
**William Faulkner's Rose for Emily and Franz Kafka's
The Metamorphosis : A Study of Comparison and
Contrast.**

Dr. Ali Al-Bashir Mohammed Al-Haj
Assistant Professor of English.
Jazan University, Kingdom of Saudi Arabia

Abstract

This study aims comparing William Faulkner's A Rose for Emily and Franz Kafka's The Metamorphosis.

This research is divided into two chapters, introduction, and conclusion

an introduction focuses on the two writers' contributions, reputation and influence.

Chapter one is devoted to a critical appreciation of William Faulkner's A Rose for Emily.

Chapter Two is devoted to a critical appreciation of Franz Kafka's The Metamorphosis.

Conclusion gives a brief study of comparison and contract of the two writers stories, A Rose for Emily and The Metamorphosis.

There are strong resemblances in the characters of "A Rose for Emily and The Metamorphosis. Miss Emily and Samsa, both, they were affected by the same kind of isolation. Both were deeply affected by the injustices of the society and family

ملخص الدراسة

تهدف الدراسة الحالية لمقارنة التحفة الادبية لويلم فوكنير والموسومة بـ "زهرة الى ايميلي والتحفة الادبية لفرانس كافكا الموسومة " الانمساخ" تقع الدراسة في اربع فصول. يلقي الفصل الاول نظرة عامة على إسهامات وسمعة وتأثير كل من ويلم فوكنير و كافكا. ويقدم الفصل الثاني دراسة تحليلية لقصة زهرة الى ايميلي لويلم فوكنير. يتناول الفصل الثالث دراسة تحليلية لقصة الانمساخ لفرانس كافكا. ثم تأتي الخاتمة وأهم النتائج و أوجه التشابه والتباين بين القصتين . إن هنالك تشابها قويا في شخصيات القصتين . فكل من الأنسة اميلي وسامسا قد تأثرتا بعمق بنفس نوع العزلة وظلم المجتمع والأسرة.

Introduction

1-1 Critical Background:

First, the short story must be a story; and to be this it must have a plot. Plots vary enormously in their intricacy, but even the simplest involves the development of the situation with which the story opens, through a series of incidents, to a crisis, followed by a resolution into the final situation or end of the story. There is, in other words, movement: the final situation differs in a meaningful way from the initial situation. When the story ends something that matters has happened. Plot is one of the ways in which the short story imposes a pattern on his work.

Then – like the novelist – the short story writer is concerned with people (characters) and with the atmosphere (or setting) in which he places the people who are involved in his plot. And finally, like all other literature, the short story involves values of one kind or another. This is at once the most important.

Above all, there is no room in the short story for tumbling or diffuseness, for woolliness of outline or rambling discursiveness. If the short story writer wishes to achieve success, he will always remember why his own experiences both as a practicing raconteur and as a bored listener to the interminable and pointless meanderings of others have been so painful and exasperating. He will know how to cut the cackle and get down to the “bones”, he will know when and how to hold his hand and leave the reader’s imagination to do the rest; he will have something defined and definite to say, and want urgently to say it in the most direct and economical way. Josipovici (1993:5).

The short story is a flexible narrative form, traceable to the classical romance and developing through such medieval types as the *fabliaux*, the *novella*, and the *exemplum*. Usually less than 15,000 words in length, it differs from the tale by its tighter organization around a single effect (exploration of character, creation of a mood, presentation of an action, or development of a theme) and its more artful construction. The comparative brevity of the short story does not permit the multiplicity of settings, the span of years, the large number of characters or the multiple and complex relationships that are possible in longer fiction; as a result, the short story tends to center on a climactic moment, or a representative moment, in the life of the protagonist rather than upon the long and tangled lines of his development. As an art form, the short story proper developed during the nineteenth century with such writers as Poe and Hawthorne in the United States, Maupassant, and Balzac in France, and Pushkin, Gogol, and Turgenieff in Russia.

1-2 William Faulkner's Contribution, Reputation, and Influence :

Faulkner was American novelist and short story writer. He said in his Stockholm speech accepting the Nobel prize (1954) that the subject of the literary artist is "the human heart in conflict with itself". (Ward:1983:45). In his work, which extended to more than twenty novels and carried characters through different phases of life in the imaginary Southern "Yoknapatawpha country", he showed how the heart in conflict with itself could bring about violence, guilt, and bigotry and disrupt the life of entire communities. Saturated with Southern legend and ancestral stories of the Civil War, Faulkner pictured the American south as in a condition of stasis, unaware of changed time, feeding on old memories and atrophied by old hurts.

