

From Kafka's Bureaucracy to Huxley's Totalitarianism

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Abstract

Cross comparison of works of art and literature has stabilized itself as an outstanding field which has attracted many researchers. Intellectuals and their works have contributed to the revelation of current themes of the communities of their times. This paper has tried to detect the thematic commonalities of Franz Kafka's *the Metamorphosis* and Aldous Huxley's *Brave New World* regarding modern man's obsessions. Based on the theoretical views and content analysis of the two works, the research reveals the illustration of the serial and linear world trend from bureaucracy as the initial offshoot of modernism to totalitarianism as a global movement which is detected in dystopian literary works as the commonality of the two writers. The two writers have deployed similar fiction elements, namely characterization and theme, to achieve these goals. On the line of their artistic endeavor, their reflection of such trends in the two selected works shed light of the clarification, manifestation, prognostication, and the possible eradication of these modern man's obsessions.

Keywords: Kafka, Huxley, Bureaucracy, Totalitarianism, Trend

Introduction

Comparative literature has paved the way for the comparison of different works of art for the sake of revealing the possible commonalities and discrepancies which would lead to the reflection of the hidden realities of the past and would forecast the possibility of the future of humanity trends and obsessions. Illustrating the continuum of trends from past to the present can be a good entertaining and enlightening research which attracts and allures many researchers.

Franz Kafka, one of the great twentieth century novelists, has tried to reflect the common obsessions of twentieth century and the complexity of bureaucracy in his literary works. Deploying fiction genre including short stories and novels, he has tried to manifest modern phenomena and anguishes mainly through his special attention on characterization and setting. His characters, from a micro level view point, illustrate the real events in progress in modern societies whose examples and samples, for sure, would be innumerable. Aldous Huxley has written *the Brave New World* in a way that the whole humanity is cloned and controlled by a dominant power or powers called world controllers. In this man-made community of Huxley, humanity comes into existence totally detached from the already established and accepted metaphysical origins. The birth, death, and even life style and profession of every single individual in the society is determined by the world controllers.

Literary intellectuals have done their best to reveal the hollowness and absurdity of existence of modern and postmodern man at twentieth century. They indicate that their nightmarish situations slowly progress towards death or slavery, a neurotic journey of the individuals in a bureaucratic trial filled with unnamed anxiety, and are forced to a disgusting channel. The root of the arduous condition of Kafka's characters originates directly or indirectly linked with

bureaucratic culture dominant in Kafka's time. This research focusing on two dystopian fiction writers has set its focal aim to answer the following questions:

1. What is/are the dominant origins of Kafka's characters' suffering?
2. How are characters treated in Huxley's *Brave New World*?
3. What are the thematic commonalities of Kafka and Huxley's selected works?

The content and theme-based analysis of the two works in this research would pave the way for the provision of answer to the above questions.

Theoretical Background

Via the lens of literature, one can clearly detect that Eastern Europe in Kafka's time has been in a spiritual and psychological turmoil. This turmoil has not only over flooded Eastern Europe but targeted the whole Western world. The reason for this turmoil cannot be truly deduced or felt sociologically or historically because the turmoil involves drastic disgust and despair well beyond normal human imagination. Burns (1963) asserts that the beginning of the second phase of industrial revolution is considered from 1860 onwards and "developments of new forms of capitalist organization" targets the whole Europe (684). These "new forms of capitalist organization" developed out of the Europe's developing industrial activities and commenced to affect people's lives and determined the way an individual has got to lead his/her life. From being a project of innovation, the great Industrial Revolution led to the advent of a new capitalism which created a culture and value of its own stabilizing its status as the new and modern world trend. Such ideas and ideals inspired writers like Aldous Huxley to write about societies which would best fit these norms in *The Brave New World*. This materialistic culture was extrinsic, and hence,

