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FROM THE SURREAL TO REAL: FRANZ KAFKA'S PILGRIMAGE TO HUMAN CONSCIENCE

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ABSTRACT

Franz Kafka, often shrouded in existentialism and interpreted through lenses of Jewish pessimism, remains one of the most enigmatic figures in modern literature. Despite the brevity of his literary corpus, Kafka's works challenge the most astute readers and literary critics, weaving profound truths about the human condition into seemingly dissuasive narratives. His simplicity, paradoxically, masks essential truths that resonate deeply with the complexities of life, often dismissed by frustrated critics as purposeless. Yet, at the heart of Kafka's writing lies a profound commitment to humanism, articulated through every word and idea. This article delves into Kafka's seminal works, personal diaries, and the critical perspectives they have inspired, offering a fresh exploration of his principles of precise conscience and their enduring relevance in understanding the human truth.

Keywords: Existentialism, Jewish pessimism, precise conscience, human truth and humanism

1. INTRODUCTION

Franz Kafka (3 July 1883 – 3 June 1924), a German writer whose works reflect a deep exploration of human worthlessness, exacerbated by a ruthless, indifferent, and mercenary society. Kafka's narratives unveil how such systems isolate the perceptive and empathetic, driving them into profound anguish and silent despair. To be human is to possess the innate capacity to empathize—not only with one's own feelings, desires, and sorrows but also with those of others. Humanism, at its core, is the recognition of this shared sensitivity and the willingness to act upon the needs of the vulnerable, assuming the moral responsibility to uphold justice. Yet, many evade this duty, driven by cowardice and an innate fragility that shuns responsibilities devoid of material gain. Through his works, Kafka intricately weaves a philosophy of humanism, compelling individuals to confront their fears and weaknesses. He inspires readers to uncover the latent strength within themselves—a power to transcend their limitations and embrace the courage required to fulfil their human potential.

Kafka's works are akin to dreams, crafted with a deft, lucid, and unassuming narrative style that effortlessly plants those dreams in the minds of readers. Yet, these dreams are nightmares. Through them, Kafka compels us to confront the grime and despair pervading human existence. His storytelling draws us into the dampness and gloom of life, making us share the struggles and anguish of his central characters. The deaths of these protagonists jolt us out of the nightmares,

leaving us startled and unsettled. However, when revisited with awakened senses, these dreams reveal a deeper truth. In their midst, we sense Kafka standing just behind us, wearing an enigmatic smile. Deciphering the cryptic philosophy behind that smile has long been one of the most challenging tests of understanding Kafka's profound genius. "Viewed from the outside it is terrible for a young but mature person to die, or, worse to kill him-self… to die would mean nothing else than to surrender a nothing to nothing" (Diaries 243).

In The Metamorphosis (1915), a story synonymous with Kafka's name, 27-year-old Gregor Samsa awakens one morning to discover he has been transformed into a giant insect. Shunned and neglected by his family, he endures months of harrowing isolation and despair, ultimately starving himself to death. In The Castle (1926), a novel reflecting Kafka's mature literary prowess, the protagonist, K., arrives in a village dominated by a mysterious castle, at the brink of twilight. He enters as a newly appointed land surveyor but is quickly ensnared in a labyrinthine struggle to secure recognition from his employer, Klamm. As he drifts through the village, alienated and persistently obstructed, K. finally succumbs to death, only to learn on his deathbed that his appointment had been rejected.

The combined value of Gregor Samsa's life and death, as well as that of K., amounts to nothing. Yet, literature, regardless of its author, inherently carries a vision of life. Kafka's works, too, encapsulate profound truths about human existence. However, deciphering the philosophical essence behind the deaths of Kafka's characters remains an enigmatic puzzle. Critic Friedlander remarked, "In Kafka's fiction, the truth remains inaccessible and is possibly nonexistent." Kafka himself once claimed, at different times to different individuals, "I am nothing but literature" and "I am literature." Erich Heller posited that "The vicinity of literature and autobiography could hardly be closer than it is with Kafka. Indeed, it almost amounts to identity."Understanding Kafka's perspective on humanity and life is pivotal to unraveling the mystery of his cryptic smile. Jay Cantor, author of Forgiving the Angel: Four Stories for Franz Kafka, describes Kafka as an existential religious figure, suggesting a spiritual dimension to his philosophical explorations.