Faulkner was born in Mississippi. His great – grand father had served in two wars and built a railroad, dying a violent death after being elected to the legislature. His grandfather ran the railroad; his father worked on it and had a livery stable in Oxford, Mississippi, where Faulkner's empathy for horses and horsemanship, reflected in his work, originated. His first book of poems appeared in 1924. Calling the book The Marble Faun, he signed it Faulkner, inserting the "U" although his family name was Falkner – very much as Hawthorne had changed his from Hawthorne. After holding various jobs, seeking an education at the University of Mississippi, living in New Orleans, traveling abroad, mainly in Paris, and working in a bookshop in New York, Faulkner wrote two novels, Soldier's Pay (1926) and Mosquitos, and was encouraged by Sherwood Anderson. The latter urged Faulkner to stay in his work with "that little patch up there in Mississippi", and probably with Balzac's *Comedies Humaine* in mind, he wrote the first of his Yoknapatawpha series; he found in the modern experimenters, and particularly Joyce, the forms and techniques needed to express the southern myth; and in 1929 wrote his most difficult and most admired novel, the Sound and the Fury, which put his readers into the stream of consciousness of two brothers but also attempted to render the sensory world of a third brother, who was a mental defective. This bold extrapolation of the inner world of an idiot remains one of Faulkner's most poetic creations; through the inner worlds of the three brothers. We meet the other members of the Compson family and are given a symbolic picture of Southern decay. Writing in the same inspired vein he produced his short novel As I Lay Dying, which is composed of a series of subjective monologues. He had attracted wide attention to himself in 1928 by writing a deliberate shocker called Sanctuary and in the early 1930's he succeeded in selling a number of short stories. Continuing during his first and

first period, he produced Light in August in 1932, a powerful realistic novel of the confused state of mind of a man uncertain of his racial identity but regarded as a black, and in 1936 brought out Absalom Absalom! Established as a writer, though far from a popular one, he purchased a pre – civil war mansion in Oxford and in the ensuing years built up his saga of Yoknapatawpha with such works as The Unvanquished (1938), Go Down Moses, 1942, and Intruder in the Dust, 1948.

The theme of the Balzacian Snopeses in the saga shows Faulkner's sardonic qualities. The Snopeses stories are embodied in the trilogy The Hamlet (1940), The Town (1957), and The Mansion (1959). In his story telling, in his story telling, both in the shorter and longer acute observation ; but his style, as he grew older, became highly rhetorical and orotund.

He seems to have been an intuitive artist, who instinctively latched on to the technical devices of his time and in some instances enlarged and perfected them, he had a genius for giving voice to the inarticulate, and did not hesitate to use the poetry of language to express their poetic feelings which they themselves would be incapable of expressing. Thus, his is the voice that speaks for the idiot Benjy, who cannot speak. Faulkner's methods of narration include a tendency to envelop rather than develop his story; often he began a story at the end and then told it against chronological time – that is, he moved from present to past. Some critics have seen in these devices the influence of the cinema. He often told two or more stories, seemingly unconnected and go back many years, at the same time. In his stream of consciousness portions he utilized italics to convey different phases of thought. He often prefers to let the reader deduce certain events rather than to relate them. And, as in the cinema, Faulkner likes to “shoot” certain of his scenes from unfamiliar angles.

This wedding of a formidable technique to the rich demented material from which he drew his subjects constitutes the great power of Faulkner. It won him a place as perhaps America's most serious and most highly integrated artist of the first half of the 20th century.

