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Absurdity and Existentialism in Kafka's Metamorphosis

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Abstract
This study aims of illustrating the specific absurd elements portrayed by Frantz Kafka in The Metamorphosis. Kafka's characters suffer from the modern society's complexities and problems that surround their daily lives, and they also suffer from the lack of mutual love and relationship between them and the members of their families and societies. Kafka reflects all these concerns in Order to show how modern man tolerates hardships which are imposed by an alienated and absurd world. In this study there will be focus on the absurdity and alienation which are the key elements of existentialism in the character of Gregor Samsa who is descended to an animal because of the situation which his family and society have provided for him. This study analyses the absurdity and alienation in The Metamorphosis by Kafka especially by taking close look at the character of Gregor Samsa.
Keywords: Absurdity/Alienation/Existentialism.

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1-Introduction

To understand what sadomasochism really is, you need to know how it came about and what the definition is. The concept of sadism was brought about by a man by the name of the Marquis de Sade. The Marquis de Sade was a French soldier and writer who from the time he was a young nobleman consorted with prostitutes and developed a taste for sexual perversions. He was later imprisoned on several occasions for his harsh abuse of the prostitutes. After arriving at the Bastille in 1784 he began writing erotic novels in which he gave full expression to his sexual fantasies. His most famous work of literature was The Adversities of Virtue (1787). His works are highly known for their very graphic descriptions of sexual perversions. His last years were spent in an insane asylum at Charenton, where he wrote plays for his fellow inmates to perform.

His compulsion for physically and sexually abusing others is what brought about sadism. The definition of sadism is as follows: 1. the deriving of sexual gratification of the tendency to derive sexual gratification from inflicting pain or emotional abuse on others. 2. The deriving of pleasure, or the tendency to derive pleasure, from cruelty. 3. Extreme cruelty. 4. The act or an instance of deriving sexual gratification from infliction of pain on others. 5. A psychological disorder in which sexual gratification is derived from infliction of pain on others. 6. Sexual pleasure obtained by inflicting harm (physical or psychological) on others. 7. A sexual perversion in which gratification is obtained by the infliction of physical or mental pain on others.

Kafka used the constant setting of the Samsa household to shoe the true repercussions of the metamorphosis. It is here that Gregor is truly dehumanized. No longer can he stand the taste of what used to be his favorite dish. He is reduced to vermin who feeds on rotted, decaying food and who finds the presence of fresh food repulsing. The very means by which he sustained himself is not fit for a human, but rather for a dependent beast.

Gregor's eyesight began to fail him. As his former self, he would spend hours looking out the window, studying, and reading; however, he now finds nothing more than a skewed perception of reality when doing these things. The whole worlds now look and tastes different for Gregor. The world's perception of him drives him away, and now his perception of the world drives him away even further. Alienation feeds upon itself. With the taste on moldy cheese in his mouth and the sight of noting but a desolate gray expanse in front of him, Gregor's leisurely activity of snacking and staring out the window has been reduced to a sentence of feeding and suffering.

As his senses dwindle and, he also finds that his comfort zones do the same thing. Unlike a normal person who lies upon a couch or bed and fears what may lie under it, Gregor resides underneath the couch and hides from those who would normally rest atop. His world has been turned upside-down. He

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no longer roots himself to the floor, but clings to the ceiling. Gregor has metamorphosed and is now truly the ungues ungerzeifer.
Sadly, Gregor's family treats him like the beast that the truly has become. Seeing the damages as irreparable, they strip him of his worldly possessions and leave him in a "naked den fit for a beast." The struggle that he puts forth when his furniture is taken is symbolic of his struggle to return to human from. This is done in vain, though, as he has taken two steps backwards in an attempt to take one forward. The resulting squabble between Gregor and his family is, in my opinion, the icing on the cake. The apple remains in his thorax as a constant reminder of his inability to become human once again. In this section, a man is alienated as completely as one man can be. Resulting, is an altered perception of the world. Kafka's feeling of separation most likely presented the same obstacle, providing him with the distorted view that produced this novella. This story comes from the mind of an obviously bothered human being. The alienation and dehumanization of Gregor seem to very clearly echo the sentiments of Kafka.
Project objectives include: First, the absurdity in the life characters of the novella especially, Gregor Samsa. Second the existential dilemma of the main character Gregor Samsa who is doing something which he is not willing to do them and other people are making decision for him. Third Kafka's relation with his father and Gregor's relation with his father. Fourth, Kafka's style of writing to convey his message. Fifth, the conflict between Body and Emotion in the character Gregor Samsa. Lastly, the effects of Family and Society on the life of main character.