imposed upon the late nineteenth and early twentieth century Europeans its own standards and criteria for the formation of the society and the government. Thereupon, industries emerged and started to outperform all other earlier forms of manufacturing; rapid and mass productions became possible with new technology which made European people more materialistic and consumptive. With the domination of industries and the vast aggregation of capital, new trends led to the establishment of novel investment institutions such as investment banks, insurance companies, and etc. to become hot and determine materialistic campaign across the whole Europe. This new trend paved the way for human slavery; this industrial and commercial capitalism stabilized itself as an imperial and hovering power which led to the formation of new chains for the humanity and his new life style. The trend was consummated and supported theoretically and experimentally by the advent of Darwinism which roughly put an end to the already established religious values of Europe, paved the way for the disappearance of the spiritual meanings which earlier made human beings an integrated being, and finally ended in the fragmentation and slavery of the capitalist systems and its newly made laws. Gradually, many so called modern trends stabilized their status in the society which came to be known as the new controlling bureaucracy as the offshoot and facilitator of the capitalist system and culture of the late nineteenth and early twentieth century Europe that formed a new system of controlling people and their lives. These new trends on the line of serving humanity formed and turned to mass production of food, controlling systems of different types, and prognostication of better services and spaces for the welfare of humanity. Animal cloning, mass food production, modern bureaucratic relations, and vigilant social norms and trends which have come into existence overnight stabilized their status in the whole Europe. This seemingly modern Bureaucracy served to provide some unique functions of twentieth

century, but it also commenced to assign the lives of human beings new meanings, interpretations, and expectations which belonged to the modern capitalist system.

Huxley and the *Brave New World*

Aldous Huxley has authored *Brave New World* which is a novel of ideas in 1932. It is called a novel of ideas or a dystopian novel revealing and criticizing the rapid advancements of technology and its consequences in the twentieth century on human life at modernism and postmodernism. Huxley bases the setting in place of the novel in a reservation complex in charge of human cloning as well as the period between the two *World Wars* as the setting in time. The characterization has been so delicately chosen that reflect the theme or themes intended turning the novel into a kind of dystopian one because it talks about the major chaos in the society of that time. The controversy of the theme arises as the result of different existential obsessions between the characters leading the trend of the novel move towards the manifestation of the dominant theme of the fiction.

Kafka and His Major Trends

By religion, Kafka was from a Jewish family in Prague. Personally, he had done different jobs in his lifelong but he spent most of his time in insurance companies which provided him with lots of hints mentally and practically and give him a great knowledge of bureaucratic system. He learned about the way human beings lend themselves to the slavery of a bigger system or modern and powerful organization. As it seems there is no way of getting out of the troubles of modern life due to the ever increasing impact of technology and its resulting alterations in urbanization, industrialization, and businesses. These minor and major organizations and systems are directed by bigger systems and they were deployed as tools by these systems to have people under their

mercy. These are only means to serve the purpose of capitalistic and bureaucratic purposes. Kafka's characters such as Gregor Samsa in *The Metamorphosis* and Joseph K in *The Trial* are clear manifestation of humans entrapped in the hierarchy and the labyrinth of bureaucracy whose real examples can be detected in Kafka's society.

Discussion

Emerging Trends

With the advent of technology and the emergence of different social, industrial, and scientific advances, the whole world received new alterations. The literary intellectuals tailored their writings towards the reflections of the obsessions of common people of their times. Above all the established criteria and norms, the one which proved to outperform all the rest was the dominating power of bureaucracy of different types penetrating into every core of any activity at his time. Bureaucracy was based on a govern-mentality of its own; it improved its own mentalities, its rationalities, and its own procedure to manage and scrutinize people. Among the many existing obsessions of different types including economic, political, and social ones, those that were more psychologically based were the mental and spiritual obsessions of modern man that came into existence due to the previously mentioned factors. This kind of depression was called psychological one due to the factors targeting the mind, psyche, and soul of individuals at that time. Human beings were subjects of a system which overpowered them and assigned them great psychological depression.

The existentially in-tumult state of human beings as well as the agonizing alienation, dislocation, and disintegration of individuals of modern world can be named as the highly and hotly debated concerns which have originated from the advent of bureaucracy and its

accompanying leading features such as capitalism during the late nineteenth and early twentieth century.