1-3 Franz Kafka's Contribution, Reputation and Influence:

Kafka lived and wrote in the Prague of the Austro – Hungarian Empire. Although he was a brilliant graduate in law, he never practiced, accepting instead a minor clerical position in the department of workmen's compensation. This position gave him profound awareness of bureaucracy and red tape. His inability to assert himself in the world was marked in all his understating. He wrote but refused to be published, though his writings were much admired by friends to whom he read them. He could not bring himself to marry, although several times was engaged. Very early he developed tuberculosis and died leaving orders to his executor Max Brod that his manuscripts be destroyed. Brod however, published them. None of his novels was actually completed, but even in their incomplete states The Trial (Der Prozess, 1925) and The Castle (Das schloss, 1926) captured the imagination of a Europe Cught in the 1930's in the irrationalities of dictatorships. Kafka's work deals with an incomprehensible world and authority as when the hero finds himself inexplicably arrested. One of the earliest to have absorbed Freud's studies in dreams, Kafka was able to translate the dream states into his fiction – as in his celebrated short story "The Country Doctor. Unlike the stream of consciousness writers, Kafka wrote of the intangible inner world of men as if it were a reality and occurring in broad daylight. One is never sure in his work whether one is inside a character's fantasies or having an actual reality described; local and environment are left uncertain, but the writing is precise and objective.

Kafka gave a vivid picture of his own inner terror in his journals and in his celebrated “letter” (Brief an den vater, 1949) to his father which documents the irrationalities with which he had to cope in the parental home. His influence was pervasive, not only as a result of the unconsciously allegorical nature of his work, which adumbrated the plight of men in an irrational world of police, but in its brilliant, precise prose, vividly captured for the English – speaking world in the translation of Edwin and Willa Muir. ^{Robert,1990:89)}

Kafka’s writings always presented himself as a victim, he was a knowledgeable victim who had power over others. He knew the world of law, and, like Dickens and Melville, Gogol, Tolstoy and Dostoevsky, the nineteenth – century writers to whom his work provides a link, experienced the life of bureaucracy and officialdom from the inside. Both administrator and subject of the system, he knew exactly the world of paperwork and hierarchy, rule and regulation, indifference and incompetence, which his work always summons up. He also came to know well the terrible working and living conditions of the urban proletariat, not only through his work for the institute but through the experience of his own father’s factory where he sometimes worked in the afternoons. All this he did to buy income and time to be what he wished to be, a writer. At the same, that writing became in turn the release from the daily duties that oppressed him. Indeed it became the expression of a mutual antipathy between himself and the world outside yet Kafka also sought to see himself from outside, creating an internal separation, an ironic view of himself. He was becoming not quite “I”, but “K”.

The self – exile inside the writing was also intensified by his existence as a German – speaking writer in Prague, a city he does not often directly name, but which permeates his work. Prague, sometime called “The Dublin of

the East”, set in the very centre of Europe, is one of the loveliest and most ancient of mid – European cities,' the city of golden spires'.

Exile, we have seen, is a persistent condition of modern writing, much of which has been a revolt against the homely, the domestic, and the provincial. But no modern writer has carried his fragility as far as Kafka, or made it so inward and so central to his writing. From his early years Kafka kept a diary in which he recorded many things – the tales he heard, the glimpses of life he saw, the stories he started. Kafka is a writer who constantly defines pessimism, depression, self – accusation and guilt as the very conditions of creations. Writing comes best when he is most disappointed, most guilty, most in despair. He describes himself as a night – time writer, one whose work is born from the time we cannot sleep because of our feelings of dread.

The present research tries to compare William Faulkner's *Arose for Emily* and Franz Kafka's *The Metamorphosis*. It also provides a brief commentary on the quality of William Faulkner and Franz Kafka's writing and related matters.

Chapter One

A Critical Appreciation of Faulkner's "Arose for Emily"

2:1 Introduction:

"Arose for Emily", Faulkner's first published story (April 1930, probably written in the later months of 1929). This story shows, Faulkner's continuing interest in feminine psychology, though the story is one of abnormal psychology, it is also a kind of success story, in which the victim discovers for herself the proper hygiene.

In short Miss Emily is also a victim. She suffers from the crippling restrictions imposed by an overbearing parent – this time a father – who drives a way the young man that comes to court his daughter, and thus condemns her to the lonely isolation of an unwanted spinsterhood. She makes an effort to resist her father's influence and to secure the husband that she needs and wants. She is willing to defy the consure of the community by accepting the courtship of a man whom the people of Jefferson regard as a coarse Yankee, far beneath her in social standing. But when her paramour prepares to desert herm she refuses to be jilted .She insists on holding him, on retaining his dead if not his living body; and so she poisons him and conceals his corpse in an upper bedrooms, which becomes a macabre bridal chamber. Miss Emily thus crosses the line that separates a powerful but harmless obsession from homicidalmania.