2-Philosophy of Existentialism

Existentialism is a term which belongs to intellectual history. The term was adopted by French philosopher Jean-Paul Starts as a self-description, Simone de Beauvoir, Maurice Merleau-Ponty, Jean Paul Sartre and Albert Camus made existentialism as a cultural movement that flourished in Europe in the 1940s and 1950s. among the major philosopher were Karl Jaspers, Martin Heidegger and Martin Buber in Germany, Jean Wahl and Gabriel Marcel in France, the Spaniards Jose Ortega y Gasset and Miguel de Unamuno, and the Russians Nikolai Berdyaev and Lev Shestov. The nineteenth century philosophers, Soren Kierkegaard and Friedrich Nietzsche, came to be seen as precursors of the movement.
Existentialism is both a philosophical and literary phenomena, Sartre's own ideas were and are better known through his fictional works (such as Nausea and No Exit) than through his more purely philosophical ones (such as Being and Nothingness and Critique of Dialectical Reason), among Existential writers and artists are: Dostoevsky, Ibsen, and Kafka were conscripted; in Paris there were Jean Genet, Andre Gide, Andre Malraux, and the expatriate Samuel Beckett; the Norwegian Knut Hamsun and the Romanian Eugene Ionesco belong to the club; artists such as Alberto

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Giacometti and even Abstract Expressionists such as Jackson Pollock, Arshile Gorky, and Willem de Kooning, and filmmakers such as Jean-Luc Godard and Ingmar Bergman were understood in existential terms. By the mid - 1970s the cultural image of existentialism had become a cliché, parodied in countless books and films by Woody Allen.

What makes existentialism distinct is not its concern with "existence" in general, but rather its claim that thinking about human existence requires new categories not found in the conceptual repertoire of ancient or modern though; human beings can be understood neither as substances with fixed properties, nor as subjects interacting with a world of objects. It doesn't deny the value of sciences such as physics, biology, psychology and other sciences but it claims that human beings can't be fully understand in terms of them.

Existentialism is a philosophical theory which holds a set of categories, governed by the norm of authenticity, is necessary to grasp human existence, it is equally true that all the themes popularly associated with existentialism - dread, boredom, alienation, the absurd, freedom, commitment, nothingness, and so no-find their philosophical significance in the context of the search for new categorical framework, together with its governing norm.

As a cultural movement, existentialism belongs to the past. As a philosophical inquiry that introduced a new norm, authenticity, for understanding what it means to be human - a norm tied to distinctive, post-Cartesian concept of the self as practical, embodied, being - in - the - world-existentialism has continued to play an important role in contemporary though, in both the continental and analytic traditions. In the area of gender studies Judith Butler (1990) draws importantly on existential sources, as does Lewis Gordon (1995) in the area of race theory. Interest in a narrative conception of self-identity- for instance, in the work of Charles Taylor (1999), Paul Ricoeur, David Carr (1989), or Charles Guignon-has its roots in the existential revision of Hegelian notions of temporality and its critique of rationalism. Hubert Dreyfus (1979) development an influential criticism of the Artificial Intelligence program drawing essentially upon the existential idea, found especially in Heidegger and Merleau-Ponty that the human world, the world of meaning, must be understood first of all as a function of our embodied practices and cannot be represented as a logically structured system of representations. A revival of interest in moral psychology finds many writers who are taking up the question of self-identity and responsibility in ways that recall the existential themes of self - making and choice.

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3-Kafka and Existentialism

Kafka's stories suggest meanings which are accessible only after several readings. If their endings, or lack of endings, seem to make sense at all, they will not do so immediately and not in unequivocal language. The reason for this is that the stories offer a wide variety of possible meanings without confirming any particular one of them. This, in turn, is the result of Kafka's view - which he shares with many twentieth-century writers - that his own self is a parcel of perennially interacting forces lacking a stable core; if he should attain an approximation of objectivity, this can come about only by describing the world in symbolic language and from a number of different vantage points. Thus, a total view must inevitably remain inaccessible to him. Such a universe about which nothing can be said that cannot at the same time - and just as plausibly - be contradicted has a certain ironic quality about it - ironic in the sense that each possible view point becomes relativized. Yet the overriding response one has is one of tragedy rather than irony as one watches Kafka's heroes trying to piece together the debris of their universe. Kafka's world is essentially chaotic, and this is why it is impossible to derive a specific philosophical or religious code from it - even one acknowledging chaos and paradox as does much existential thought. Only the events themselves can reveal the basic absurdity of things. To reduce Kafka's symbols to their "real" meanings and to pigeonhole his world - view as some "ism" or other is to obscure his writing with just the kind of meaningless experience from which he liberated himself through his art.

