

<https://doi.org/10.23913/ricsh.v8i16.174>

Artículos Científicos

Acercamiento psicológico de Franz Kafka a través de su vida y obra

Psychological Approach to Franz Kafka Trough his Life and Work

Abordagem psicológica de Franz Kafka através de sua vida e obra

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Resumen

Un ambiente de ausencias, muertes y desatenciones fueron el crisol donde Kafka gestó una desazón psíquica interna constante, que oscilaba entre su miedo a morir y su rechazo a vivir, en un ambiente que percibía limitante, impositivo, autoritario y despótico, carente de orientación y cariño. Tal percepción de su medio favoreció en el escritor sentimientos de minusvalía y dependencia, sintiéndose unas veces incapaz y despreciable y otras desatento y culpable, lo que lo llevó a aislarse y a autolimitarse, a sentirse invalidado y a evitar el cumplimiento de compromisos y responsabilidades. Sin embargo, a pesar de todo, logró finalmente la aceptación de sí mismo al conciliar las grandes diferencias que habitaban en su mente. Kafka con su obra y su vida invita al lector a lograr un acuerdo psíquico personal para la convivencia diaria con uno mismo.

Palabras clave: angustia de abandono, arte, madre ausente, padre autoritario, psicología.



Abstract

An atmosphere of absences, deaths and inattention was the crucible where Kafka created a constant internal psychic distress, which oscillated between his fear of dying and his refusal to live, in an environment that perceived limitation, tax, authoritarian and despotic, lacking orientation and sweetie. Such perception of their environment favored in the writer feelings of disability and dependence feeling, sometimes incapacitated and despicable and other inattentive and guilty, which led to a step and a self limiting, avoiding the fulfillment of duties and responsibilities of the state of disability. However, in spite of everything, he reached, at last, acceptance of himself; and at the same time, he reconciled the great differences that inhabited his mind. Kafka with his work and his life invites the reader to achieve a personal psychic agreement for daily coexistence with oneself.

Keywords: anguish of abandonment, art, absent mother, authoritative father, psychology.

Resumo

Uma atmosfera de ausências, mortes e desatenção foi o cadinho onde Kafka criou uma constante angústia psíquica interna, que oscilava entre o medo de morrer e a recusa de viver, em um ambiente que percebia limitação, imposto, autoritário e despótico, sem orientação e docinho Tal percepção de seu ambiente favoreceu os sentimentos do escritor de deficiência e dependência, sentindo-se às vezes incapaz e desprezível e outros desatentos e culpados, o que o levou a se isolar e se autolimitar, a se sentir invalidado e a evitar o cumprimento de compromissos e responsabilidades. No entanto, apesar de tudo, ele finalmente alcançou a auto-aceitação, reconciliando as grandes diferenças que habitaram sua mente. Kafka com seu trabalho e sua vida convida o leitor a alcançar um acordo psíquico pessoal para a convivência diária consigo mesmo.

Palavras-chave: angústia de abandono, arte, mãe ausente, pai autoritário, psicologia.

Fecha Recepción: Enero 2019

Fecha Aceptación: Junio 2019



Introduction

For this work an artist has been chosen who tried to face the challenge of his own integration through the search of an articulated and coherent expression of himself. Specifically, this work is devoted to the study of the psychology of Franz Kafka, a writer who was born in the city of Prague in 1882 and died in Kierling at the age of 41 years. The life of this author started from experiences of authoritarianism and submission, abandonment and the need for company, and he struggled, throughout his life, to try to balance these extremes. Fear accompanied him by the hand, and led him to an ambivalence of rejection and contact with his family, society, woman, marriage and work, so he fled from any possible relationship or commitment that opened the door of his inside world.

His task of psychic self-integration was inked by his desires of expression opposed to his self-limitation, his feelings of disability opposed to his unconscious desire for greatness, the inattention to himself and the great attention to his work as a writer.

Kafka traveled many times between the commitment to be himself and his apathetic tendency towards work within institutions, but his main struggle was to face the dismemberment and death of himself to go to the psychological call of an internal agreement that allowed the fullness of life. Therefore it is important to enter into the psychological struggle that this author experienced to become Franz Kafka.

The thesis developed here seeks to show that the various psychological images introjected into the psyche of Franz Kafka could be articulated in his mind, which allowed the integration of his psyche; integration that expressed itself socially in a creative contribution.

Method

A qualitative research design was used, specifically a biographical narrative design based on the data provided by Reiner Stach on the history of Franz Kafka. We sought to unravel psychological issues that were not clear, from a psychoanalytic theoretical framework. In short, it is a case microanalysis of this artist based on the life and work of this artist. The study refers to an era of the same writer that goes from his birth (1883) to the time of his death. The subject of contextualized study is understood. In the research, the following was fundamentally analyzed: The conformation and sustenance of the author's psychic and creative development, this allows an understanding, from another point of view, of his



blockade with the feminine figure of authority and the development of his sensitivity based on masculine figures, having as its axis of reflection its psychic isolation in which an internal struggle was established between its psychological figures of authoritarianism and submission.

Developing

Talking about Franz Kafka refers to the doors of a fantastic, dangerous and dehumanized inner world in which the writer lived. Undoubtedly, his profound perception of life offers strength to every reader through the recognition of human values sometimes ignored. The story goes back to the year 1882 in which, after their marriage, Hermann Kafka and Julia Löwy settled in Prague, the city where his family grew up. On July 3, 1883, his first born son Franz was born, who received the same name in honor of the Emperor Franz Joseph I. It is also true that he received this name to honor his maternal grandmother, named Franziska.