To find a condolence for these harrowing conditions and psychological problems, attentions were directed towards literary intellectuals. They endeavored to highlight the explicit and implicit impacts of the whole capitalist system on modern man in their works. Sufferings and obsessions of human beings formed the major themes of their works revealing that modern man was afflicted with the psychological and existential traits that have driven human to the corner. Literary intellectuals other than sociologists or historians were called to highlight and propagandize the most profound depth of obsessions of human existence. Two of the writers who truly conveyed spiritual and existential turmoil were Aldous Huxley and Franz Kafka whose works best crystalized the conditions and obsessions of modern man in their own respective perspectives.

Kafka's World

In his lifelong endeavor, Kafka studied law, worked for insurance companies, and used to write about his ideas, ideals, and the obsessions of people of his time. Kafka was born in a middle class Jewish family. What prioritizes Kafka's literary intellectuality is the detection of the theme of absurdity of modern man's life came into existence due to many commonly practiced norms and trends of the society which per se had come into existence due to the developing technology and its accompanying features. The interpretation of Kafka's works is an attempt on this line and the manifestation of his works reveal special orientation of his works accordingly. One of the dominant obsessions of modern man with which Kafka has personally been afflicted has been the phenomenon of bureaucracy and different types of dominant bureaucratic systems that formed the frame work of the then society.

Kafka has personally experienced the viciousness of modern bureaucratic system which was full of unspoken and unexpressed fears and terrors. His adherence to a Jewish family and his witnessing the silent oppression of the Jewish society was the igniting fuel to write about these newly developed trends. What was clear was the fact that the origin of the majority of these sufferings was, to a great extent, the new social, economic, and political structures of world's new trends. Industrialization was the pioneer of these modern and technologically based advances in the late nineteenth and early twentieth century. With the advent of the commercial and trading systems, this new atmosphere and mode of relationship give rise to the formation of modern capitalism living. People, in this new financial mode, struggled to earn money from the mid-eightieth century onwards just like people from all over the world started living in urban areas to find jobs, earn money, and lead this new lifestyle. Kafka's father was no exception with this regard. His father was Hermann Kafka who was always on a trip as a sale representative. Franz Kafka as the youngest child of Kafka saw the difficulties accompanying this new mode of living and urban life which were all at the mercy of difficulties of commercial activities. Kafka's *The Metamorphosis* is the direct reflection of Hermann Kafka, his life, as well as what the young Kafka as the future writer has seen in his lifelong. From Kafka's viewpoint, the dominating nature of bureaucratic and commercial systems were the major factors behind the formation of such tortures and trends. To go on living, people found themselves totally obliged to make money under any circumstances. Hence, they got involved in the extreme form of campaign over the achievement of material wealth and the official status. This materialistically new trend affected individuals and social identities of the individuals.

People found themselves ransacked of all the already established tradition and different values. Modern bureaucratic systems, principles, and norms have taken their place. People found

themselves obliged to equip themselves with the norms and standards required by the system and established bureaucratic values other than the already taken-for-granted criteria. The trend has been so demanding on the life of the people that they found survival as their prime concern and they had to devote all their life and being to the retention of this very beginning need. Kafka witnessing his childhood life and his father's case as well as his own adulthood came up with the idea of reflecting it in his fiction.

Bureaucracy and Hierarchy

Dictionary meaning of bureaucracy is the immensely complicated administrative procedures and disciplines. The scope of the word is not limited to one single area and it has been applied to so many activities and fields of expertise. In fact, the word "Bureaucracy" is one of the strangest word that modern world has coined. It is exhibited sophisticatedly rather than pragmatically. The very beginning word is recklessly illusive and comprehensive as well as threatening. The word, bureaucracy has a sort of dominating power driving people towards oppression and submersion of their being, thinking, and behaving. Jangizahy and Afrougheh (2017) when talking about Kafka's *Trial* indicate that "bureaucracy confronts us as a phenomenon of which everyone speaks and believes to have experienced in some way, and yet this phenomenon strangely resists conceptualization" (89). The term's avoidance to be conceptualized adds to its illusiveness and panic as it can be applied to any activity of human being and it can also be detected in the depth of human mind and soul as well as thoughts of human being who are the immediate social subjects of this phenomenon. From Kafka's view point, bureaucracy is a normal and ongoing procedure and system which exposes people to suffering and drives them towards sheer dislocation, subservience, and disintegration. Kafka highlights the way/ways bureaucracy acts and

drives individuals towards obedience which is highly demanding on the part of the elite and intellectuals.