Kafka's works, shaped by his Jewish heritage, gained prominence in the historical context of the Holocaust. During the Nazi regime, his writings were burned as part of the broader anti-Jewish campaign. The clash between Kafka's sympathizers and anti-Semitic forces significantly contributed to the widespread recognition of his work. As a result, his literature has, for better or worse, been labeled as Jewish literature. Supporters of Kafka often attempt to anchor his philosophy within the framework of Jewish religion and culture, claiming him as a distinctly Jewish voice. Conversely, anti-Semitic factions smeared Kafka and his works with "Jewishness" to discredit them. While Kafka's writings contain no overt references to Judaism, numerous interpretations argue that they indirectly reflect Jewish identity. Some critics view the pervasive pessimism in his works as a metaphor for the dire conditions of the Jewish people during his time.

It is common to explore the religious roots of a person's philosophy, and in Kafka's case, this inquiry is heightened by the unique circumstances of the Jewish community in his era. Marginalized and striving for survival, many Jews turned to Zionism—the movement advocating for a Jewish homeland in Israel as a means of empowerment. Kafka's era thus provides fertile ground for speculating on the influence of his Jewish heritage on his profound and enigmatic worldview. Many critics have identified elements of Judaism in Kafka's profound metaphysical inquiries. At the forefront of this perspective is Max Brod, followed by a host of prominent names. Renowned literary critic Harold Bloom argued that "although Kafka was uneasy with his Jewish heritage, he was the quintessential Jewish writer." Supporting Bloom's view, Lothar Khan stated, "The presence of Jewishness in Kafka's oeuvre is no longer subject to doubt."

This raises a critical question: to what extent does Kafka's perception of life genuinely reflect Jewishness? Answering this question is essential to understanding the interplay between his philosophy and his cultural and religious identity. Kafka was a deeply sensitive, modest, rational, and responsible individual, known for his unwavering integrity. His sensitivity extended beyond his personal struggles to encompass the suffering of humanity as a whole. He yearned for compassionate and humane attention to such pain, believing that true humanity is reflected in the adherence to ethics, morals, and principles.

However, Kafka perceived a profound lack of these humanitarian values in society, a realization that began within his own family. He poignantly questioned the absence of paternal compassion in his father, Hermann Kafka. In his Letter to His Father, Kafka recalls a harrowing incident where his father's harshness was laid bare: leaving young Franz outside in the cold night as punishment for simply asking for water. This experience became emblematic of the moral void Kafka saw in human relationships and society at large. Religion, as a concept, seeks to awaken human consciousness and establish itself as the ultimate omnipotent force to alleviate human suffering. The unity of mankind is the ideal outcome of religious teachings and practices. However, in Kafka's critique of society, the devout observance of Judaism—or any

other religion—failed to deliver solace to the afflicted. He deeply resented the commodification of God and the institutionalization of Judaism, choosing instead to withhold his faith from such frameworks.

From a young age, Kafka embarked on a personal quest for an ideal or a platform capable of uniting humanity, at least on an emotional level. He believed that a unified human race held the potential to dispel the sorrows inherent in life. This conviction led Kafka, in his adolescence, to declare himself an atheist, rejecting organized religion in his search for a more profound and inclusive solution to human suffering. Hugo Bergson, a prominent Zionist leader and Kafka's schoolmate, recalled their spirited debates during their gymnasium years and admitted that Kafka's socialist arguments posed a significant challenge to his Zionist beliefs. Bergson even referred to Kafka as a socialist a label that many critics continue to associate with him today. However, Kafka recognized that socialism was merely a temporary solution, not a lasting or universal remedy for the plight of the oppressed. His disillusionment extended to education, which he believed failed to provide a broad and meaningful understanding of the universe. Both in his time and ours, Kafka saw education as overly mechanical and lacking true substance. In his quest for meaningful reform, Kafka embraced Montessori educational principles, hoping they might restore depth and purpose to the learning process. This commitment reflected his enduring aspiration to see education evolve into a tool for enlightenment and genuine human development.

October 1911 holds great significance not only for Kafka but also for those who study his life and work. During this period, Kafka became deeply captivated by Yiddish theater, literature, traditions, and the people associated with them. Yiddish theater, developed by Eastern European Jews, showcased Jewish plays written and performed by Jewish artists. Known for its musical, comedic, and satirical elements, these productions were typically staged in Hebrew and Yiddish, reflecting the strong nationalism of the Yiddish-speaking community.