Franz's father opened the doors of a business supported by the dowry he received from Julia. It was a store of novelties that soon became a big trade, which allowed the family, during Franz's childhood, to belong to the upper middle class. As was usual in the families of this social class, the infant was attended by nannies and governesses, since the mother had to take care of the box of the family shop. For this reason, the boy only saw his parents at lunchtime. Franz experienced, in his early years, the absence of the mother: he was attended by women who replaced her in that role.

In 1885 was born the first brother of Franz, George Kafka, who, in December 1886, died of measles at 15 months of age (there are no exact dates of his birth or his death). The third child was Heinrich, who was born on September 27, 1887 and died of encephalitis on April 11, 1888 (Stach, 2016). The deaths of his first two brothers marked significantly the childhood of Franz: a boy who at four years of age had seen the presence of death up close. He was affected when he perceived his fragility before life, and afraid of what she might bring him. The little one felt the certainty of death when he saw that the little brothers could appear and disappear. The same thing happened with the servants or neighbors whom he saw constantly changing. These constant experiences of change and loss generated in Franz the feeling that he could also disappear at any moment.

In his first five years of life, coupled with these losses, Franz felt abandoned by the mother and beaten morally by the father. He perceived the mother absent and distant. The sensitivity of this, was affected after the death of two of his children. He believed that the children could have survived if she had stayed at home and cared for them. Thus, the story of the mother first showed a behavior of detachment that led to self-accusation. The distancing was, then, meant by the mother as guilt for the death of her two sons and Franz learned that detachment leads to guilt. This experience also implied that he considered the mother and the woman as an element that could endanger the life of another. The feminine was meant as subordination and dependence. This led Franz to experience, on the one hand, a feeling of lack of protection that lasted his whole life and, on the other, a feeling of guilt that came over him every time he isolated himself and left the environment around him unattended. The mother also modeled her dependence on the figure of men without whom it was difficult to leave by herself.

On the other hand, from the beginning, the father was the one who set the tone for Franz's education. He insisted on the value of effort to achieve goals; the mother was relegated to a secondary role in that aspect (Acosta, 1998). Hermann had had to help his father from the age of seven in the family business making deliveries before going to school and on Fridays before the Sabbath. The culture of the effort was not so authentic in Hermann, since, as mentioned, he had become rich with the dowry received for his wedding with Julia, which, possibly, compensated him for a feeling of inferiority. Hermann's personality was based on authoritarianism, on the demand and on an exaggerated ideal of himself that concealed a feeling of inferiority. Hermann wanted to make Franz an extension of his will. Faced with this treatment, the son could only exist if he accepted to be what the father wanted him to be, which meant for him to renounce his own essence and recognition of his particular potential to become a lower being than his parent could distrust, which would feed the feeling in the father of being superior.

In 1889, Hermann Kafka, more prosperous every day, settled with his family in a beautiful mansion of the Middle Ages, and there lived until 1896. In this period Franz went to a primary school near the Meat Market. At this stage, Franz felt the weight of the subjection that was exerted on him at home. Even the maidservants exercised dominion over him, particularly the cook "Frantiska", who took him every morning to school; When he left home, she threatened to tell the teachers how bad he was.

When leaving the house the cook said she would tell the teacher how bad I had behaved (...). More or less near the entrance to the Fleischmarkt-gasse the fear of the threat predominated. The school was already a place of terror and the cook still wanted to make it worse (Kafka, 1920, *Cartas a Milena Jesenská*, en Stach 2016, s/p).

This deal increased in Franz's childhood the perception that spaces and external relations were threatening. He lived fearful of all the adults around him. For him the authorities in general, and the parents in particular, could reject it at any time. This led to a feeling of exclusion and reinforced their fear of death. Being perceived as an extension of the father and not as a different being also generated in the child an anguish of annihilation.

On September 22, his sister Gabriele was born, whom they called Elli (1889-1941). Six-year-old Franz had a somewhat distant relationship with her. He describes it in the following way: "A very heavy girl, tired, afraid, dissatisfied, always with a feeling of guilt, exaggeratedly humble, malignant, vague, binge, stingy, I could hardly look at her, or in any way speak to her "(Kafka, 1982, p.15).

On September 25, 1890, his sister Valerie was born. Franz was seven years old and still attended the same elementary school. Although Kafka wrote little of her relationship with her, she noted that Valli was not as fearful of the father as Franz and Elli were. The author describes the relationship she had with her father saying: "The happiest in your relationship with you was Valli. Being the closest to her mother, she adapted to you in a way similar to her, without much effort or harm "(Kafka, 1982, pp. 14-15). Franz shows, through this affirmation, the depersonalization that was operated in Valli, becoming an extension of the mother.

The youngest of Franz's sisters was Otilie, who was born on October 29, 1892, affectionately called Franz Ottla. She was an accomplice in her relationship with the father. In Letter to the Father relates the relationship of Ottla and Hermann. In Franz's words:

You two were always in combat position, always refreshing, always overflowing with energy. A spectacle as grand as desolate. At first you were probably very close to each other, because, of the four of us, Ottla may still be today the most perfect image of the marriage between our mother and you and the forces that concurred in it. (Kafka, 1982, pp. 15-16).

Through this statement it can be assumed that when Franz's parents were already grown up, the mother became stronger and Ottla identified with that strong mother. Kafka's process was based on the desire to be himself and not to fulfill the alienating desire of another over him. Such similarity between the two brothers, Ottla became the perfect accomplice, the confidant and at times the soul support of the author.