Blau (1956) asserts that “bureaucracy provides ...the formal organization, with its explicit regulations and official positions, constitutes controlled conditions, and these controls have been...an intricate part of the bureaucratic structure” (24). What people are essentially exposed to in Kafka’s works is control and subservience practiced in the society. Kafka in *Blumfeld, An Elderly Bachelor* more directly deals with absurdity came into existence by bureaucracy and what is crucial to bear in mind is the realization of his illustration of the people mocking about aimlessly and going to or getting back from their jobs. This ordinary and mundane nature of people’s behavior is what modernity has assigned upon them which has turned into the highest layer of anguish that has become a giant obsession of people and a great source of inspiration for the intellectuals to detect, highlight, and condemn it in their works. For certain, Franz Kafka at bureaucratic level and Aldous Huxley from a higher and global perspective have detected and outlined this devastating and harrowing human obsession which has blurred man’s view of the true nature of his self, identity, and existence.

Modern man, particularly in Kafka’s society, perceived himself and the world. Human beings in Kafka’s society lack empathy; view each other either as socially respected or utterly mad and desolate; thereafter, Kafka’s narrative has endeavored to capture such anguishes in *the Metamorphosis*.

This work provides us with this hint that if we want to define the concept of bureaucracy, we can attribute it to the degree of emerged industrialization and the demand for required administrative activities. It illustrates that there came the need for the construction of offices which

gradually attracted people to become a part of a system, a social service office, or an organization that forms a part of the human society.

In Kafka's stories, most of his characters have been characterized either with specially assigned social posts, or individuals who have some relation with the governing figures and legislators. Kafka attempts to illustrate bureaucracy subjectively in a way that man feels attributed to any system for leading his life and having a special identity. One can penetrate into Kafka's unconsciousness through the detection of his characters' behavior as they reflect Kafka's silent and in-tumult trauma. In *The Metamorphosis*, Kafka clearly reflects his protagonist, Samsa, becomes upset when he realizes that he has, for no good reason, turned into a vermin. This realization even gets tougher when he realizes that he can no longer act as a salesperson on behalf of the organization for which he works as they will fire him in no time; therefore, he loses his job, his life, and above all his identity. Such visualization of heaps of problems drives him towards unknown and numerous existential obsessions which are paragons of what modern people, to a great extent, are afflicted with.

The idea of bureaucracy is affiliated with the idea of hierarchy as the operating system of the organization which gradually applies to other classes of the society. Such a system of social organization classifies individuals into appropriately selected groups. This assigns upon the groups a special identity on the one hand, and violates many humane attributes like equality, humanity, and human affinity on the other hand. Kafka illustrates a social system in which human beings go through immense and great existential crises which, to a large extent, have come into existence due to the characteristics of a hierarchical post letting those above benefit from certain advantages and those below suffer from shortages. Gregor Samsa belongs to a middle-class group with many wishes, dreams, and unfulfilled yearnings.

If one simulates this model of bureaucratic system in an office and applies it to organization of the society as a whole, then the modern twentieth century society can be closely envisaged from the real pragmatic bureaucratic outlook. This newly emerged social structure proves to be an omnipresent system; it penetrates and interferes in the very depth of all social institutions and even the very depth of mind and soul of the individuals. Such a system assigns the individuals their selected position and their determined share of existence and being which leads the individuals differently as planned. Kafka in *Metamorphosis* has clarified the status of each individual within the social institutions and bureaucratic networks and has even defined this status in the mind of the individuals. In *Metamorphosis*, Gregor Samsa as a micro level illustration of the individual in the society magnifies the macro level status of individuals in the society. It creates a system in which human beings belonging to the higher official posts find themselves obliged to have the lower level classes at their mercy and dictate orders to human beings belonging to the lower official ranks.