Miss Emily, as she grows older, takes on the traits of her domineering father. She insists upon her own version of things (e.g. that her taxes Jefferson have been remitted) she commands what she wants (e.g. she compels the druggist, by sheer force of character, to sell her the arsenic without telling him for what purpose she means to use it); she is completely rigid and inflexible in

purpose. Though her father kept her from marrying any of the eligible young men who came courting Emily, nevertheless, clings to her father's memory. His Crayon portrait, placed on "a tarnished gilt easel before the fire place, placed on", dominates Miss Emily's parlor. When he dies, Miss Emily refuses to let the body be taken out of the house for burial. For three days she even denies that he is dead.

The narrator of the story observes that "we did not say she was crazy then... we knew that with nothing left, she would have to cling to that which had robbed her, as people will,". This is sound psychology, and in spite of the violence, improbable events, and gothic horrors. *A Rose for Emily* embodies psychological truth.

Though in *Emily Grierson* the malaise of the age becomes clinical in sanity, readers who interpret the story as a horrifying tale of necrophilia, aimed merely to shock and titillate, have missed the point. Yet to see that Miss Emily's story has general significance will require us to understand how she stood in relation to the community in which she had grown up and to understand what the inhabitants of Jefferson must have made for her life and death. For her horrible act to acquire universal meaning, it will have to become "localized". That is to say, the reader will have to come to understand that her act had significance for a particular group of people, the participants in a culture to which she and they belong. Otherwise, her murder of her lover and her retention of his body become simply one more bizarre case history, one more item for the daily newspapers, the sort of thing that catches the reader's eye and produces a momentary smite or a grimace of horror.

In "*A Rose for Emily*" there is a narrator who, though he never identifies himself, clearly speaks for the community. For example, he never says I thought "or "I knew or "I believe", but speaks rather of "our whole

town”; he says that (we were not pleased, at certain happenings; he remarks that (we did not say (Miss Emily) was crazy then, “he tells his listener that” the next day we all said, and son. This anonymous speaker never insists on his individual judgments. (The community is a true community and he is clearly its voice).

This is not to say that there are not subgroups within the community, including different generations. They have their differing emphases and even differing ideas of what is proper. Colonel Sarforis, for example, belongs to an older generation, with a paternalistic ethic, a certain elaborate courtliness of manner, and a good many old fashioned beliefs. It was he who, undoubtedly with the approbation of his peers, concocted the fiction that Miss Emily owed no real estate taxes because of an arrangement made years before between her father and the town. The new generation blessed with more up – to – date ideas, insists that she pays taxes like everyone else, that he should attach the new street numbers to her house, and soon^{(Knickerbockers(2001:78))}

The narrator is presumably not one of the remaining Civil War Veterans – notice in what terms he refers to them-and he is probably younger than the generation of Colonel Sortoris (who must have died a good many years before Miss Emily’s death). But the narrator is not a member of the younger generation either ideas and he does not identify himself with them. He has not only a sense of community but also a sense of history. I think of him as a man in his fifties or sixties at the time of Miss Emily’s death. Though he is immersed in the customs and beliefs and values of the Jefferson community he has nevertheless, a good observer’s detachment. He is also an accomplished story teller. He knows how to build toward an effect, how to hold up a disclosure in the interest of suspense, and how to heighten dramatic impact.

He is, however, much more than a trickily rhetorician. He is concerned with the deeper meaning of the story, he has to tell, and though he is no glib moralist (as all too many of those who have written on Faulkner's work are) he never lets his auditor forget that Miss Emily is a human being. The narrator is plainly not interested in exploring Miss Emily's aberrant actions in clinical terms. Mad as she evidently becomes, he is willing to see her as not only apathetic but even a tragic figure.