The first years of Franz Kafka passed in solitude, given the marked age difference between him and his sisters. The constant changes in both the commercial premises of the parents and the family home and the rotation of the house staff are a sign that the family was always looking for a material and social improvement, which was the result of the father's desire to place itself more and more within the bourgeoisie. The lack of acceptance of the father of his own level, acted in these movements, modeled in Kafka feelings of disability and lack of stability. This imbalance made him feel alone and, therefore, vulnerable to the father and his strength. This forged the negative relation between both and influenced the character of the small Franz. In the words of Kafka: "As a father you have been too strong for me, especially because my brothers died small, the sisters arrived much later, and I had to resist completely only the first attack and I was too weak for it" (Kafka, 1982 , 3).

Kafka internalized the insecurities of the father, who made him feel inadequate. This generated in Franz's mind an anguish of death, manifested in a deep feeling of loneliness and isolation to face the aggressive situations. He perceived the exterior as a dangerous space, which led him to isolation and difficulty in expressing himself. The fact that he did not take others into account made him similar to his mother and, therefore, inattentive. Franz developed through these identifications his own feelings of inadequacy and guilt. On the other hand, the maternal model was meant for Kafka as that of a dangerous being that can lead a subject to death, so whenever Franz wanted to approach a woman he felt threatened and walked away.

In September of 1893 at the request of his father, Franz began secondary studies at the German Institute of the Old Town: Staatsgymnasium. "[His father] insisted on educating them in German, since the graduates of the German Humanities Institute never had problems: for them there was always room in the huge Austrian bureaucracy" (Flores, 1998, p.10). This effort was the expression of a class and interested attitude that shows their desire to belong to high society. The children of the Jewish bourgeoisie attended the Institute. Among the companions of the Institute, he found friends who would accompany him all his life, such as

Oskar Pollak, Ewald Felix Pribram and Hugo Bergmann, who became rector of the University of Jerusalem. One of his colleagues, cited by De Francisco (2019), reminded him thus:

If you ask me to tell you something characteristic of Kafka, I would say that in it nothing attracted attention. She always wore clean clothes, neat, discreet and of good quality, but never elegant (...). We all had great affection for him and we esteemed him, but we never became intimate with him; It seemed to be always surrounded by a glass screen. Before his calm and friendly smile, the world opened wide, but he locked himself inside (cap. 2, sección I, párr. 4).

In 1896 the family moved to the Zeltnergasse and on June 13 of that year the Bar Mitzvah of Kafka took place. This ceremony, of great weight in the life of a Jewish man, marks the end of childhood and supposes the personal maturity of the individual; for Franz this ceremony only meant passing a tedious memory test presented to many people. In this experience, Franz could not understand the meaning of the ritual because it implied the acceptance of his own maturity. On the other hand, the tax, authoritarian and aggressive model of the father had been rejected by Kafka. Franz did not have confidence or faith in his father, nor did he accept his motivations that led him to certain forms of education. However, in this period of his life he submitted to the aggression of the father and later used the story of his submission and lack of respect for his person as a weapon to assault Hermann.

In 1901 he passed Kafka the Abitur, examination at the end of high school. "He describes this exam as a routine - no spark of interest -" (Stach, 2016, p.249), which makes clear his contempt and indifference towards school. This institution psychologically is a figure that is associated with the mother for its capacity for protection, containment and shelter. The school is a figure displaced from the maternal symbol. Kafka's mother was not a holding mother; he did not protect him, he allied with his father and allowed his father to attack him. This cultivated in Franz's mind disdain and indifference towards this symbol, so, when he came in contact with the school, he projected such feelings in her. Franz had generated the awareness that the subject who shows indifference to his duties is guilty. Therefore, to have blamed the mother for his estrangement was him for his indifference to school. Kafka relates it like this:

In our country, Jewish high school students often have their oddities, they give each other the most improbable things, but that cold indifference of mine, barely concealed, indestructible, childishly helpless, taken to ridiculous ends, animalistically satisfied of itself, and in a child with a self-sufficient but cold imagination, I have not found it anywhere else, although in my personal case that was the only protection against nervous wear that produces fear and guilt (Kafka, 1982, p. 21).

Having felt inadequate to the expectations of others generated guilt. Kafka covered up his fears and guilt with indifference, which generated a vicious circle that grew every day. The more he blamed the mother the more he had to protect himself with indifference. He blamed himself because he did not care about school and at the same time blamed the people he did not care about.

After having tried to study chemistry for fifteen days, he ended up enrolling in law at the University of Prague (Deutsche Universität). He studied art history and philosophy during the winter semester. However, it was not long before he returned to law school. The above is related to the fact that his attention was focused on the fault of not fulfilling the expectations that others had of him, and not on his own desires. Not knowing exactly what he wanted implies in this moment of Kafka's life a disorientation and at the same time a need: to see himself outside the desire of the other. Kafka at that moment wanted to not want what the others wanted.

In that same year he met in Prague with his uncle Alfred Löwy, director of the railways in Madrid and wanted to go with him to work abroad. However, his uncle discouraged him and Franz continued his studies. This fact gives indications of the tendency of Kafka to evade the pressure that he felt of having to comply with an image built by an alien ideal.

At age 19 he began his friendship with Max Brod in a lecture given by him about Schopenhauer (Max was his first biographer). In 1903 Kafka attended philosophical conferences with some disciples of the philosopher Franz Brentano, where he developed two new friendships: Felix Wetsch and Oskar Baum. On September 6 he announced to his friend Pollak that he was going to send him a wad of his manuscripts, which shows his desire to entrust a friend with the acceptance of himself. It can be seen that Franz was able to affectively engage in the long term with his friends, but not with his family or with the

women. The friends were the source of acceptance that he had a hard time giving himself. It was the friends who brought Franz to meet his own desire and invited him to explore it.