The global view and the worldly manifestation of this bureaucratic attitude has been well manifested by Huxley in *Brave New World* and the way he has prognosticated this bureaucratic agenda in the form of a totalitarian system controlling the whole globe and not just a single society or community. The following extracts make it clear.

“Controller! What an unexpected pleasure! Boys, what are you thinking of?”

This is the Controller; this is his Fordship, Mustapha Mond.” (BNW 25)

He maneuvers over what they have done, indicating that as if they have been the best ever come into existence.

“We have the World State now. And Ford’s Day celebrations, and Community Sings, and Solidarity Services.” (BNW 37)

They assign as many expressions and attributions to these rulers that psychologically they come up with this idea that they are really authentic in intention and devoted to the work they are doing.

Ford be praised, Ford keep you.

In every paragraph, one roughly faces the words Ford, Fordly, Fordship, Fordian all indicating the dominance of the world by Ford and its pleasure, its life style, its world, and its principles. The writers' tact in the illustration of what is being condemned and viewed as threat is the minimized and indirect alert of these phenomena on the line of their literary endeavor. Hence, literary intellectuals, on the line of true reflection of their utopian ideas and societies, turn to dystopian illustration of ideas and ideals. Huxley turns to oxymoron and uses the word Savage in capital *S* to highlight the complex civilized world. He even calls any member of the real world as a savage. The cross reference from text to Meta context is the technique Huxley and Kafka deploy to reveal what they implicationally intend. In a sense, the two writers both have formed a sort of shared categories came to be known as conceptualized world of uncertainty and run-away condition in which no one feels secure. They try to form the conceptual schemata of what is in progress in their societies.

The word "Savage" referring to the people outside the complex world of Ford and the people living outside this circle is viewed in sharp contrast with the Ford's sanctity to convey Ford's oncoming alteration regarding the world's trends. Such ideas are noticed in the characters' behavior and discourse.

Mustapha Mond shook hands with all three of them; but it was to the Savage that he addressed himself. "So you don't much like civilization, Mr. Savage," he said. (BNW 149)

The reality of the very beginning ideas and ideals of man though suppressed may be raised to an acceptable status which erupts like a volcano implicating that any opposition is not tolerated, any misunderstanding is not appreciated, and even the holder is driven to the corner for adhering to those thoughts.

“The Savage looked at him. He had been prepared to lie, to bluster, to remain sullenly unresponsive; but, reassured by the good-humored intelligence of the Controller’s face, he decided to tell the truth, straightforwardly. “No.” He shook his head.

Bernard started and looked horrified. What would the Controller think? To be labelled as the friend of a man who said that he didn’t like civilization-said it openly and, of all people, to the Controller-it was terrible. “But, John,” he began. A look from Mustapha Mond reduced him to an abject silence. (BNW 150)

Any relationship with the opponents is turned down and is relegated to the threshold of being taken as guilt.

Through a kind of general discipline and eradication of the reality of what exists in the depth of human being, they are managed by the stream of a system designed for the intended purpose of controlling the world, its exploitation, or maybe to their surmise its better management.

To operationalize the idea of the world dominance and the totalitarian system to be administered, they have to leave all that is old behind which can best be seen in the Controller’s argument.

“But the new ones are so stupid and horrible. Those plays, where there’s nothing but helicopters flying about and you feel the people kissing.” He made a grimace. “Goats and monkeys!” Only in Othello’s word could he find an adequate vehicle for his contempt and hatred.

“Nice tame animals, anyhow,” the Controller murmured parenthetically.

“Why don't you let them see Othello instead?”

“I've told you; it's old. Besides, they couldn't understand it.” (BNW 150) Their organizational disciplines and procedures are directed on the way of forming the conceptualization of their ideologies in gradual paces and across diverse conditions. Time and again, they directly adhere to their teaching and hurl out their hatred towards certain touchstones and criteria whose example can be detected in many structures of the modern and postmodern world.