The narrator begins with the conclusion of his story, with Miss Emily's death and funeral a matter that allows him to comment quite naturally on her relation to the community in which she lived and died, and to its history. Almost at once, the narrator spells out the terms of the relationship. She 'had been a tradition, a duty and a care, sort of hereditary obligation upon the town. The last phrase allows the speakers to present, by way of illustration, the first of the several brilliant scenes into which he disposes Miss Emily's story. In the first scene we are inside Miss Emily's opened parlor, and listen to the polite and even overawed deputation sent by the Board of Alderman to talk to Miss Emily about the taxes years before that she had not paid for years. We witness how Miss Emily, by refusing to accept their authority, 'vanquished then' horse and foot "she owes no taxes, Colonel Sarfories, in this scene we also given the first clear hint of Miss Emily's madness, for the narrator tell us that the colonel, whom she suggested the deputation had been dead for nearly ten years^(Ibid.p90)

This victory of Miss Emily's brings to the narrator's mind another such victory that she had won over the town authorities some thirty years earlier. Two years after her father had died and a short time after the man "we had believed she would marry" had left town without marrying her, he neighbors had complained of a bad smell emanating from the Grierson

residence. But the mayor had pointed out that you can't "accuse of a lady to her face of smelling bad", and the matter was attended to quietly and privately by four men, under cover of night, throwing time around the house and into the cellar, to enter which they had to break open the door.

The narrator observes that it was at this time that people began to feel sorry for Miss Emily, people who had here to fore resented the Grierson's pride and self assurance. Now that Miss Emily was thirty, still unmarried and facing a life of general poverty, now that her father was dead, she had become somehow humanized. As the narrator puts it. "we were not pleased exactly" but vindicated; even within sanity in the family she wouldn't have turned down all of her chances if they had really materialized"! the mention of the strain of inherited insanity offers and opportunity to mention Miss Emily's refusal to let her father's body be buried^(ibid.,105)

The narrator (we are now in section III). Mentions her long illness after her father's death, the coming of Homer Barron, the rustling of craned silk and satin behind jalousies" and the scandalized whispering. "Do you suppose it's really so?. Then follows the incident with the druggist when Miss Emily buys the arsenic. The word about her purchase of poison must have leaked out almost at once, for in section IV the narrator tells his auditor. "so the next day we all said, 'she will kill herself, and we said it would be the best thing". For Miss Emily is a lady. The town is confident that, mad or not, as a lady. She will not suffer a strain on her honor. But Miss Emily turns out to be not a southern lady; she is a Clytemnestra, a figure out of tragedy. As she retreats more and more into herself and defends her privacy, she refuses even the routine ties with the rest of the town. She does not allow the town authorities to, "fasten the metal (street) number above her door or (to) attach

a mail box to it. She would not listen to them". And so she lives out her life and dies in down stairs room of her decaying house.

In the foregoing paragraphs I have been stressing the masterly fashion in which the narrator has organized his tale into a few powerful dramatic scenes. But the narrator has been doing something more; he measured Emily Grierson's exercise of will and every point against the counterforce of tradition, convention, decreed usage, and received moral law. Her struggle to assert herself had, especially after her father's death, found the force against which it must exert itself in the community of Jefferson. But the community is not simply a monolithic block, a cold, and anonymous force that does not even comprehend such resistance to its inertia.

The town of Jefferson is human (often all too human) and it is fascinated by Miss Emily's behavior. If it is often envious, titillated, exasperated, and at times outraged, it can also be sympathetic, pitying, admiring, and from time to time overawed. Even those town people who were disposed to resent Miss Emily's pride and disdain found themselves emphatically on her side when two of her female cousins from Alabama who summoned to attend to a Grierson woman who had probably stooped to folly.

If the reader of Faulkner's story is properly sensitive to the way the community responds to the various events in which Miss Emily figures, he ought to be able to see what is meant when Miss Emily is said to have "passed from generation to generation, dear, inescapable, impervious, tranquil and perverse". The terms are contradictory. The terms are contradictory some are laudatory, other derogatory. But there are perfectly obvious in which every one of them fits Miss Emily's case. What did the narrator feel when the upstairs room was forced open and looked on the bridal bed? What did the community make of the total history of Miss Emily, taking into account very

thing including the final gruesome details? Well, a community of folk is not a fully articulate organism. Doubtless few individuals in the community would have been able to find the words that form some of the narrator's analogies would have been lost on them. When he found in Emily's face "a vague resemblance... to angel in colored church windows sort of tragic and serene". Even if the severity was import the calm of madness. Moreover, some of them would have apprehended his comparison of her face to a "light house – keeper's face". The keeper's is a public function. His light serves to warn ships off the dangerous rocks on which his light house is built. But he pays a price: he lives apart from the rest of humanity in lonely isolation, and the light that he maintains offers no light to him. He himself peer out into blackness.

