How admirable Gracchus is, even when compared to the Homeric heroes! They know, or think they know, that to be alive, however miserable, is preferable to being the foremost among the dead. But Gracchus wished only to be himself, happy to be a hunter when alive, joyful to be a corpse when dead: “I slipped into my winding sheet like a girl into her marriage dress.” So long as everything happened in good order, Gracchus was more than content. The guilt must be the boatman’s, and may not exceed mere incompetence. Being dead and yet still articulate, Gracchus is beyond help: “The thought of helping me is an illness that has to be cured by taking to one’s bed.”

When he gives the striking trope of the whole earth closing down like an inn for the night, with the bedclothes drawn over everybody’s head, Gracchus renders the judgment: “And there is sense in that.” There is sense in that only because in Kafka’s world as in Freud’s, or in Scholem’s, or in any world deeply informed by Jewish memory, there is necessarily sense in everything, total sense, even though Kafka refuses to aid you in getting at or close to it.

But what kind of a world is that, where there is sense in everything, where everything seems to demand interpretation? There can be sense in everything, as J. H. Van den Berg once wrote against Freud's theory of repression, only if everything is already in the past and there never again can be anything wholly new. That is certainly the world of the great normative rabbis of the second century of the Common Era, and consequently it has been the world of most Jews ever since. Torah has been given, Talmud has risen to complement and interpret it, other interpretations in the chain of tradition are freshly forged in each generation, but the limits of Creation and of Revelation are fixed in Jewish memory. There is sense in everything because all sense is present already in the Hebrew Bible, which by definition must be totally intelligible, even if its fullest intelligibility will not shine forth until the Messiah comes.

Gracchus, hunter and jackdaw, is Kafka, pursuer of ideas and jackdaw, and the endless, hopeless voyage of Gracchus is Kafka's passage, only partly through a language not his own, and largely through a life not much his own. Kafka was studying Hebrew intensively while he wrote "The Hunter Gracchus," early in 1917, and I think we may call the voyages of the dead but never-buried Gracchus a trope for Kafka's belated study of his ancestral language. He was still studying Hebrew in the spring of 1923, with his tuberculosis well advanced, and down to nearly the end he longed for Zion, dreaming of recovering his health and firmly grounding his identity by journeying to Palestine. Like Gracchus, he experienced life-in-death, though unlike Gracchus he achieved the release of total death.

"The Hunter Gracchus" as a story or extended parable is not the narrative of a Wandering Jew or Flying Dutchman, because Kafka's trope for his writing activity is not so much a wandering or even a wavering, but rather a repetition, labyrinthine and burrow-building. His writing repeats, not itself, but a Jewish esoteric interpretation of Torah that Kafka himself scarcely knows, or even needs to know. What this interpretation tells Kafka is that there is no written Torah but only an oral one. However, Kafka has no one to tell him what this Oral Torah is. He substitutes his own writing therefore for the Oral Torah not made available to him. He is precisely in the stance of the Hunter Gracchus, who concludes by saying, "I am here, more than that I do not know, further than that I cannot go. My ship has no rudder, and it is driven by the wind that blows in the undermost regions of death.' "

III

"What is the Talmud if not a message from the distance?," Kafka wrote to Robert Klopstock, on December 19, 1923. What was all of Jewish tradition,

to Kafka, except a message from an endless distance? That is surely part of the burden of the famous parable, "An Imperial Message," which concludes with you, the reader, sitting at your window when evening falls and dreaming to yourself the parable—that God, in his act of dying, has sent you an individual message. Heinz Politzer read this as a Nietzschean parable, and so fell into the trap set by the Kafkan evasiveness:

Describing the fate of the parable in a time depleted of metaphysical truths, the imperial message has turned into the subjective fantasy of a dreamer who sits at a window with a view on a darkening world. The only real information imported by this story is the news of the Emperor's death. This news Kafka took over from Nietzsche.