The writer lived most of his life in an area no larger than eight square kilometers, from which he only left for short trips to northern Italy, Budapest, Paris, Vienna and Berlin, or Swiss sanatoriums where He was hospitalized seasonally for the treatment of his tuberculosis. However, Kafka loved his hometown, had a nostalgic love for the streets and squares that he walked daily and felt a close link to Prague, a city in which he spent his youth. De Francisco (2019) cites Kafka's description of this Czech city:

The city resembles the sun. At its core, everything is concentrated light with intensity. The light blinds, strays, prevents the streets, the houses from being found. Once you have entered your center, it is not possible to leave there. In another ring, larger than the previous one, a certain narrowness is still experienced, but the light no longer radiates without interruption; there are dark alleys, hidden passages, even small places that remain crepuscular and fresh. Then there is a much larger ring in which the light is so scattered that it is necessary to look for it. Large urban areas of cold and gray appearance are found in this area. Beyond, the city borders on the open field, colorless, autumnal, naked, scarcely ever furrowed by a kind of lightning (cap. 1, sección II, párr. 2).

The metaphor of Prague shows a psychological projection of itself, associated with the desire to be in its own center and not want to leave it, seeing that what is around distant, is increasingly cold and gray as it moves away from its own center. For Kafka, Prague was a mother's womb of protection. In reviewing the meaning Kafka gave to the school, it was understood that Kafka was like a mother who provoked contempt and indifference. He would have wanted to have the protection of the mother against the moral violence of the father and feel contained in a womb. Now appeared, thanks to the influence of his friends, a new perception of the center of himself and the space that surrounded him. However, his desire to be protected and contained by the maternal thing locked him up. Life, represented by the countryside, was far away; to get to it I would have to travel through the unknown and this very thing, this transit, he would not allow it. When observing that Kafka in several occasions left the city to visit other countries or to hospitalize itself the doubt arises of if these facts did not contradict their desire of confinement. However, it can be observed that such trips were

short, and he was accompanied by friends who gave him security and he was even accompanied by his father. This allowed him to face his fear of crossing the outer spaces. The hospitals were metaphorically centers of attention and prevention that took care of their life, which could represent a displacement of the figure of the mother.

In 1904, at the age of 21, he began to write "Description of a struggle", a work that shows a debate in the psyche of the author, who sought to secure his life in the struggle between what is probably and what is not, gestated by the invasion of his fantasy about the real events. The inner struggle was generated by his fantasy, which made aside what really happened. His feelings of disability were trying to compensate with fantasy. The letters he wrote to Brod and Pollak at this time betray a sharp feeling of inferiority. It seems that by the end of this year he finished writing the first version of this text, which was published posthumously. In that period he tried to get rid of the feelings of disability introjected into him from his childhood.

In the month of July 1905, he went to a sanatorium of Zuckmantel in Silesia and was there for several weeks to recover. He returned to him in the following summer. His state of health left a lot to be desired at this time. He complained, in different letters, of headaches, of breathing difficulties, of the stomach, of general weakness, of hypochondria and of various other ailments. During his stay in this sanatorium he had a love affair to which he will refer eight years later in a letter to Felice Bauer: "To love to the point that my heart was shaken to the core, perhaps I have loved only one woman, this will be seven or eight years "(Kafka, letter communication, May 18, 1913, cited in Stach, 2016). In this period he tried to take care of his health and explore his affections, seeking an approach to the meaning and presence of the feminine.

While exploring with his sexuality and his body, also the author's professional life was progressing; in November of that year Franz took the first doctorate exam, the Rigorosum. Kafka overcame it by three votes of four. In March and in June 1906, when Franz was 23 years old, he presented the second and third exams of the doctorate in law, at the University of Prague, with Alfred Weber. He worked from April to October with his uncle Richard Löwy, lawyer of Prague, as "editor", to use his time because he never intended to litigate. In October the year of compulsory internship began for jurists in courts.

In 1907 he wrote "Preparations for a wedding in the country", in which he accepts to give priority to the reality over the fantasy and to the possible over the improbable

representing the process of such a decision in a wedding that forces the protagonist to accept a social life and adapt to it, which he perceives as an oppressive way of life. The wedding psychologically referred to happens within the mind of Franz, which has to establish an agreement between his inner life full of fantasy and social life that the daily demand but whose acceptance is unbearable. Some of the texts of Kafka that are conserved date from that year, in which he studied French, English and Spanish; Later, for professional reasons, he also studied Italian.

On October 1, 1907, on the recommendation of a vice-consul of the United States in Madrid, he began to work in Prague at the Assicurazioni Generali, within the life insurance section. The writer never endured this job, he was not passionate, he accepted to occupy his time and tried to find another job while continuing to write in his spare time. He felt socially pressured because he had to be financially self-sufficient. Accepting this job was for Franz equivalent to stop living. He had to have to join the work because his interests were the opposite. It is striking that Kafka expressed his desire to have died in the fullness of his life and in this institution he was dedicated to selling life insurance. It seems that the paradox both in the institution and in Kafka was the fact that when he dies he wins.

The origin of his resistance to join a job was generated in his childhood, when he rejected the possibility of having to one day submit to work for the father. Now this figure moved to the labor institution. The rejection towards the figures of authority and social commitment experienced first in the relationship with his father and then with labor institutions.