Critics who regard Kafka as a Jewish writer often highlight this phase of his life, arguing that his attraction to Yiddish theater marked a return to his Jewish roots and a renewed engagement with Judaism. They are correct to an extent—Kafka, who had distanced himself from Judaism, paused to reconsider it, inspired by the vibrant energy of Eastern Jewish traditions embodied in Yiddish theatre-

Kafka's fascination was not merely intellectual but also deeply empathetic. He admired the cultural richness and literary value of Yiddish theater while feeling compassion for its financial struggles and the hardships faced by its artists. He even noted his thoughts in his diary, reflecting his complex and nuanced relationship with this tradition, "Would like to see a large Yiddish theatre as the production may after all suffer because of the small cast and inadequate rehearsal. Also would like to know Yiddish literature, which is obviously characterized by an uninterrupted tradition of National struggle that determines every work." (70)

Tradition and religion are distinct concepts. Tradition is shaped by the social, economic, and geographical conditions of the people who create and sustain it. Every religion, in turn, incorporates elements of the traditions of its originators. As a result, many religious norms and rituals are deeply influenced by the cultural practices from which they emerged. For example, in Hinduism, the cow is considered sacred, and cow slaughter is deemed a sin. This reverence stems from the cow's historical significance as a vital source of livelihood for the early practitioners and followers of Hinduism. In contrast, the cow did not hold the same economic or cultural importance in the societies that gave rise to Islam or Christianity. Consequently, neither of these religions imposes any specific religious obligations regarding the cow.

In his reassessment of Judaism, Kafka displayed a keen interest in the aspects of the Talmud and Torah that reflect the traditions of early Jewish life. His diaries are filled with numerous attempts to rationalize the religious norms of these texts through anthropological and scientific perspectives, showcasing his analytical approach to faith and tradition. Kafka's artistic sensibilities also played a significant role in his fascination with Yiddish theater. He was particularly captivated by its music, describing it in his diary with striking admiration: "The melodies are made to catch hold of every person who jumps up, and they can, without breaking down, encompass all his excitement, even if one won't believe they have inspired it." (Diaries 66) This artistic zeal added yet another dimension to Kafka's engagement with Yiddish culture. Kafka documented in his diary several of the plays he watched in Yiddish theater, which has led some critics to argue that his literary inspiration is rooted in Jewish culture. David Bleich, in his essay "How I Got My Language: Forms of Self-Inclusion," explores this perspective. The essay is featured in the book Self-Analysis in Literary Study: Exploring Hidden Agendas, edited by Daniel Rancour-Laferriere. In his analysis, Bleich offers his views on Kafka, as cited below,

This immediate, literal, experiential sense of Kafka's work that I have held from my youth led me to try to understand and conceptualize his life as a German- speaking Czech Jew, more than as a "significant literary artist", even though it seems clear enough that this latter identity was part of his own self-understanding. (56-7)

In his essay, Bleich argues that, regardless of Kafka's personal beliefs, his identity as a writer is intrinsically tied to the historical destiny of Jews in Prague during that period. Discussing the influence of Yiddish theater on Kafka's literary genius, he references Evelyn Torton Beck's analysis in Kafka and Yiddish Theatre, which draws a comparison between Kafka's The Metamorphosis and Yiddish playwright Jacob Gordin's The Savage One. According to Beck, both works depict a profound father-son conflict that culminates in the tragic death of the imprisoned son, highlighting a shared thematic resonance. In Metamorphosis: Transformations of the Body and the Influence of Ovid's Metamorphosis on German Literature of the Nineteenth and Twentieth Centuries, David Gallagher explores several potential sources of inspiration for Kafka's The Metamorphosis. His analysis ultimately undermines the claim that Jacob Gordin's The Savage One was the sole influence behind Kafka's work.

Even if Kafka drew inspiration from Gordin's play, it does not necessarily categorize him as a Jewish writer. Writers do not always carry forward the philosophies or ideologies of their source material into their own works. They have the creative liberty to extract ideas from a wide range of influences, and such borrowings do not inherently align them with the beliefs or theories of the original sources. For instance, Thomas Mann adapted a story from the Hindu text Vetal Panchavimshati (11th century) as the basis for his novella The Transposed Heads. Does this make Mann a Hindu writer? Certainly not. The philosophical underpinnings of Mann's work and its source material differ significantly, illustrating that literary inspiration does not equate to ideological endorsement. Kafka dismissed Western Judaism as outdated, describing it as a historical artifact with little relevance to the moral, emotional, and psychological needs of contemporary people. After reading The History of the Jews by Heinrich Graetz, Kafka documented his reaction in his own words, as follows:

It was at first stranger to me than I thought and I had to stop here and there in order by resting to allow my Jewishness to collect itself. Towards the end, however, I was already gripped by the imperfection of the first settlements in the newly conquered Canaan and the faithful handing down of the imperfections of the popular heroes (Joshua, the Judges, Elijah). (Diaries 98-9)

Theosophy, the study of divine principles, typically begins by either affirming or challenging the concept of God. However, Kafka's focus was never on God in the conventional sense. Instead, his orientation was toward what he called "Supreme Judgement." This concept reflects life's inexplicable events, which many attributes to fate, but Kafka ambiguously termed "Supreme Judgement." His interest in theosophy stemmed from a desire to comprehend this enigmatic phenomenon. Kafka shared his experiences with Dr. Rudolf Steiner, recounting:

"And here I have, to be sure, experienced states (not many) which, in my opinion, correspond very closely to the clairvoyant states described by you, Herr Doctor, in which I completely dwelt in every idea, and in which I not only felt myself at my boundary, but at the boundary of the human in general." (Diaries, 48).

This profound introspection highlights Kafka's philosophical pursuit of understanding the limits of human perception and existence through the lens of the "Supreme Judgement." During meditation, our consciousness typically oversees the thought process, allowing us to track its progression and understand the outcome. However, there are instances when our consciousness dissolves into the unconscious. In such cases, we perceive only the end result of the meditation but remain unaware of the process that led us there. The states Kafka referred to align with this second type of meditation. If Kafka had explicitly stated that his experiences transcended both his personal boundaries and the limits of human understanding, Leavitt's interpretation of him as a paranormal mystic rooted in occultism, Cabalistic thought, and a redacted form of Judaism might hold validity. However, Kafka's descriptions leave room for interpretation, making such conclusions speculative.

Kafka's philosophy centres on the idea of a principled individual striving to unite with the truth within themselves and achieve salvation during their lifetime on earth. Each individual must delve deeply into the corridors of eternal memory to uncover and realize this truth within their heart. Kafka encapsulated this profound idea in his parable "The Imperial Message." Kafka has crafted some profoundly pragmatic yet enigmatic parables, and "The Imperial Message" stands out as one of his simpler yet thought-provoking works. In the parable, an Emperor of the Sun dynasty, on his deathbed, summons the humblest of his subjects. This lowly individual is chosen as the bearer of the Emperor's final message. Kneeling by the Emperor's side, the messenger listens intently as the dying ruler whispers his message. Yet, before the messenger can fully comprehend the Emperor's visage, the sovereign passes away.

The Emperor's chamber quickly fills with a throng of notables, gathered to pay their respects and offer prayers for his peaceful rest. The crowd is so densely packed that it seems to erase the walls of the room and the vast, arched ceilings of the palace. The chosen messenger, described as "strong" and "indefatigable," attempts to deliver the Emperor's message to every household in the empire, stamping its significance onto each door. He struggles valiantly to carve a path through the throng, but the sheer number of people obstructs his progress. To deliver the message, the messenger would need to traverse countless staircases, courtyards, the capital city, and the teeming mass of humanity spilling out into the world. Yet the enormity of this task renders it seemingly impossible.

Kafka's "The Imperial Message" masterfully conveys profound truths through its layered symbolism. The parable concludes with a thought-provoking twist: the messenger's mission is inherently unachievable. The Emperor's message, whispered with gravity on his deathbed, is destined to remain undelivered. The final lines of the parable capture this inevitability with biting irony:

It will take thousands of years to cross all these. He will never get to the end of them; and even if he did, he would be no better off; he would have to fight his way down the stairs; and even if he did that, he would be no better off; he would still have to get through the courtyards; and after the courtyards, the second outer palace enclosing the first; and more stairways and more courtyards; and still another palace; and so on for thousands of years. And did he finally dash through the outermost gate—but never, never can that happen—he would still have the capital city before him, the center of the world, overflowing with the dregs of humanity. No one can force a way through that, least of all with a message from a dead man. But you sit by your window and dream it all true, when evening falls.