No, for even though you dream the parable, the parable conveys truth. The Talmud does exist; it really is an Imperial message from the distance. The distance is too great; it cannot reach you; there is hope, but not for you. Nor is it so clear that God is dead. He is always dying, yet always whispers a message into the angel's ear. It is said to you that: "Nobody could fight his way through here even with a message from a dead man," but the Emperor actually does not die in the text of the parable.

Distance is part of Kafka's crucial notion of the Negative, which is not a Hegelian nor a Heideggerian Negative, but is very close to Freud's Negation and also to the Negative imaging carried out by Scholem's Kabbalists. But I want to postpone Kafka's Jewish version of the Negative until later. "The Hunter Gracchus" is an extraordinary text, but it is not wholly characteristic of Kafka at his strongest, at his uncanniest or most sublime.

When he is most himself, Kafka gives us a continuous inventiveness and originality that rivals Dante, and truly challenges Proust and Joyce as that of the dominant Western author of our century, setting Freud aside, since Freud ostensibly is science and not narrative or mythmaking, though if you believe that, then you can be persuaded of anything. Kafka's beast fables are rightly celebrated, but his most remarkable fabulistic being is neither animal nor human, but is little Odradek, in the curious sketch, less than a page and a half long, "The Cares of a Family Man," where the title might have been translated: "The Sorrows of a Paterfamilias." The family man narrates these five paragraphs, each a dialectical lyric in itself, beginning with one that worries the meaning of the name:

Some say the word Odradek is of Slavonic origin, and try to account for it on that basis. Others again believe it to be of German

origin, only influenced by Slavonic. The uncertainty of both interpretations allows one to assume with justice that neither is accurate, especially as neither of them provides an intelligent meaning of the word.

This evasiveness was overcome by the scholar Wilhelm Emrich, who traced the name Odradek to the Czech word *odraditi*, meaning to dissuade anyone from doing anything. Like Edward Gorey's *Doubtful Guest*, Odradek is uninvited yet will not leave, since implicitly he dissuades you from doing anything about his presence, or rather something about his very uncanniness advises you to let him alone:

No one, of course, would occupy himself with such studies if there were not a creature called Odradek. At first glance it looks like a flat star-shaped spool for thread, and indeed it does seem to have thread wound upon it; to be sure, they are only old, broken-off bits of thread, knotted and tangled together, of the most varied sorts and colors. But it is not only a spool, for a small wooden crossbar sticks out of the middle of the star, and another small rod is joined to that at a right angle. By means of this latter rod on one side and one of the points of the star on the other, the whole thing can stand upright as if on two legs.

Is Odradek a "thing," as the bemused family man begins by calling him, or is he not a childlike creature, a daemon at home in the world of children? Odradek clearly was made by an inventive and humorous child, rather in the spirit of the making of Adam out of the moistened red clay by the J writer's Yahweh. It is difficult not to read Odradek's creation as a deliberate parody when we are told that "the whole thing can stand upright as if on two legs," and again when the suggestion is ventured that Odradek, like Adam, "once had some sort of intelligible shape and is now only a broken-down remnant." If Odradek is fallen, he is still quite jaunty, and cannot be closely scrutinized, since he "is extraordinarily nimble and can never be laid hold of," like the story in which he appears. Odradek not only advises you not to do anything about him, but in some clear sense he is yet another figure by means of whom Kafka advises you against interpreting Kafka.

One of the loveliest moments in all of Kafka comes when you, the paterfamilias, encounter Odradek leaning directly beneath you against the banisters. Being inclined to speak to him, as you would to a child, you receive a surprise: "Well, what's your name?" you ask him. 'Odradek,' he says. 'And where do you live?' 'No fixed abode,' he says and laughs; but it is

only the kind of laughter that has no lungs behind it. It sounds rather like the rustling of fallen leaves.”