Expressionism is one of the literary movements frequently mentioned in connection with Kafka, possibly because its vogue in literature coincided with Kafka's mature writing, between 1912 and his death in 1924. Of course, Kafka does have certain characteristics in common with expressionists, such as his criticism of the blindly scientific - technological world - view, for instance. However, if we consider what consider what he thought of some of the leading expressionists of his day, he certainly cannot be associated with the movement: he repeatedly confessed that he works of the expressionists made him sad; of a series of illustrations by Kokoschka, one of the most distinguished representatives of the movement, Kafka said: "I don't understand. To me, it merely proves the painter's inner chaos". What he rejected in expressionism is the overstatement of feeling and the seeming lack of craftsmanship. While Kafka was perhaps not the great craftsman in the sense that Flaubert was, he admired this faculty in others. In terms of content, Kafka was highly skeptical and even inimical toward the expressionist demand for the "new man". This moralistic-didactic sledgehammer: method repulsed him.

Kafka's relationship with existentialism is much more complex, mainly because the label "existentialist" by itself is rather meaningless. Dostoevsky, Nietzsche, and Kierkegaard all have certain existentialist dimension in their

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writings, as do Camus, Sartre, Jaspers and Heidegger, with whose works the term existentialism has been more or less equated since World War H. These various people have rather little in common concerning their religious, philosophical, or political various people have rather little in common concerning their religious, philosophical, or political views, but they nevertheless share certain characteristic tenets present in Kafka. Kafka certainly remained fascinated and overwhelmed by the major theme of all varieties of existentialist thinking, namely the difficulty of responsible commitment in the face of an absurd universe. Deprived of all metaphysical guidelines, a man is nevertheless obligated to act morally in a world where death renders everything meaningless. He alone must determine what constitutes a moral action although he can never foresee the consequences of his actions. As a result, he comes to regard his total freedom of choice as a curse. The guilt of existentialist heroes, as of Kafka's, lies in their failure to choose and to commit themselves in the face of too many possibilities - none of which appears more legitimate or worthwhile than any other one. Like Camus' Sisyphus, who is doomed to hauling a rock uphill only to watch it roll down the other side, they find themselves faced with the fate or trying to wring a measure of dignity for themselves in an absurd world. Unlike Sisyphus, however, Kafka's heroes remain drifters in the unlikely landscape they have helped create. Ulrich in Musial's The Man Without Quality and Meursault in Camus' The Stranger- these men are really contemporaries of Kafka's "heroes", drifters in a world devoid of metaphysical anchoring and suffering from the demons of absurdity and alienation. And in this sense, they are all modern-day relatives of that great hesitator Hamlet, the victim of his exaggerated consciousness and overly rigorous conscience.

The absurdity which Kafka portrays in his nightmarish stories was, to him, the quintessence of the whole human condition. The utter incompatibility of the "divine law" and the human law, and Kafka's inability to solve the discrepancy are the roots of the sense of estrangement from which his protagonists suffer. No matter how hard Kafka's heroes strive to come to terms with the universe, they are hopelessly caught, not only in a mechanism of their own contriving, but also in a network of accidents and incidents, the least of which may lead to the gravest consequences. Absurdity results in estrangement, and to the extent that Kafka deals with his basic calamity, he deals with all eminently existentialist themes.

Kafka's protagonists are lonely because they are caught midway between a notion of good and evil, whose scope they cannot determine and whose contradiction they cannot resolve. Deprived of any common reference and impaled upon their own limited vision of "the law," hey cease to be heard, much less understood, by the world around them. They are isolated to the point where meaningful communication fails them. When the typical Kafka hero, confronted with a question as to his identity, cannot give a clear - cut