In Huxley's world, the world controller asserts his deepest and frank opposition with the metaphysics and adheres strongly to his own totalitarian ideas by saying: “And I've got plenty more,” Mustapha Mond continued, resuming his seat. “A whole collection of pornographic old books. God in the safe and Ford on the shelves.” (BNW157)

They want to dominate the world, divide it, and colonize the world for themselves in more technological and postmodern mode. A closer flashback to the real occurrences of the world manifests the idea of colonization and imperialism being exercised economically and politically by powers of different hierarchy in the world which has left a large number of victims; this has ignited the zest and concern on the part of the intellectuals for their removal. What is being done to the victim of Kafka's work can be detected in different parts of the world and many humanitarian activities on the globe whose direct reference can be traced back to some sort of power and power relations either within or outside some nations. The world controllers implement what they have in their minds without taking into account whatever consequences it may have. On this line, Nadernia (93) has come up with the case of Bush's last meeting with Russian President, Michael Gorbachev, in which they talk about the new relations that shape “a New Partnership of Nations”. As you know, I've just returned from a very productive meeting with Soviet President Gorbachev.

And I am pleased that we are working together to build a new relationship." No peaceful international order is possible if larger states can devour their smaller neighbors." Clearly, no longer can a dictator count on East-West confrontation to stymie concerted United Nations action against aggression. A new partnership of nations has begun (Bush, 1990).

The Materialistic Views of Religion

In *Brave New World*, all characters have been trained in a way which they find themselves indebted to Ford and Fordism. The principles, for example, World State motto of "Community, Identity, Stability" (BNW 31) is easy and indicate that they are all at the service of sheer luxury and joy. They share a common symbol suggesting their religious dedication and devotion. There are no metaphysical principles concerned and involved in the characters' lives. "Religious emotion is not necessarily tied to God but is instead a biological function" (Congdon 4). The characters are detached from a divine source of inspiration and guidance and are trained and supported spiritually by Ford-made principles. Seemingly, the characters have been cloned to serve some special service and lead the type of life which has been channeled for them with no power of choice. They are at the sheer hands of determinism set by Ford and Fordian ideas. Kafka's protagonist poses whatever threatening questions at hand to forge his altered personality, mind, and his soul as wished. The bureaucracy implements this procedure under the common theme of menace and the atmosphere of social instability upon its members which may have come into existence by threats of unknown nature and origin. Kafka endeavors to reveal how Samsa feels bad when the manager comes to see him that he is not in time for his sales duty. The manager says, "I hope it's nothing serious. Although on the other hand, I must say that we men of business- fortunately or unfortunately- very often simply have to ignore the slight indisposition, since business must be attended to..." (*The*

Metamorphosis 96). This unsympathetic attitude of the manager shows that Samsa, a man belonging to the working class, is a slave of the capitalist system.

Violation of Individualism

Huxley assigns individuals no single identity of his/her own. They are attributed common names like Alphas, Betas, and etc. What this leaves upon the characters is the absence of person, personality, and personal wishes which is the purpose of system's plans and procedures. By removal of individuals' and their power of thinking and mode of behavior, the control of the society and the human being would sound more alluring and not that much sophisticated for the controllers.

When modern man finds himself obliged to be at the service of a bureaucratic or totalitarian system, he has to tailor his thoughts and even his being as the system wishes. As Freud has asserted, "Civilized man has traded in a portion of his chances of happiness for a certain measure of security" (51). The "civilized man" is the modern man of the twentieth century who has been forced to give up his existence into the hands of the modern bureaucratic system. Bureaucratic system makes the individual crippled; in the name of "security", as Freud mentions about, with its unbending regulations, injecting individual with fear. This is because "surveillance plays a key role in the ambiguity and multidimensionality of modernity as a progressive and always already changing present and as a way of life" (Gogruf 117)