“The ‘I’ is another,” Rimbaud once wrote, adding: “So much the worse for the wood that finds it is a violin.” So much the worse for the wood that finds it is Odradek. He laughs at being a vagrant, if only by the bourgeois definition of having “no fixed abode,” but the laughter, not being human, is uncanny. And so he provokes the family man to an uncanny reflection, which may be a Kafkan parody of Freud’s death drive beyond the pleasure principle:

I ask myself, to no purpose, what is likely to happen to him? Can he possibly die? Anything that dies has had some kind of aim in life, some kind of activity, which has worn out; but that does not apply to Odradek. Am I to suppose, then, that he will always be rolling down the stairs, with ends of thread trailing after him, right before the feet of my children? He does no harm to anyone that I can see, but the idea that he is likely to survive me I find almost painful.

The aim of life, Freud says, is death, is the return of the organic to the inorganic, supposedly our earlier state of being. Our activity wears out, and so we die because, in an uncanny sense, we wish to die. But Odradek, harmless and charming, is a child’s creation, aimless, and so not subject to the death drive. Odradek is immortal, being daemonic, and he represents also a Freudian return of the repressed, of something repressed in the *paterfamilias*, something from which the family man is in perpetual flight. Little Odradek is precisely what Freud calls a cognitive return of the repressed, while (even as) a complete affective repression is maintained. The family man introjects Odradek intellectually, but totally projects him affectively. Odradek, I now suggest, is best understood as Kafka’s synecdoche for *Verneinung*; Kafka’s version (not altogether un-Freudian) of Jewish Negation, a version I hope to adumbrate in what follows.

IV

Why does Kafka have so unique a spiritual authority? Perhaps the question should be rephrased. What kind of spiritual authority does Kafka have for us or why are we moved or compelled to read him as one who has such authority? Why invoke the question of authority at all? Literary authority, however we define it, has no necessary relation to spiritual authority, and to speak of a spiritual authority in Jewish writing anyway always has been

to speak rather dubiously. Authority is not a Jewish concept but a Roman one, and so makes perfect contemporary sense in the context of the Roman Catholic Church, but little sense in Jewish matters, despite the squalors of Israeli politics and the flaccid pieties of American Jewish nostalgias. There is no authority without hierarchy, and hierarchy is not a very Jewish concept either. We do not want the rabbis, or anyone else, to tell us what or who is or is not Jewish. The masks of the normative conceal not only the eclecticism of Judaism and of Jewish culture, but also the nature of the J writer's Yahweh himself. It is absurd to think of Yahweh as having mere authority. He is no Roman godling who augments human activities, nor a Homeric god helping to constitute an audience for human heroism.

Yahweh is neither a founder nor an onlooker, though sometimes he can be mistaken for either or both. His essential trope is fatherhood rather than foundation, and his interventions are those of a covenanter rather than of a spectator. You cannot found an authority upon him, because his benignity is manifested not through augmentation but through creation. He does not write; he speaks, and he is heard, in time, and what he continues to create by his speaking is *olam*, time without boundaries, which is more than just an augmentation. More of anything else can come through authority, but more life is the blessing itself, and comes, beyond authority, to Abraham, to Jacob, and to David. No more than Yahweh, do any of them have mere authority. Yet Kafka certainly does have literary authority, and in a troubled way his literary authority is now spiritual also, particularly in Jewish contexts. I do not think that this is a post-Holocaust phenomenon, though Jewish Gnosticism, oxymoronic as it may or may not be, certainly seems appropriate to our time, to many among us. Literary Gnosticism does not seem to me a time-bound phenomenon, anyway. Kafka's *The Castle*, as Erich Heller has argued, is clearly more Gnostic than normative in its spiritual temper, but then so is Shakespeare's *Macbeth*, and Blake's *The Four Zoas*, and Carlyle's *Sartor Resartus*. We sense a Jewish element in Kafka's apparent Gnosticism, even if we are less prepared than Scholem was to name it as a new Kabbalah. In his 1922 Diaries, Kafka subtly insinuated that even his espousal of the Negative was dialectical:

The Negative alone, however strong it may be, cannot suffice, as in my unhappiest moments I believe it can. For if I have gone the tiniest step upward, won any, be it the most dubious kind of security for myself, I then stretch out on my step and wait for the Negative, not to climb up to me, indeed, but to drag me down from it. Hence it is a defensive instinct in me that won't