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Ans to the question no – 2

The Metamorphosis begins with an absurd, or wildly irrational, event, which suggests that the story takes place in a random, chaotic universe from the very first sentence. Gregor's metamorphosis takes on a supernatural significance because it is so far beyond the boundaries of a natural occurrence—it is not only unlikely to happen, but it is also physically impossible—and the absurd event is when he wakes up to discover he has transformed into a giant insect. The fact that the story never explains Gregor's transformation is also noteworthy. For instance, it never implies that Gregor's transformation is the result of a specific cause, such as being punished for some misbehavior. In contrast, all evidence suggests that Gregor has been a good brother and son, taking a disliked job to support his family and planning to pay for his sister to attend the conservatory to study music. Gregor does not appear to be deserving of his fate. Instead, the story and everyone in the Samsa family treat the incident like getting sick at random. This large number of components together provide the story with a particular hint of idiocy and recommend a universe that capabilities with next to no overseeing arrangement of request and equity.

The reactions of the different characters add to this feeling of idiocy, explicitly in light of the fact that they appear to be nearly pretty much as ludicrous as Gregor's change itself. The characters are strangely quiet and unquestioning, and most don't act especially shocked by the occasion. (The outstanding special case is the Samsas' most memorable house keeper, who asks to be terminated.) Even Gregor panics only at the thought of getting in trouble at work, not when he realizes he has changed physically, and he doesn't try to figure out what happened or how to fix it. He stresses rather over typical issues, similar to what causes him to feel actually great. Rather than running away from Gregor or attempting to cure him, the other characters in the story tend to view the metamorphosis as something unusual and disgusting, but not particularly terrifying or impossible. For example, Gregor's family doesn't ask for help or advice, and it seems like they are more ashamed and

disgusted than shocked. Their second maid also doesn't seem surprised when she finds Gregor. When the family's boarders see Gregor, most of them are upset because he is dirty and disrupts the house's desired order. In addition to adding to the absurdity of the narrative, these out-of-the-ordinary responses suggest that the characters anticipate, or at least are not surprised, by the absurdity of their environment.

The Distinction Among Brain and Body

Gregor's change totally modifies his superficial presentation, yet it leaves his brain unaltered, making a conflict, or absence of congruity, between his psyche and body. Even though his body is not designed to be upright, for instance, when he first gets out of bed after waking, he tries to stand up. Even though he is unable to do so, he also considers going to work. When Grete gives him milk at the beginning of Part 2, he is surprised to discover that he doesn't like it, even though milk was his favorite drink when he was a human. In essence, he continues to think with a human mind, but at first, he is unable to reconcile these two parts of himself because his body is no longer human.

Gregor's mind begins to change in accordance with his physical wants and needs as he adjusts to his new body. However he's always unable to bring his psyche and body into congruity completely. In addition to having different food cravings than he did when he was human, Gregor is beginning to prefer dark, tight spaces like the one under his sofa and enjoys crawling on the ceiling and walls. The story suggests, based on these particulars, that our mental lives are shaped and guided by our physical lives rather than the other way around. However, Gregor's humanity never completely vanishes, and as a result, he experiences conflict. When Grete and the mother move the furniture out of Gregor's room, this conflict reaches its zenith. Gregor initially supports the idea because it will increase his physical comfort in his room. Without furniture, he'll have the option to creep anywhere he satisfies. He suddenly finds himself faced with a decision, however, realizing that his possessions provide him with emotional comfort and represent his human past: He can feel emotionally or physically at ease, but not both. To put it another way, his mind and body are still at odds. Gregor, unfit to surrender his humankind, picks close to home solace, driving him to grip to the image of the lady in furs frantically.

The Limits of Sympathy After Gregor's Transformation, His Family Struggles with Feelings of Sympathy and Resentment for Him Grete and the mother in particular have a lot of sympathy for Gregor now that he has changed, probably because they think some of his humanity is still there despite how he looks. The mother fights with Grete over moving the furniture out of Gregor's room because she holds out hope that he will return to his human form, and this sympathy causes Grete to initially assume the role of Gregor's caretaker. She even goes so far as to try to discover what food Gregor likes after his change. Even the father, the least sympathetic member of the family toward Gregor and the one who twice attacked him, has never suggested that he be killed or driven out of the house. Instead, he lets the family take care of Gregor, which suggests that he has compassion for him.

However, the stress of Gregor's presence eventually wears down the family's sympathy, and even the most compassionate members of the family eventually realize that their empathy is limited. The appearance of Gregor is one of these stressors. His mother is so horrified when she sees him while she and Grete are moving his furniture that she faints, and Grete is unable to stand being in the room with him because of the way he looks. In addition, the family never forgets Gregor's presence in the house, making them feel constantly uneasy and forcing them to mostly speak in whispers. In addition, the fact that Gregor is unable to express his emotions and thoughts to them disconnects them from his human side, leading them to increasingly view him as an actual insect. The family reaches a point where Gregor's presence is too much to bear as a result of the cumulative effect of all of these factors working against their sympathy. Importantly, the character with the most sympathy for Gregor, Grete, is the one who decides they must get rid of him.

Estrangement

Maybe the best result of Gregor's transformation is the mental distance it makes among Gregor and people around him. Gregor refers to his change as his "imprisonment," and it literally and emotionally separates him from his family and humanity as a whole. He has almost no contact with anyone else since his transformation, and he stays almost exclusively in his room with the door closed. Grete and Gregor only spend a few minutes together in the room, during which time Gregor always hides under the couch and doesn't talk to her. Besides, he can't

talk, and thus he has absolutely not a chance of speaking with others. Lastly, Gregor's transformation literally makes him non-human, separating him from humanity. He has effectively become completely cut off from the people around him, including Grete and his mother, whom he cares about.

However, as the narrative progresses, this sense of alienation actually predated his transformation. For instance, as soon as Gregor wakes up and realizes that he has changed into a bug, he thinks about his life as a traveling salesman and how superficial and fleeting his relationships have become as a result of his constant travel. Afterward, Gregor reviews how his underlying pride at having the option to help his family blurred once his folks started to anticipate that help, and how he felt genuinely far off from them thus. Aside from his family, neither his close friends nor intimate relationships are mentioned in the narrative. As a matter of fact, the distance brought about by Gregor's transformation can be seen as an expansion of the estrangement he previously felt personally