The numbers of the community, having heard some of these observations uttered, might well say. "that's about night". In short, the community, having or might experience feelings and attitude that its various members could not themselves put into words. As for the total meaning of Miss Emily's story, let us try to articulate what many of the more sensitive Jeffersonian may have left. Most, I believe would have been wiser than to see the story of Emily Grierson's life as a mere cautionary fable. The member of the Jefferson community might well have left that in some sense Emily Grierson was more sinned against than sinning, she had not willed the great warping of her life, it had been imposed upon her.

They would have felt, too, that her insistence on meeting life on her own terms had something heroic about it. Indeed, in a world growing more and more timid and conformist, Miss Emily's insistence on having matters on her own terms has something exhiborating about; even madness can sometimes be meaningful. It can be throw light on man's heroic energy.

Chapter Two

A Critical Appreciation of Franz Kafka's *The Metamorphosis*"

To understand Franz Kafka's work, we need to understand that strange yet representative sensibility, and shaped it. Kafka was born in Prague on 3 July 1883, the weak and delicate child and the only surviving son of a German speaking Jewish family. His father was a powerful, hearty man from the country side who had turned himself by an efforts of will and ambition into a successful merchant. His mother came from a different and much more aesthetic Jewish background, to which Franz felt closer.

The quarrel of father and son over almost everything in life was the crucial fact of Franz's existence. The revolt of son against father has much to do with the whole spirit of Kafka's writings. In that relationships, which become terrible to him, Kafka found the basis of the disturbing, fatal relationship between man and god, man and law, Jew and Gentile. Even his illness was a crime against his father's health (Dyson: 1990:56).

The conflict of the hearty and business like father and the timid and weakly son was, as to the experience of a whole transitional generation of Jews who had moved from the reasonably devout country side into the secular world of the cities. And it becomes focused in Kafka's ambitions as writers themselves a revolt against the father expected his son to – a loyal family member, a businessman a husband, a faithful Jew. Thus, if Kafka's writings always presented himself as a victim, he was a knowledgeable victim who had power over others. He knew the world of law and, like Dickens and Melville of all the modern writers, Kafka has received the largest literary homage, sometime in unexpected forms. In Philip Roth's Novel "The Breast 1972). For example the central character, David Kepesh is turned into a female breast,

assured transformation that evidently owes its origin partly to Gogol's story The Nose, but above all to Kafka's The Metamorphosis in which G. Samsa turns overnight into an enormous insect. At least, Kepesh consoles himself, he has out Kafka-ed Kafka, asking who is the greater artist, he who imagines a marvelous transformation, or he who transforms himself?. In The professor of Desire, Kepesh returns consoles himself, he has out Kafka-ed Kafka. He is a Jewish professor of literature, at odds and his father and his Jewish heritage. He is also teaching a course on Kafka, and finds in the strange erotic quality of Kafka's world something of his own troubled preoccupation with sexual desire. He goes to Proque and visits Kafka's grave, to find, surprisingly, that he lies between his father and his mother. Though Kafka is forbidden reading, he meets many people who remember him, and some one offers to take him to meet Kafka's barber. In an extra ordinary dream in the arms of his mistress, Kepesh imagines a conversation with an old woman who in her young days had provided Kafka with her services. Kafka's whore. Kepesh performs many strange homage, but one in particular. At the Jewish cemetery he places a pebble on Kafka's grave, and notes that of the many there only his seems well look after "only the childless bachelor seems to have living progeny, he notes, 'where better for irony, of abound than alatow be de Franz Kafka by of course, like every writer , he has a tendency to think of his own work as worse than it in fact is, but what does 'than it in fact is' mean in this sentence? We may rate his work very highly, but perhaps our standards are simply not high enough.

"Great antipathy to" *Metamorphosis*, he writes in his diary on 19 January 1914. "Unreadable ending. Imperfect almost to its very marrow. Just now read the beginning of *Blumfeld, Aneldery Bachelor*.). There is another theme running through Kafka's early letters and diaries, a theme which Kafka

at the time does not seem to know how to explain or exploit, but which is going to play a major part in his mature fiction. "In a letter to Brod of 20 August 1904, he writes: "... it is so easy to be cheerful at the beginning of summer.. etc".