In March 1908, Kafka's first publication appeared in Munich's Hyperion magazine; it was eight short pieces published under the title of Betrachtung. In this year he frequented cabarets and had brief amorous adventures. In July he left the Assicurazioni Generali, claiming that his sensitivity could not withstand the insults with which they treated other people within the company.

When I left, the explanation I gave to the director - without being true but not completely false - was that I could not stand those insults, which otherwise never were addressed to me; I had a sensitivity to the surface, because of my family experience (Kafka, 1982, p. 13).

Kafka's words show that he saw authority figures as representatives of contempt and subjection, projecting their own perception in those scenes. It should be noted that the verbal

aggressions he witnessed in the company of the Assicurazioni Generali removed in Franz the memories of the father shouting at the employees. According to Kafka, his father considered employees "paid enemies" (Kafka, 1982, p.13) and distrusted them. The aggression against the worker and the subordinate was signified in Franz himself as a sign of distrust. Kafka could not trust himself because his father's treatment, as a being inferior to him, had injected him with distrust.

Subsequently, he was employed as a lawyer by the Work Accident Insurance Company of Prague, where he became very popular. In this company he retired due to illness two years before his death. He traveled to North Bohemia in September on professional matters.

In 1909, at the age of 26, an article appeared about a novel by Franz Blei in a theater magazine called *Der neue Weg*. Also in *Hyperion* were published passages of some of his works. In this time he met various characters, such as Werfel, Blei, Buber and Hass. At the end of that year he made a new professional trip to Western Bohemia. It is interesting to observe how, as time went on, he became related to a greater number of males and traveled, which expanded his field of exploration in life.

In 1910 he began to keep his diary. In this year his tendency to introversion and solitary meditation was accentuated; published articles and stories in the *Bohemia* magazine; He attended a Yiddish theater performance in Prague. In this year he took a vacation in Saaz, Bohemia, and later he traveled to Paris with Felix Weltsch, Max and Otto Brod. It is believed that an indisposition forced him to rush back to Prague; the disease kept him out of work from October to December. In that same year his sister Elli married Karl Hermann.

In 1911, at 28 years of age, he traveled with Max Brod through various countries in Europe writing his diary about the trip. Later, in September, he spent a week in a sanatorium near Zurich. He met R. Steiner, the poet Tucholsky and the painter Kubin. He became passionately interested in Yiddish theater and established friendly relations with actor Yitzchak Lowy. He continued writing, restoring with fervor the writing of his diary; However, in this period his insomnia, and obsessions for his health intensified, increasing his distrust of himself. These two symptoms show an obsessive trait in his personality with his fear of the present and his anguish of death.

In February 1912 he worked in the factory of a brother-in-law, in which his father had interests, but this work was even more unbearable than the previous one, since it occupied

the writer's afternoons, left him little time to write and, for therefore, it made him very unhappy. In his diary he recounts the following: "March 8. The day before yesterday they reproached me because of the factory. Then, an hour on the couch reflecting on throwing-for-the-window "(Kafka, 1912, p.181). Franz had no tolerance for indications of what he was doing inadequately and reacted with self-directed violence.

In this year he traveled with Brod to Leipzig, where publisher Rowohlt insisted that he write a book. He wrote "Verdict" and published a passage from his diary in Herderblätter. In "Verdict", Kafka shows three characters from his inner psychic world: The father, authoritarian and disqualifying figure; the son Georg, who proposes himself as the subject who has tried to be a socially appropriate person before his father, and the friend of Saint Petersburg, which is the father's wish that the son be a fuzzy and triumphant being. When the son confronts the wishes of the father so that he recognizes it, he obtains an opposite result and with it a condemnation to be destroyed. As much as Kafka tries to be the ideal that is expected of him, it will never be such, because the preferred image of the mediocre one that he arrives at each time he tries to reach that goal will always be recognized and preempted. Therefore, there is only one way left: to kill the one who has lived to fulfill the expectations of those who wish to be ideal. The story ends with the death of the father's son and therefore with the birth of the authentic author.

In this year he goes to the naturist sanatorium of Jungborn in the Harz and in this place he starts a flirtation with Margarita Kirchner. In this regard, it is interesting to analyze the place where Franz tries to establish an affective approach with Margarita. It is a sanatorium, which suggests that when you are in a place that protects your existence you can approach the woman. This leads to suppose, as already mentioned, that the female figure is associated with the danger of death when it is not in a protected space. Kafka had lived through the experience of the mother's lack of protection and her absence. Also, he had experienced the death of two of his brothers and we know that he himself lived in anguish at ceasing to exist. Kafka's existential anguish was an anguish of death associated with the initial losses. The lack of support and security in himself made him feel insecure. The hospital symbolized a belly that protected him and that contained his anguish. Being in it, I could establish a relationship with the feminine. When he was not content and he felt overwhelmed or attacked, he let the suicidal ideas invade him, because he felt that they freed him from the anguish of death by imagining consummating it.

During that same year he had frequent meetings with Oskar Pollak at the Hotel Restaurant Stefan for him to review his writings. In fact, it was to him that he presented an initial version of his famous paper *The Metamorphosis*. It was at this time that Franz became disillusioned with Eastern Judaism and hardly tolerated his family. By living with them, I constantly heard the noise made by the visits and conversations; all this distracted him from his writing work. The rejection of the family, not allowing him to be in contact with himself, was associated with the perception of not being able to be him because of what they did, which activated in his mind in a certain way his anguish of annihilation.

In August 1912, Kafka met Felice Bauer at the home of his friend Max Brod's family. Max's sister, Sofia, was married to a cousin of Felice (Gilman, 2005). In his diaries, Franz wrote about her. He said it was as if he had known her all his life and in less than three months he wrote more than a hundred letters.