The Emperor's message symbolizes humanity's original truth a profound understanding buried deep within the collective memory of mankind. However, Kafka suggests that this truth cannot be communicated through an external source or transcended back through millennia to reconnect with its origin. The messenger's arduous and impossible task mirrors humanity's struggle to bridge the gap between present understanding and the lost essence of truth. On another level, the parable critiques the inaccessibility of a ruler's genuine intent, regardless of the system of governance—be it anarchy, monarchy, aristocracy, or democracy. The true essence of power and intent is often obfuscated, withheld from the common people, and lost in the overwhelming structures of bureaucracy and societal chaos. Ultimately, the parable's closing lines offer a subtle consolation. The truth, though unreachable through external means, can be intuited and imagined by the individual. As the reader sits by the window, dreaming, Kafka leaves us with the possibility that some truths may be felt within, even if they remain beyond the grasp of tangible reality.

Kafka viewed blind loyalty to God as a convenient escape from living a disciplined moral life. Religion, Kafka observed, often absolves people of their mistakes through multiplied prayers, costly offerings, or confessions. Furthermore, it allows individuals to ignore the suffering and injustice around them by attributing it to the "Will of God." This evasion of responsibility, Kafka believed, places the burden of individual failings on humanity as a whole. The collective debt of human errors and irresponsibility must eventually be paid, in some form, at some point in humanity's evolutionary journey. Aware of this profound truth, Kafka rejected the refuge offered by superstition and religious complacency.

He expressed his disdain powerfully: "Superstition and Principle and what makes life possible through a heaven of vice, a hell of virtue is reached. So easily? So dirtily? So unbelievably? Superstition is easy." (Diaries, 391). Kafka's words highlight his rejection of the simplicity of superstition in favour of a deeper commitment to moral responsibility and truth. The pervasive contradictions, suffering, anger, and corruption in the world, despite the dominance of religion, lead any rational mind to question the existence of God or a higher power and the fairness of divine justice. A dispassionate examination of history reveals that religious beliefs have often been a significant source of division and conflict among people, causing irreparable fractures in the unity of humankind. Kafka, as a witness to such religious strife, saw how religious tensions during his time were escalating to the brink of explosion. He recognized that the idea of a united humanity is a historical doubt shared by all, both openly and in silence. He reflects on this observation, noting:

The unity of mankind, now and then doubted, even if only emotionally, by everyone, even by the most approachable and adaptable person, on the other hand also reveals itself to everyone, or seems to reveal itself in the complete harmony, discernible time and again, between the development of mankind as a whole and of the individual man. Even in the most secret emotions of the individual. (Diaries 243)

Drawing on these undeniable human realities, Kafka concludes that it is futile to seek solutions to life's concrete and evident problems within the abstract realms of religion, God, and Heaven. He pragmatically asserts, "One must limit

oneself to what one is absolutely master of." (Brod, 168), meaning that people should focus on the skills, knowledge, and material possessions within their control. Mastery over the uncertain and elusive knowledge of God is impossible, as perennial doubts always undermine any claim to such mastery. To offer empty prayers for salvation or the purification of the human world is to blind ourselves to the undeniable truths of human existence. The truth, according to Kafka, is that a person can never be something they are not, nor can they possess what does not belong to them. Kafka's concept of "Supreme Judgement" is likewise beyond his understanding, a mystery he acknowledges. He encapsulates his life's goal in a letter to Felice Bauer, expressing his acceptance of this uncertainty and his commitment to confronting the limits of human knowledge.

If I closely examine what is my ultimate aim, it turns out that I am not really striving to be good and to fulfill the demands of a Supreme Judgement, but rather very much the contrary: I strive to know the whole human and animal community, to recognize their basic predilection, desires, moral ideas, to reduce these to simple rules and as quickly as possible trim by behavior to these rules. (Diaries 387)

Self-knowledge is essential for recognizing one's limitations, and this self-awareness is cultivated through introspection. Kafka refers to conscience as the "indestructible" aspect within individuals, and believes that if people allow their actions and thoughts to be guided by their conscience, they can lead a worthy life. A life lived with self-awareness is a moral life; it is a humanistic life. A conscious person cannot ignore the suffering and wrongdoings around them, no matter how hard they try. Conscience empowers them to take action, within their limitations, to alleviate the harm. When death approaches, if a conscious person reflects on their life, they can find peace in knowing that they have lived according to principle, doing all they could for themselves and the moral upliftment of others. This tranquillity before death is what Kafka calls salvation.