As for Kafka's bureaucratic chain, Robertson (2004) finely states that the first institution that anyone encounters is the family. For Kafka, the family is the place where oppression starts. The oppression Gregor Samsa suffers from his family is vividly embodied in the layout of his room, which has three doors (Gregor locks them all at night), at each of which a member of his family, his father, mother, and sister, knocks, urging him to get up and go to work. Kafka spoke

of parental love as smothering, and of family life as a battleground, 'I always felt my parents as persecutors.' (68)

Mental Instability

The two previous factors pave the way for the formation of in-tumult state of mind of the characters of the two novels leaving them amidst confusion, instability, and the blurred views of their existence and the world. The fact is that as they are absolutely alone, their sense of self and identity cannot be achieved, known, and remained under control alone. In *Brave New World*, as long as they have been deprived of their very beginning right of having a family and a natural birth, life, and death, they find themselves in a pseudo-cleft state of mind and have no power of perceiving and maintaining their sense of self and identity. Such anguishes and obsessions reflected in the behavior of Huxley's characters and Kafka's Samsa gradually turn out to stand as universal trauma of humanity and a globally literary obsession. This attitude can be detected in the common taste of film makers for such novels and scenarios which harbinger the national and international demand for the illustration of such paragons on the way of making the bed for the condolence of their own unstable mental and intellectual conditions.

Modern world's characteristics have assigned man new roles and identity in congruence with the ongoing trends. Kafka's protagonist is metamorphosed and finds himself in trouble to get along with the current norms. He finds himself dislocated even in his personal and familial life. Huxley's character, John the savage, cannot get adapted to the civilized world, cannot set the natural world's trends and features aside, and cannot find answer for the questions of his self, identity, and existence. Hence, he finds himself in an increasing inner tumult and proves to be a giant threat to the world controllers. Both protagonists in the two novels cannot find peace and rest because "the dominant characteristic of the period of pre-modernity is stability, whereas

postmodernity is full of instability and indeterminacy” (Bauman, 1987; 1991; 1992; taken from, Bessa, 2013). This notion of instability refers to the unpredictability of events in the modern world threatening the individuals’ control over their inner and outer affairs. However, what is evident in Kafka’s works is that through providing security and achieving stability, the bureaucratic system, with its commercial and legal institutions, makes the individual dependent upon it; therefore, the individual is turned into a machine very subtly. Security, assigned identity, and social and financial stability are fundamental for an individual; it is the most essential necessity for any human being who belongs to the modern bureaucratic society. The violation of these three terms in Kafka’s protagonist’s mind has made him feel alienated, dislocated, and selfless. Seemingly, world controller have already exercised violation of these conditions in the individuals’ minds whose findings have enabled them to theorize the well-established motto of Huxley’s newly designed world- Community, Identity, Stability.

Dystopian Genre

Modern literature has assigned changes upon plot, characterization, and time sequence of the narration. The majority of these criteria are overturned and violated at the cost of enabling literature and literary works efficient for revealing the existential obsessions of modern and postmodern man manifested by the characters on the stage and their actions in the fiction. This kind of framework paved the way for a new kind of subgenre called dystopian literature which is an offshoot of science fiction at modernism era. It shows that “20th century has seen the appearance of distinctive literary subgenre, the dystopian or anti-utopian novel with dehumanization as a dominant theme” (Zhamurashvili 139). Such trends implicate that worlds of special characteristics are revealed; societies like that of Huxley’s *Brave New World* or Kafka’s

Metamorphosis become special places with unique features which reside in these literary dystopian worlds.

Kafka through this fiction makes his literary work sound surreal. On this line, he sets aside all linguistically based elements and directly assigns the changes physically on the protagonist.

Intellectually, Samsa's metamorphosis cannot be reduced to any analysis as the process of metamorphosis is a consequence of modernity that represses human being to a point from which it is impossible to return. Modern totalitarian democratic capitalist system of post-industrial and consumer survival in which opposites end up expressing the senseless and reversionary character of Modernity (GUERRERO 109).