Despite his obvious love for his city, his travels were attempts to break free from the isolation he felt living in Prague. In a letter to Felice, dating from this year, he recounts the following: "How I live in Prague! This yearning for human beings that I have and that transforms into fear if I am satisfied, only in the holidays does it find its proper structure" (Glatzer, 2015, s.p.). This quote shows a parallel between the fear of facing his own family and his self-enclosure, with fear, rather than the city, to establish relationships. This anguish only calmed down at times, but always came back. Staying in touch with himself also anguished him to the point of wanting to die. He fled from himself traveling or dying. He had difficulty exploring his immediate world and developing. The family for him was symbolized as a form of social grouping, a reality that he rejected. The burden and lack of freedom of the family were reflected in the Prague of its origins. Self-freedom was found in the support of his friends.

In 1913 he attended, with his director, the International Congress of Accident Prevention in Vienna. He also attended, in that same city, the sessions of the XI Zionist Congress. Kafka became Deputy Secretary of the insurance company where he worked and it was a year of literary sterility; He absorbed all his activity with his correspondence with Felice Bauer. On June 16 he met with her in Berlin and proposed marriage in a letter. This unleashed cruel doubts in Franz during the following months.

Franz's celibacy was related to his obsessive features. After an overflowing approach that reaches its climax in a compromise proposal, it follows, instead of a state of joy and

satisfaction for what he was achieving, an emotional state of doubts that torment the writer. He was not fully convinced that the desire to marry him, but he felt pressured by the anguish that the alternative of celibacy produced him.

The doubt about his decision to maintain his commitment to Felice began to dissolve when he found a new woman at the Sanatorium Doctor von Hartungen, which he entered in September. In this place there was a brief love episode with Gerti Wasner, a young Swiss girl of 18 years. As a result of this, Franz's relationship with Felice was broken. It is interesting to observe this triangular relationship generated by Franz in which he decides to tell the older woman that they can not continue their relationship because he preferred the younger woman.

Kafka, when talking about marriage, wrote in a Quiroga quote (s.f.): "The idea of a honeymoon trip fills me with horror. All couples on the honeymoon, whether or not they put me in their place, are a disgusting spectacle for me, and when I want to be disgusted, I just have to imagine surrounding my arm around a woman's waist "(page 267). These expressions show Franz's rejection of women.

In the month of October he writes for the first time to Greta Bloch, who was a friend of Felice, with the intention of approaching Felice again. Later, he returns to live with his parents in the Oppelt mansion. Restart your relationship with Felice. In December he says that both he and Felice have doubts about the wedding and justifies their desire not to marry. You can read in a letter written by Kafka to Felice a transcript of the words that she had expressed in a previous letter: "Both you and I would have to give up a lot if we got married, we are not going to weigh to see what side the balance would tilt. It's just a lot, both for you and for mine" (Kafka, comunicación epistolar, 29 de diciembre de 1914; citado en Stach, 2016).

Since the beginning of the year, the conversations with Felice began to be paused. Both had doubts about marriage. Felice's doubts are attributed to the social situation her family was going through, given that her brother "Ferri", who was committed to her boss's daughter, swindled the company for which she worked, for which Felice bought her a passage to the United States to flee, while his sister Erna expected an illegitimate child. On the other hand, Franz doubts were about his career, because he thought that if he did not marry he could leave Prague and go to Berlin to devote himself to journalism.

Even with all the tension between them, Franz traveled to Berlin with his father and made a commitment to Felice Bauer during Holy Week. The commitment was made public

on April 13 and the announcement was published in the newspapers on April 21 (Gilman, 2005). It is possible that his father accompanied him to put pressure on him. However, in mid-July 1914, he again broke his commitment to Felice. In November his father died as a result of a heart attack, and Kafka felt guilty for that death. Again the guilt associated with rejection and death manifests itself in him.

In 1914, when Kafka was 31 years old, the writer Robert Musil, who had recently become editor of a literary supplement for the magazine *Neue Rundschau*, asked him to send him some writing, and Kafka replied: "It makes me happy and puts me sad, I have nothing" (Stach, 2016, p.1283).

After the declaration of the First World War, her sister Elli returned to her parents' house along with her children. Her other sister, Valli, was pregnant, so she needed help and decided to go home with her in-laws while Franz occupied her apartment.

In 1914, he finished writing *In the Penitentiary Colony*, a work that could be considered a projection of punishment for the fault of not having complied with the father's law. Kafka refers in this work to an instrument of torture that lives in his own mind and that has the purpose of making the prisoner understand his own fault inscribed in the depths of his being, through pain and torture. Franz then tries to recognize in himself from the ordeal the reason for his guilt. He also worked in the works *El proceso*, "Recuerdo del ferrocarril de Kalda", "El maestro de la aldea" y "El sustituto".

In 1915, Greta Bloch again approached Franz by means of a letter, with the intention of helping her to resume communication with Felice. This act got Franz to write to him to arrange the meeting at the end of January in Bodenbach, a border city between Austria and Germany. They met there although it was difficult to travel by train. However, she came accompanied by two friends. In May, Italy declared war on Austria-Hungary, and in the summer, in the absence of soldiers, those born between 1878-1894 were called to a new medical review that would inform who were fit to go to the battlefield. Kafka expressed to Felice his desire to serve if his health allowed it. After the medical review, they informed him that he was capable of going to the front, but his work did not allow him to do so. The Insurance Institute requested to exempt Kafka and another official from military duty because they are essential and irreplaceable for the company.