Kafka's philosophy revolves around two key principles that he upheld throughout his life: "absolute truth" (absolute Wahrhaftigkeit) and "precise conscience" (präzise Gewissenhaftigkeit). In his conversations with Gustav Janouch, Kafka emphasized, "Truth is what every man needs to live, but can obtain or purchase from no one. Each man must reproduce it for himself within, otherwise he must perish; life without truth is not possible. Truth is perhaps like itself." (Conversations with Kafka, Second Edition). Self-knowledge is the truth; one must discover their own conscience. A life that deserves to be called life is one that is meaningful and peaceful, and such a life is only possible with a strong conscience. Kafka condemns a life without conscience, considering it a miserable existence, fit only to perish.

Due to the gap between his philosophy and the degraded conditions of his time, Kafka experienced a profound sense of despair. He believed himself to be the right person to address the inhumanity that plagued the world, and if he failed to confront the wrongs he saw, he felt as though he was betraying his very essence. Kafka expressed his anger in the following words: "As soon as I become aware in any way that I leave abuses undisturbed which it was really intended that I should correct… I lose all sensation in my arm muscles for a moment" (Diaries 114).

Unable to find another way to promote his humanistic ideals of "True Consciousness" and "Absolute Truth," Kafka turned to his final, and perhaps most powerful, outlet—literature. He infused his philosophy into his works, where the death of the protagonist becomes a paradox. It symbolizes both the reader's inevitable demise and, conversely, Kafka's own vision of a peaceful, content death. Kafka encapsulates this theory in his writing, demonstrating how his reflections on death mirror his broader philosophical beliefs.

That the best things I have written have their basis in this capacity of mine to meet death with contentment all these fine and very convincing passages always deal with the fact that someone is dying, that it is hard for him to do, that it seems unjust to him, or at least harsh, and the reader is moved by this, or at least he should be. But for me, who believe that I shall be able to lie contentedly on my deathbed, such scenes are secretly a game; indeed, in the death enacted I rejoice in my own death, hence calculatingly exploit the attention that the reader concentrates on death, have a much clearer understanding of it than he, of whom I suppose that he will loudly lament on his deathbed, and for these reasons my lament is as perfect as can be, nor does it suddenly break off, as is likely to be the case with a real lament, but dies beautifully and purely away. It is the same thing as my perpetual lamenting to my mother over pains that were not nearly so great as my laments would lead one to believe. With my mother, of course, I did not need to make so great a display of art as with the reader. (Diaries 321)

Kafka asserted that he would have confronted death, and in a sense, he is correct—he lived a life that was, in many ways, fulfilling. As someone who lived by "absolute truth" and "precise conscience," Kafka would have met death with contentment. He saw the vast majority of his readers as figures lost in nothingness, representing the people of his time

and extending to the last generations. His works serve as symbolic reflections of these individuals, who are reluctant to place their faith in their own spirit.

The transformation of Gregor Samsa into a bug in The Metamorphosis is deeply symbolic. It illustrates that human lives, like the existence of an insect, can be vile, senseless, and devoid of meaning. Similarly, the character K. in The Castle represents the restlessness and alienation of people on earth, individuals who are essentially lost due to a lack of self-knowledge. Without this self-awareness, human beings wander aimlessly, locked in a desperate pursuit of an unattainable mirage.

Just as K. relentlessly knocks on every door and consults every individual in his futile quest to reach Klamm, readers too are on a ceaseless marathon, searching for meaning but ending up in the wilderness. Ultimately, both K. and Gregor Samsa embody the tragic fate of many—lives that end in defeat, lament, and unfulfilled desire.

Kafka does not wish for his readers to experience a lamentable death. Rather, his works serve as a cautionary tale, urging us to avoid such a fate. Through his writing, he draws attention to the alienating conditions in which we live, encouraging us to reflect on the nature of unwarranted death and to uncover the truth of existence. Kafka hopes that, after engaging with his works his dreams readers will embark on an inner journey to connect with their own conscience. In doing so, they may awaken their spirit and live the remainder of their lives with greater awareness, thus avoiding a restless, unexamined deathKafka asserts that the true meaning and solace of human life are not external acquisitions but innate truths.

Therefore, it can be concluded that Kafka, far from being an existential pessimist, offers a practical and hopeful philosophy for living harmoniously in society. The principles of True Consciousness and Absolute Truth that he proposes are simple, yet powerful, and can be understood and followed by anyone. To embrace his humanistic vision of a life guided by conscience, one must move beyond the rigid confines of traditional spiritual dogmas. Reading Kafka is an act of self-introspection, an opportunity for personal transformation. Kafka is a singular literary genius who presents his humanistic message within deeply aesthetic narratives, captivating the conscience of every reader.

CONFLICT OF INTERESTS

None.

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None.

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