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answer, Kafka does more than indicate difficulties of verbal expression: he says that his hero stands between two worlds - between a vanished one to which he once belonged and between a present world to which he does not belong. This is consistent with Kafka's world, which consists not of clearly delineated opposites, but of an endless series of possibilities. These are never more than temporary expressions, never quite conveying what they really ought to convey- hence the temporary, fragmentary quality of Kafka's stories. In the sense that Kafka is aware of the limitations which language imposes upon him and tests the limits of literature, he is a "modern" writer. In the sense that he does not destroy the grammatical, syntactical, and semantic components of his tests, he remains traditional. Kafka has refrained from such destructive aspirations because he is interested in tracing the human reasoning process in great detail up to the point where it fails. He remains indebted to the empirical approach and is at his best when he depicts his protagonists desperately trying to comprehend the world by following the "normal" way. Because they cannot make themselves head, much less understood, Kafka's protagonist is involved in adventure which no one else knows about. The reader tends to have the feeling that he is privy to the protagonist's fate and, therefore, finds it rather easy to identify with him. Since there is usually nobody else within the story to which the protagonist can communicate his fate, he tends to reflect on his own problems over and over again. This solipsistic quality Kafka shares with many an existential writer, although existentialist terminology has come to refer to it as "self - realization".

Kafka was thoroughly familiar with the writings of Kierkegaard and Dostoevsky, and it pays to ponder the similarities and difference between their respective views. The most obvious similarity between Kafka and Kierkegaard, their complex relationships with their respective fiancées and their failures to marry, also points up an essential difference between them. When Kafka talks of bachelorhood and a hermit's existence, he sees these as negative. Kierkegaard, on the other hand, was an enthusiastic bachelor who saw a divine commandment in his renunciation of women. For Kafka, bachelorhood was a symbol of alienation from communal happiness, and he thought of all individualism in this manner. This makes him a poor existentialist. Unlike Kierkegaard, who mastered his anguish through a deliberate "leap into faith", leaving behind all intellectual speculation, Kafka and his heroes never succeed in conquering this basic anguish: Kafka remained bound by his powerful, probing intellect, trying to solve things rationally and empirically. Kafka does not conceive of the transcendental universe he seeks to describe in its paradoxical and noncommunicable terms; instead, he sets to describing it rationally and, therefore, inadequately. It is as if he were forced to explain something which he himself does not understand - nor is really supposed to understand. Kafka was not the type who could will the act of belief. Nor was he a man of flesh and bones who

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could venture the decisive step toward action and the "totality of experience", as did Camus, for instance, who fought in the French Underground against the Nazi terror. Kafka never really went beyond accepting this world in a way that remains outside of any specific religion. He tended to oppose Kierkegaard's transcendental mysticism: although it might be too harsh to argue that he gave up all faith in the "indestructible nature" of the universe, as he called it. Perhaps this is what Kafka means when he says, "One cannot say that we are lacking faith. The simple fact in itself that we live is inexhaustible in its value of faith". (The Metamorphosis p44)

In the case of Dostoevsky, the parallels with Kafka include merciless consciousness and the rigorous conscience issuing from it. Just as characters in Dostoevsky's work live in rooms anonymous and unadorned, for example, so the walls of the hunger artist's cage, the animal's maze, and Gregor Samsa's bedroom are nothing but the narrow, inexorable and perpetual prison walls of their respective consciences. The most tragic awakening in Kafka's stories is always that of consciousness and conscience. Kafka surpasses Dostoevsky in this respect because that which is represented as dramatic relation- between, say Raskolnikov and Porfiry in Crime and Punishment - become the desperate monologue of a soil in Kafka's pieces.

Kafka's philosophical basis, then, is an open system: it is one of human experiences about the world and not so much the particular Weltanschauung of a thinker. Kafka's protagonists confront a secularized deity whose only visible aspects are mysterious and anonymous. Yet despite being continually faced with the essential absurdity of all their experience, these men nevertheless do not case trying to puzzle them out. To this end, Kafka uses his writing as code of the transcendental, a language of the unknown. It is important to understand that this code is not an escape from reality, but the exact opposite - the instrument through which he seeks to comprehend the world in its totality without ever being able to say to what extent he may have succeeded.

4-Kafka and Absurdity

Waking up, Gregor Samsa finds himself to be a gigantic insect. There was no feeling of anxiety when he saw his condition thus tried to forget thinking that he was just in an ordinary dream. From the time he realized that he was not in a state of illusion, seeing that he was in his regular bedroom, he looked outside the window which portrays a gloomy day and wanted to stop thinking about his constantly struggling legs as he wanted to get up. Then he thought about his work-how ridiculous it was likely to be a commercial traveler when one could not enjoy any benefits at all. When he saw the time, he was shocked and hurriedly tried to get up from the bed. Suddenly, his

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mother knocked at his door reminding him that he might miss the train and did not notice anything strange for the moment.