Felice and Franz turned to see each other twice in the year. In July they spent two days in Karlsbad, after the disappointment that caused Franz not to be able to serve in the

army. In 1916, he made a professional trip to Karlsbad. The closing of borders also closed the author's social and literary life, since both its publisher Kurt Wolff and his friend Robert Musil had to take part in the war in Belgium and Linz, respectively. Kafka asked his boss to revoke the claim of his company so that he could serve. In August, one of the permits that the militia had approved for Franz to remain as a civilian was completed: he was assigned to a regiment, but was withdrawn on the same day at the request of the Insurance Institute.

He had another meeting with Felice in Marienbad to spend the summer holidays. It was the first time they saw each other after a year of estrangement. According to Franz's diaries, this was the happiest of his encounters. After this, he saw her again in November in Munich. He wrote "La lucha", a text that is renamed "Franziska" because the titles with military associations had fed up readers. Publishes "A Dream" and writes "Guardian of the Sepulcher". In 1917 he becomes engaged again with Felice and months later he meets her in Prague and this time they definitely break. This year is literarily very fruitful for Kafka. In addition to the 14 stories that make up the collection called *Un médico de aldea*, escribe: "El puente", "El cazador Gracchus" y "El vecino".

In the story of "The bridge" what allows to pass from one side to the other is the protagonist, who serves as a link. And it is held only by his hands and feet. If it is released, it will fall into a deep abyss. The story shows the psychic state in which Kafka finds himself; he allows others to pass over him, but when he turns to see who is going through, he falls into the abyss. Allowing some forms of social being to pass over him and face them would make him feel dejected.

In the story "El vecino", Kafka refers to a form of routine work that leads him to maintain a pre-established situation and not to advance in his own development. The opportunities for progress are transferred to another character that represents those characteristics that he fears, which is his own insufficiency and inability to achieve things for himself. This story reflects Kafka trying to identify with the father's abilities while rejecting and distrusting them, keeping him in a state of detention as to his progress.

Also in 1917 he wrote "An everyday confusion", "The truth about Sancho Panza", "The silence of the sirens" and "The wall of China". In this last text, it expresses psychologically the narration of a journey within oneself to construct one's own limits. He also wrote the aphorisms gathered under the title of Reflections on Sin. He also wrote the story "Suffering." The psychic meaning of this narrative shows the belief of a subject who

considers that in order to become an artist and perfect his work, he must remain isolated. For Kafka, isolation is overcoming, although it implies suffering.

He published in Berlin, in the magazine *Marsyas*, "An old parchment", "A fratricide" and "The new lawyer". In the latter it can be seen that Kafka is perceived as a strong subject who served as a support for a great man and who has progressed in life step by step, and who today deserves to be received in a different time and place. But now the way forward is confusing and the available space is narrow, which generates aggression in him. When feeling constrained by current limitations, the protagonist decides to isolate himself and immerse himself in the texts.

Because of the pulmonary tuberculosis she always suffered, she decided to ask permission for three months, which turn into eight, to go live with her sister Ottilia in Zürau, on the farm that she inherited from her husband's family. In that same year he published "Jackals and Arabs". In it he speaks of the perception of his inner struggle, in which sometimes one party submits and mistreats another. The struggle between these parties sometimes generates resentment and mutual distrust and in others, collaboration. He also published "Comunicación a una academia" (under the title "Dos historias de animales") in *Der Jude*, a magazine directed by Martín Buber.

In 1918, at age 35, Kafka experienced a new stagnation regarding his literary production, which was reduced to the short story entitled "Prometheus", in which he addresses the pain that a human being receives as punishment for having dared to break into the secrets. For this reason he pays first with the pain, then with the confusion of his being in the matter, then with the forgetfulness of himself and finally with the tedium in the permanence of the matter. It is a sample of the psychic state that kept him in that year with a low literary production. Although his writing pace in that year declined, he gave himself up to religious and metaphysical reflections of which his intimate diaries are testimony. In January of the following year, with the growing social tension against German-speakers and Jews in Prague, Franz's parents decided to leave the store; they transferred it to a relative of Julie, Bedrich Löwy, and invested in stable assets.

In 1919, at the age of 36, the only important text he wrote was Letter to the Father, which would later be one of the texts that allowed him to explore his family interactions and the difficult relationship that the author had with his father. In this same year, he met in Schelessen Julie Wohryzek, with whom he had a marriage project. Hermann Kafka objected

to the social stratum of Julie's family. Even so, Franz thought to marry at the beginning of November, but it resigned in that same month, although it continued visiting it until July of 1920.

In 1920, Kafka remained in Merano, a city in northern Italy, from April to June. In April he began correspondence with a new woman named Milena Jesenzká. He met her in Vienna and they were together for four days. During the second semester of this year, he returned to work in the insurance company. He worked very little but found understanding among his superiors. At the end of December he went to the sanatorium of Tatranské Matliare (in the High Tatra Mountains), where he stayed for 10 months. There he met Robert Klopstock. At age 38, his health worsened due to pulmonary tuberculosis. Due to his illness, his literary production was scarce, he even interrupted his diary until October. He returned to Prague at the end of summer, where he tried to join his work. There he met Milena, with whom he had kept a spaced correspondence since April 1920 and on October 15 he entrusted his diary to her.