Nevertheless, it was to be sometime before Kafka discovered what to do with this gift of his for empathy and metamorphosis. The Metamorphosis: as he wakes from uneasy sleep Gregor Samsa finds himself transformed into a gigantic insect and thus having to come to terms with a body he cannot imagine and yet which is in dubitably his (or should we say in dubitably him?). Forced to lie on his back he can only glimpse his domelike brown belly, while 'his numerous legs, which were pitifully thin compared to the rest of his bulk, waved helplessly before his eyes. This is no rest while gymnast, on the contrary, it is someone who has for too long tried to live without listening to his body, which now exacts its terrible revenge'^(Ibid.p.,87)

The long dense story which follows charts with dreadful precision the way in which Gregor is gradually forced to learn about what Donne in a very different context, called, "my new found land: And, as with Georg Bendemann, understanding arrives for Gregor, and a kind of peace, only with the recognition that he must accede to the wishes concern his own disappearance. And, like, the early rape fragment and the Judgment', this story ends with the world going on its way regardless of the passions of the protagonist. Here, though, this archetypal, story of the body has to end with a celebration of the body as having taken a tram out into the country, the body as the parents gaze fondly at their sole remaining child the sister Gregor had so wanted to help, 'And it was like a confirmation of their new dreams and excellent insertions that at the end of their journey their daughter sprang to her first feel first and stretched her young body. We experience horror at what

happens to Gregor but at the same time a kind of joy at the fact that the story exists and allows us to read it. And if the reaction of the parents and sister mime out in the fiction our own inability to give meaning to Gregor ordeal and death, then that too is a part of the meaning of the whole. And if Gregor finds himself constrained more and more by his horrible body, till death comes as merciful release, then for Kafka, the writing of the story was itself a merciful release from the frustration of years, even if he later had doubt about its meanings, and a renewal of that sense that everything can be said... for everything, for the strangest fancies, there waits a great fire in which they perish and rise up again for now at last the excess of gesture, the arbitrary jerking of arms and legs but of narrative; now at last his profound talent for metamorphosing myself, which no one notice, he found an outlet. Kafka has now discovered in himself the unique gift of empathy with everything in the world, even a gigantic insect. It is a gift of which he will make full use in the years that follow.

The *Metamorphosis* is the masterful and haunting expansion of a term of abuse. A human being is contemptuously called a louse, an insect. And usually. That's all there is to it. Except that something remains, the wound, the sense of having been depreciated or degraded. Perhaps even an element of her lurks in some crevice of element of the psyche, especially when the psyche is that of a child who knows, at what tender age, what dread transformations many sometime recur. Josipovici (1993:58).

Transformation is a common literary motif sometimes the fanciful and poetic predominated; sometimes the horrible. Here the horrible has the upper hand. At pounds at us all the more relentlessly because of the matter – of – fact tone used and the precise and circumstantial detailing of the embarrassments and physical difficulties that best be set the transformed

Gregor Samsa. Nor does he enjoy the privilege of suffering in isolation. The family is at once drawn in, and so is Gregor's, uncomplaining readiness to support the entire family and the quiet sacrifice of his personal desires all this goes unrecognized. The fault he attributes to himself and the sense of guilt they have instilled, built up to intolerable proportions by the massive disapproval of society and family of his father, to be precise-set a gulf between him and human kind – step by step, whatever is human recedes from him.

The peak of tension in this quietly told drama is reached when the father begins to pelt Gregor with apples. To this painful dilemma there can be only one solution. It happens, a fore – the family, sister, mother, and the father – is bathed in light and joy, they experience a genuine renewal, for monster is dead.

Few readers will fail to sense the persistent echo that tale a rouse in them. We were all once ten years odds. We still are little. We do not have Kafka's gift for dredging up, in them, but we can recognize them when Kafka brings them to the light of day.