The arrival of the chief clerk gave Gregor more reason to quickly do whatever it is that needs to be done: one is, opening the door. Soon enough the next man who knocked in his room was his father, and because the chief clerk humiliated Gregor-on how he was disappointed with his (Gregor's) work-Gregor's father was aroused with irritation. Upon finding out his (Gregor's) state, the chief clerk went away leaving the family with a dilemma on how they are to organize themselves with what has happened.

At first, it was Grete, his sister, or also known as Fraulein Samsa who took responsibility of feeding and understanding how he has come to be an insect. She would always bring him food, talk a bit when he would finish his meal or not, clean his room after she has gone from school, and so on. There was even a time that she decided to move away with the furniture for she felt that Gregor might have a better environment or might move more freely if there were no such furnishing that could possibly distract him from crawling around. - Gregor, despite the situation, missed his mother. - While this was all happening, Gregor only stayed in one place-under the sofa. Time went on and Grete's constant bringing in of food for her brother became more likely a routine and her treatment became less humane.

Now the family needed more income and for that to happen they welcome there lodgers to rent a room. The three lodgers seemed to have a high level of significance on how they want to be treated. The family, on the other hand, made adjustments for them. Once an evening meal for the lodgers were made, while supper, they heard the playing of the violin and in turn saw Grete at the living room. The father though they were preoccupied by the sound, instead they asked her to continue but upon persistence of the music, they were disappointed. On one side, when Gregor heard the beautiful cry on the violin, he began to enter an emotional state in which he misses his sister. The impact of the music made him want to really tell her that he appreciates the music so much more that anyone in the family could. However, while he was being absorbed by his state and the sound of the music, the middle lodger was distressed and disgusted upon Gregor's sight.

The middle lodger insisted not to pay for the days he spent because of the insanity the family showed. After this, they went back to his room and the family was dismayed. Because of this, Grete proposed to get rid of the insect as it was bothering the family and since they have not a slight of assurance that it was Gregor the one they've been taking care of for the past months. Subsequently, when he reached his room:

"…his head san to the floor of its own accord and from his nostrils came the last faint flicker of his breath." (Kafka in Glazer. 1983 p. 135).

As the charwoman opened Gregor's room, she yelled upon his sight. He was dead. The father felt grateful when he saw the bug's death, Grete and her mother tried to feel the same. As soon as the three lodgers work up, they

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went straight to the kitchen asking for their breakfast but Gregor's father paid them no deference and posed their leave at once. The three were startled and they did the only choice-they had to leave. They story ended with the family deciding to have break. Each member wrote to their respective supervisors for excuse and left the apartment.

There is no mentioned location and particular date on where the Samsas' apartment is or when the event took place. The only description is that there is a hospital across within the view of Gregor's window and that the apartment fails to see a busy street. (The Metamorphosis in Shmoo Beta. 2010) However, the story frequently exposes two major sites: Gregor's room and under the couch. Throughout the entire story. Gregor remained only in his room, it is where the metamorphosis began and ended as he died. Another spot is under the couch, where he often hides from people to refrain them from seeing him. From this, we can infer that Gregor has an imprisoned life, following the rule he has to follow; the rule in which he has to stay in his room or not let anyone see him since people were terrified when they see him.

According to Jains Kenderdine, who wrote an article about Kafka's "The Metamorphosis", the story may represent how individual have been trapped to what the society has imposed upon them. For example, Gregor Samsa, before he woke up as an insect, he was the only one making a living for his family. He was held accountable for his family's expenses. Waking up as an insect is another figurative language used by the author, which if in reality can be similar to a person who suddenly becomes unimportant. In addition to that, the three lodgers, the servant girl, and the other outsider, were said to be comparable with the Nazi occupation. The Nazis would come in any house, any time of the day and would act as if the house was theirs, demanding for things they needed. Some, upon knowing the transformation which happened to Gregor instead of coming to his aid treated him as if he had not even become a sourve of income for the apartment. Kenderdine added that it is generally accepted that the story is somehow absurd. On the contrary, Alissa Nielsen proposed that The Metamorphosis was not really about the sudden transformation of Gregor into a bug but the transformation on how his family treated him. Hence to relate it with Kenderdine's proposition:

"One could also say that the family has also become more animalistic and primitive through this metamorphosis. Instead of being compassionate and trying to help Gregor, they lock him away, almost hoping he'll die… The same could be said about the state of the room in which he dwells. When he first wakes up as a bug, his room has all the necessities a human would need-a bed, dresser, desk, sofa, etc. But as he devolves and realizes he doesn't need these items, and as his family realizes it, they are removed - essentially removing pieces of Gregor from the room, and from their memories." (Kenderdine, 2004)

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5-Absurdity in The Metamorphosis

The short story "Metamorphosis" by Franz Kafka is one that deals with the human condition and the question "why do we exist?" This questioning the epitome of the postmodern style of writing; in that we examine the world we live in, and question what it is to "be" and why we bother. The other prominent feature of postmodern writing is the presence of the unnatural and incredible.