Being a Jew in Prague of Czech Republic, Kafka wrote in the German language, a language which was commercially known to Kafka but existentially inadequate to incorporate expression which resided in his center of consciousness. This framework has paved the way for Kafka to witness many unnamed and voiceless human beings suffering and going through immense agony under the pressure created by the bureaucratic system of the modern capitalist society.

Dehumanized Society and Social Rules

The interrelationship of the factors, elements of text, and their detection and reference in the context enable the literary work to highlight what it implicates not what the writer personally aspires. The forged social order and procedures being exercised in the society of Kafka and Huxley's fiction are delicately interwoven to create utmost dystopian elements. Huxley provides his characters with whatever possible joy and leisure at the cost of having them under the mercy and control of the world controllers indicating that such novels have been written in the periods of

great pessimism which are epitomized by wars, power abuse, tyranny, and many other events. Many researchers have come up with this literary trend that Aldous Huxley and Franz Kafka lived at the times when two greatest wars across the globe took place, “great oppression by totalitarian regimes - fascism and communism was present, and technology along with science were rapidly advancing. As a result of these uneasy and depressing circumstances, literary figures have tried their best to depict “what could become of the world if it continued to develop in the same fashion”. (Pospisil7)

“Oh God, he thought, what an exhausting job I’ve picked on! It’s much more irritating work than doing actual business in the office...” (*The Metamorphosis* 89-90)

Bureaucracy deals with the inner and mental view of Samsa to his self and the outer view of his identity as a social outcast and alien in the society. What is being done to Samsa challenges him in every possible aspect showing the power of social norms over the formation of its individuals.

Totalitarianism

Intellectuals sooner than the ordinary people detect and perceive the threats on the way of humanity. The idea of controlling the world in its positive way has been something which has been favored by humanitarians and social activists. The counterpart of this idea may be defined as totalitarianism which can be named a new and international kind of imperialism, colonialism, or even in its most negative viewpoint exploitative world management. For sure, some events or ideas may have acted as inspiration for the creation of works that reflect such trends. As a good example, Pinter in *New World Order* has implicitly addressed George H. W. Bush and the way the supreme powers are trying to maintain the whole globe management. May be Bush’s Inaugural Speech at 20 January 1989 has inspired him to create this play. Bush asks all American People to pray and

bow in front of Almighty God and ask Him to give them more power “not to advance [American] purposes, nor to make a great show in the world, nor a name, ... [but] to help people and to serve people” (Bush 1989).

The modern bureaucratic system offers an individual no escape. For instance Samsa thinks in the story, “Well, there’s still hope; once I’ve saved enough money to pay back my parent’s debts to him [Samsa’s superior]- that should take another five or six years-...I’ll cut myself completely loose than...” (*The Metamorphosis* 90).

What a fate, to be condemned to work for a firm where the smallest omission at once gave rise to the gravest suspicion! Were all employees in a body nothing but scoundrels... had he wasted only an hour or so of the firm’s time in the morning was so tormented by conscience as to be driven out of his mind and actually incapable of learning his bed? (*The Metamorphosis* 95)

Samsa finds himself enslaved by the bureaucratic system. He loudly directs these questions to himself to find a way of soothing his in-tumult state of his mind regarding his new self, identity, and his threatening official job. In a sense, his metamorphosis into a vermin is a total rebellion against the current bureaucratic state of the society. What John the savage in the *Brave New World* does in revolting against the world controller is the ultimate potency of the characters and their mental tolerance against the social norms.

Conclusion

Intellectuals have tried to reflect the common trends of the society in their works. Franz Kafka in *the Metamorphosis* and Aldous Huxley in *Brave New World* have tried to show the common trend of modernism in their works. Both writers via special attention to the element of characterization have tried to reflect a threatening modern trend in their works. Kafka’s work deals with the initial formation of this trend due to the impact of technology and bureaucratic systems

on the life of individuals in the society. Huxley from a higher level and from a more global view point has endeavored to metamorphose all humanity as wished by world controllers in the world. It can be concluded that what started as bureaucracy and industrialization in Europe reflected by Kafka in *the Metamorphosis* has ended up with the mass metamorphosis of humanity by the end of modernism and the beginning of post modernism.

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