On May 8, 1922, Milena's last visit to Kafka in Gmünd took place for a single day; After that, they exchanged some more letters. From the end of June to September he lived with his sister Ottla in Plana an der Luschmitz; the writer made brief trips to Prague. In the Genius magazine he published in the autumn "First suffering", and in the Neue Rundschau "An artist of hunger"; In this work, Kafka shows the vision of himself as an artist that builds his own state of self-victimization, explaining that in reality he has been reduced to confinement in himself and that he will remain that way until he dies, because what life offers him, he does not like it It should be noted that the unpleasant is food, which shows from the oral, the rejection of what the mother first and then the nutritional woman could offer.

In 1923 he wrote "Una mujercita y la burr". He remained in Prague without leaving the entire first semester of the year. He wrote to Hugo Bergmann in July saying that he was not happy at that time in his life, but that he would soon be happy (Kafka, letter communication, S. in Stach, 2016). In this month he moves with the family of his sister Elli to Müritz, in the Baltic.

When Franz was 40 years old, he became friends with Dora Dymant, a 25-year-old girl. She accompanied him in his last years of life. At the worst moment of inflation in

Germany, he settled in Berlin with Dora, on the Grumewaldstrasse. As a result of his stay in Müritz, where he lived in contact with Eastern Jews, he perfected his knowledge of Hebrew and followed some courses in the higher school for the knowledge of Judaism. He wanted to emigrate to Palestine, but could not do so as a result of his health. In February 1924, because of the rise in rents, he had to move to the Heidestrasse. Dora Dymant's father refused to give consent for his daughter to marry a 41-year-old man.

In the same year, Franz wrote "Josefina the singer" and allowed its publication to get some money. This story shows a critique of the superficiality of what some beings manifest and who are like a rat followed by others who in turn are like mice. The writer shows how tired he is of the simulation, which could in a moment inhabit him and turn him into an artist without content and without truth.

His uncle Siegfried went to visit him in Berlin and decided that it was necessary to put him in a sanatorium. Max Brod took him to Prague, from where, after spending a few days with his relatives, he was transferred to Wiener Wald in Lower Austria. On April 19 he went to the sanatorium in Kierling, near the capital of Austria. On June 3 he died at 41 years of age. He was accompanied at that time by Dora Dymant and Robert Klopstock. He was buried eight days later on July 11 in the old Jewish cemetery in Prague.

In 1931 Kafka's father died; the mother died in 1934, while her three sisters, as well as Milena Jesenzka, remained in concentration camps in the days of World War II. The Nazis took the three sisters to the Lodz ghetto. From there they took Otilie to the Theresienstadt concentration camp and on October 7, 1943, to the Auschwitz extermination camp, where he died that same day in the gas chambers. Dora Dymant died in London in 1952 and Felice Bauer died in 1960.

Final thoughts

Franz Kafka was born and lived his first moments of life unattended by the absence of the mother, who did not provide the psychological sustenance that his childhood required to form a basic trust that would allow him to grow; With strength he opened himself to the experiences that life would offer him. Coupled with the emotional distance of the mother, he grew up invested with the story of the death of his brothers, which gave the child an anguish at the possibility of death, which accompanied him throughout his life. These experiences

derived as much in the fear of dying as in living, all of which promoted a greater anguish that at times only calmed down with the idea that when dying this fight would conclude.

The father modeled in Franz an authoritarian role that the writer introjected although it seemed tax, despotic, devoid of guidance and affection. The father hid behind this mask a man hurt by a feeling of inferiority, which tried to compensate by ascending among social classes. The identifications that Franz took from his father were imbued with the fear of not being enough for others and the impossibility of seeing himself; I could only see his image through others. The character of Hermann that Kafka narrates does not correspond to the real father, but to the one who lived in his fantasies. This could only be seen as a winner in comparison with the others and it was also with the image that Franz mentally had of himself as a son. So the character fantasized by Kafka of the dependent and helpless son felt despicable in the presence also imagined of a powerful and cruel father. The psychic image he formed of his father and the way he treated him generated in Franz every day a growing sense of disability that made him assimilate to a beetle in the process of destruction and death.

The image of himself, in Kafka, generated in the writer various fears that led him to reject and maintain contact with the family, with society, with women, with marriage, with work and with all the possible relationships and commitments that they opened the space of your inner world. For Franz, rejection and neglect were meant in his thinking as guilt-generating elements. To separate himself from these guilty feelings, he isolated himself and with that he created more guilt; thus a vicious circle was strengthened in which he was trapped.

The feeling of his helplessness in life produced a dependent behavior in Kafka. He relied on others materially and morally. Therefore, in order to feel a bit of security in his work as a writer, he had to resort to the opinion and support of his friends. His self-deprecation limited and isolated him, and reduced his freedom, coexistence, access to material goods; It made him despise the achievements that his father had achieved in this regard. The resentment expressed to him in Letter to the father is a projection of the anger he had towards himself for the authoritarianism he exercised over his person, to avoid the responsibilities of facing his commitments. For this, he encouraged the idea of being insufficient, while rejecting it, which generated another access to contempt and authoritarianism in him, which was defended again arguing its invalidity.

Despite all these adverse elements, Kafka admirably achieved an acceptance of what he ultimately was. If he had to become a beetle and die, he admitted it. In this behavior, paradoxically, lies its greatness, because his work teaches the reader to accept their internal struggles, to respect the great differences that inhabit our mind, and that, without reaching an agreement, live daily. Franz Kafka, with the total acceptance of his own way of being, transcends human limitations and makes mental dialectics an exact representation that inspires the reader to face the anguish of what each one is, and to renounce and let go of what is not it is.

Undoubtedly this work opens the possibility of new research. For example, to investigate other psychological variables that result in a blockage to the sensibility of an artist; the consequences of the presence of authoritarian or submissive figures in childhood, and other variables that may generate forms of psychic isolation.

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