One could say the story is a metaphor for one web has spent his life working to please others, supporting his family and working for the sake of survival, but not really sure why it is he who does it - it's just the way it is. Suddenly, one day, the protagonist wakes up and his entire life has changed. He is unable to move and function as a human, he is unable to work, and he is dependent on his family to take care of him, for a change. Bug, or debilitating accident or illness, the onset is quick, and a shock to everyone.

It is generally agreed, however, that the story portrays a world that is hostile and perhaps absurd and that major themes in the story include father-son antagonism (perhaps reflecting Kafka's difficult relationship with his own father), alienation a work, isolation, and self-sacrifice. The story parallels humankind in several ways, in fact. Not only from the aspect of perhaps someone mortally wounded and unable to take care of himself, but given the time frame of when the story was written, and all that was happening around him, Kafka (a Polish - born Jew), could have been foreshadowing the mass ethnic "cleansing" that would take place in Europe in the years to come.

The "invasion" by the renters, the unsympathetic maid, and other outsiders who don't understand (or care about) Gregor's plight could even be considered a parallel to the Nazi occupation. They come into the resident's home, treating the family like it is there to do their personal bidding, and all appears to be well until they are horrified by their dirty secret living in the room nest to theirs. Of course these outsiders instead of acting shocked like one would think, instead use the situation as an excuse as to why they should not pay their fair, and threaten to expose their secret and embarrass them, despite their hospitality.

The fact that Kafka uses a bug as the mode of Gregor's transformation is an unlikely and fantastic, but what's more, Gregor seems oblivious to the fact that what has happened to him is all that unusual. He seems to accept it, and move on, worrying instead about how it is that he should provide for his family and fulfill his responsibilities at work.

One could also say that the family has also become more animalistic and primitive through this metamorphosis. Instead of being compassionate and trying to help Gregor, they lock him away, almost hoping he'll die. At first, they try to take care of him, but like an injured animal in the pack, they eventually begin to look at him as a liability and an inconvenience, and cease to "protect" him. As they stop thinking about him as a human being, they stop treating him like one. The same could be said about the state of the

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room in which he dwells. When he first wakes up as a bug, his room has all the necessities a human would need- a bed, dresser, desk, sofa, etc. But as he devolves and realizes he doesn't need these items, and as his family realizes it, they are removed - essentially removing pieces of Gregor from the room, and from their memories. And, somehow in this twisted scene, Gregor the bug mourns the loss of his personal affects.

The very idea of a man devolving into a bug is almost as absurd that man would treat his fellow man in such a manner. The absurdity, yet parallelism to real life give the story a depth that pure fantasy could not. Instead of building up a fantastic story, Kafka takes the mundane - the ordinary society he sees around him, and deconstructs it in a fantastic postmodern tale. The story balances on the brother of real and fantasy, hinting at absurdity and enlightenment, all while telling an amusing and thought - provoking fable.

6-Conclusion

This study has shown that the novella The Metamorphosis is about the existential dilemma and absurd life of its characters especially Gregor Samsa. The first absurd event is when Gregor Samsa wakes up and discovers that he has turned into a big insect although he has been a good son and brother it happened to him which is the result of any particular reason like punishment for some behavior. The growth result of his Metamorphosis is the psychological distance between him and those around him. His changes make him literary and emotionally separate him from his family members and leads to his imprisonment. This transformation separates him from the human race and makes him no longer human, so, he has become totally isolated from anyone around him. His Metamorphosis is not only something physical but also psychological. This Metamorphosis not only happens for Gregor but also for his family. His sister also experience her own transformation as she develops from a child to an adult. At the end it may be concluded that the absurdity of our life is never overcome, but by making the best choices we CAN achieve a union with the infinite, absolute God. We must be willing to live without considering death, create meaning in the meaningless life and find value in the tragic, comic and absurdity of what goes around us. We have a choice to decide where we want to live our life as a gift, no matter what the situation is or not. By making right choices we make our relation with ourselves and our existence powerful. Absurdity is present everywhere and depends on how we are taking it into our lives. If Gregor believes that his life is like an insect's life, that is absurdity, however if he views it in better terms he could have a better life.

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