Conclusion

4.1 Introduction

I would like to think of the growth of Faulkner's work in term of 'central intelligences'. This term has something in common with Kafka's use of it, though there are also many basic difference between his and Faulkner's use of the characters considered under it. Faulkner does not express his point of view in this way. Nevertheless, at each of several stages of his career, he seems to be struggling toward the articulation of human truth in terms of the disposition of one or another of his characters toward it. In other words, he at one and the same time dramatizes the truth, that is, a character in a given situation is affected by it and affects it and through his own "voice" – gives it a value, a color, a quality there are a kind of auctorial interpretation of what is going on. Often this is merely a matter of style of enforcing the rhetoric beyond the limit of a character power of expression Goodman(1990:67)

It is not unusual to introduce Kafka in such a fashion that all but the boldest are frightened away from his writings. For tactical reasons, therefore but also because it is true, let us begin by saying that Kafka's works are meticulously detailed accounts of happening within the three dimensions and the time element of very day reality. To use in the mind's eye what is represented as accusing presents no problem at all.

For Franz Kafka, the narrative sections, too, quite frequently expend their lucidity on the reporting of highly improbable or extremity curious incidents. Couples sink to the floor in loving embraces whose embarrassing interruptions the circumstances make almost inevitable, mysterious agencies, in conclusively discussed by one or more characters, impinge on the hero decisively, yet in a way which leaves the purport of their interventions far from clear.

Faulkner's extraordinary skill as a narrative artist almost always combines with his practical recognition of human imperfections. When his hero seems to be moving toward the point of saintliness-to some where this side of the incredible role of man's usurping one or another of the privileges of God, he pulls him back.

Kafka's career as a whole was powerfully affected by the fact that he was a Jew. To be a Jew is to experience the impact of society in a way concerning which too few non-Jews trouble to inform themselves. However, Faulkner seemed and especially in the work after 1950, to respond to pressures of moral enforcement: He wanted to prove man positively, actively, articulately, virtuous and his heroes became more and more clamorously and obviously^(ibid:p,88)

4.2 Research findings of the Two Stories:

The most essential distinction between "Arose for Emily" and the *Metamorphosis* lies in the author's own interest of narration of the story. In *Arose for Emily*, the narrator begins with the conclusion of the story, with Emily's death and funeral, a matter that allows him to comment quite naturally on her relation to the community in which she lived and died and its history.

Quite apart from the style problem, therefore strong resemblances in the character of "Arose for Emily and the *Metamorphosis*". Miss Emily and Samsa, both, they were affected by the same Kind of isolation, Both were deeply affected by the injustices of the society and family.

Miss Emily is a victim, she suffers from the crippling restriction imposed by an over bearing parent, this time a father who drives a way the young man that comes to court his daughter " Miss Emily" , and thus condemns her to the lonely isolation of unwanted spinsterhood. Gregor Samsa's uncomplaining readiness to support the entire family and the quiet

sacrifice of his personal desires-all this goes recognized the faults he attributes to himself and the sense of guilt they have in stilled, built up to intolerable proportion by the massive disapproval of society and family, of his father human kind, step by step, whatever is human recedes from him.

The style of "A Rose for Emily" is simple and direct, it is written in a matter of - fact – way. However, it is difficult and in direct in *The Metamorphosis*. The pace of "A Rose for Emily" is fact. The same is true of "The Metamorphosis". The plot of both stories develop rapidly. The reader is taken by surprise in the quality of complication of *The Metamorphosis*.

Faulkner and Kafka help their characters to come a like not only by describing the way they act by letting us hear them speak. As we know an affective dialogue enables the reader to feel that he is actually witnessing what is going on.

The two writers describe what they imagined rather than what they saw. Kafka's intention in *The Metamorphosis* is to describe abuse because a human being is contemptuously called a louse, an insect.

Kafka used large number of characters to represent an entire roles. Faulkner, on the other hand, used a rather small numbers of characters. These represent the various levels of a single, the south. He shared two things with Kafka, his strong dislike for isolation and its belief in the value of the literary value of the story.

Faulkner's special technique of characters and narration is another feature. The reader is put into the centre of the story without any preparations, on the other hand Kafka does not use this technique in *The Metamorphosis*. Special style in Faulkner's "A Rose for Emily", time is treated in a special way. He uses the continuous present., style of writing, which was invented by Gertrude Stein. Past, present and future events are mixed.

Yesterday and tomorrow are : indivisible: one, “Everything including events from a century before seems to happen at the sometime. Everything is part of the “now” of the story. Because of these technique it is usually hard to read Faulkner’s (Arose for Emily).

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