
Gregor Samsa's Self Alienation in Franz Kafka's *Metamorphosis*: Lacanian Psychoanalysis

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Received: 27th April 2022 | Revised: 7th May 2022 | Accepted: 22nd June 2022
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Abstract

The goal of this study was to figure out how a character in Frans Kafka's *The Metamorphosis* feels alienated and loses touch with his identity and self-crisis as a result of his circumstances. The novella's protagonist, Gregor Samsa, is a traveling salesman who is also the Samsa family's primary breadwinner. He morphs into a giant insect, separating him from his family. This study used Jacques Lacan's psychoanalytic theory, which established the Lacanian triangle: symbolic, imagined, and actual. The current research contends that following the transition, Gregor Samsa became estranged from his physical surroundings. This research used descriptive qualitative method by give some description in analyzing the data gathered with Jacques Lacan's psychoanalytic theory. The investigation also revealed the reasons why Gregor's family members are unconcerned about him and are unable to see him as a complex "creature" with his own set of requirements. Gregor has been distant from both his family and himself as a result. Gregor's thoughts on self-identity and the determination of his own aims as a human being are influenced by society, which includes his employer and the corporation where he works. Gregor Samsa's family sees him as a terrifying, unappealing monster, as evidenced by their fear of him and their decision to kill him. In the same way, Gregor Samsa, who is humiliated, sees himself. Gregor Samsa feels estranged since he and his family unknowingly reject Gregor's individual potential.

Keywords: alienation, existentialism, psychoanalysis, identity, self-crisis

1. INTRODUCTION

Alienation is a negative, pessimistic attitude toward a social environment. One factor that contributes to alienation is the relationship between social structure and personality. Because there is a conflict between his social role or setting, such as his qualities, self-image, values, goals, and needs, the individual has a negative or disillusioned reaction (Barfi et al., 2013; Harvey, 2018; LUO, 2021; Minar & Sutandio, 2017; Wegner, 1975). Many great writers regard alienation as a societal sickness, a condition that contributes to human life's bitterness and dissatisfaction. Ernest Hemingway, Soren Kierkegaard, Martin Heidegger, Albert Camus, Jean Paul Sartre, Andre Gide, and Franz Kafka were among them.

Existentialism is applied to their works. Alienation is one of existentialism's hallmarks (LUO, 2021; Wegner, 1975). Since the topic became an important subject in the twentieth century, numerous researchers throughout the world have discussed it. Researchers have been studying various aspects of Franz Kafka's *The Metamorphosis* for quite some time, since this masterpiece remains mysterious and wonderful even after nearly half a century.

Many publications have described the novella as being comparable to this study. This article would acknowledge their efforts to fill the void, which may have resulted in a fresh insight. Alkhafaji's "A Study of Alienation in Kafka's *The Metamorphosis* as a Moral Guide for the New Generation" is one study that has looked at it (2015). The study looked at how separation affects those who have lost their sense of self and moral principles as a result of their alienation from society (Alkhafaji, 2020). Minar & Sutandio (2017) published a journal titled "Shame and Alienation in Kafka's *The Metamorphosis*." Through the representation of the protagonist, the research applied Sartre's new critical notion of guilt and alienation to Kafka's *The Metamorphosis*. Davachi's master thesis, "Existential Absurdity and Alienation in Kafka's *The Metamorphosis* and Hedayat's *The Blind Owl*," examines existential absurdity and alienation in Kafka's *The Metamorphosis* and Hedayat's *The Blind Owl* (2009). Using existentialism and absurdity theory by Sartre and Camus, the research intended to illustrate and compare the unique existential features presented by Hedayat and Kafka in both works, such as absurdity and alienation. Although the current article discusses similar subjects and concerns as the previous articles, it varies from the prior articles in that it discusses alienation in Kafka's *The Metamorphosis* in the context of Jacques Lacan's psychoanalytic theoretical framework.

As a response to the development of Freudian psychoanalysis, modern psychoanalysis evolved. Jaques Lacan was a contemporary psychoanalyst who concentrated on the human object's importance, function in society, and relationship to language (Lacoursiere, 2017; LUO, 2021; Lynch, 2008; Noys, 2009; Olivier, 2004; Stanizai, 2018). Lacan advocated a reorganization of Freud's ideas (Lynch, 2008; Olivier, 2004; Press, 2013; Stanizai, 2018). As a result, language, the most important feature of contemporary civilization, has been used to the study of human evolution. By sketching a language model for psychoanalysis, Lacan also helped to demonstrate the link between psychoanalysis and another well-known contemporary word, poststructuralism. His theory tries to address the perennial topic of the nature and creation of the human self in relation to the social environment (Harvey, 2018; Ibnian, 2021; LUO, 2021).

In 1915, Franz Kafka released his novella *The Metamorphosis*. This is the story of Gregor Samsa, a young man who changed into a verminous bug for no apparent reason. A motif of

estrangement runs through the piece. Along with the rise of global human modernity, this subject has been a key concern in the twentieth century (Ibnian, 2021; Lacoursiere, 2017; LUO, 2021; Lynch, 2008; Noys, 2009; Olivier, 2004; Stanizai, 2018). Gregor Samsa is a divisive figure who represents the alienated and dehumanized man in today's world. In both Gregor Samsa's mind and body, the metamorphosis from a person to a beetle takes place in stages. Gregor Samsa is alienated from his family, job, community, emotions, feelings, and surroundings as a result of his lack of psychological links with his family and society. Gregor Samsa must overcome his isolation from people around him until he accepts his own identity and dies horribly.

For the reasons stated above, the current article examined Gregor Samsa's alienation in the novella through the lens of Lacanian psychoanalysis. This viewpoint contributed to the revelation of Gregor Samsa's alienation and estrangement from himself and his family, who are the only people he knows. The essay also disclosed some of the elements that lead to Gregor Samsa's alienation in the novella, as well as why he refuses to fight being abandoned.

Individualism, subjectivity, and emotional introspection are all reacted to via the existentialist lens. This is a human predicament idea. "Existence precedes essence beyond physical claims," is a favorite phrase among existentialists. Existentialism is a movement within the culture. Existentialism is a philosophical movement that challenges conventional thinking. There are three major existentialists who dispute on essentials, including Heidegger, Sartre, and Jaspers. Kierkegaard was a devoted Christian and a predecessor of existentialists who highlighted the concept that man might find release from tension in God. Existential philosophy is tied to a perspective on the absurdity of humanity's position (Lacoursiere, 2017; LUO, 2021; Lynch, 2008; Noys, 2009; Olivier, 2004; Stanizai, 2018). The philosophy of "Existence" arose from the basic dichotomy between "essence" and "existence," as well as its ways of articulating its critical opposition to rationalistic viewpoints on reality (Siuli, 2004; Tillich, 1944).

Human reality is the consequence of Freudian subject philosophy, which is not only a theory of the subject but also a philosophy practiced by a subjectivity designed to assess human reality objectively. If left unchecked, such scientific subjectivity would have disrupted the central endeavor to construct an existential philosophy of the non-cognitive subject, a subject whose very existence is questioned in everything it does and desires. The core idea of Sigmund Freud's concept is 'the unconsciousness.' It is about delving further into child psychology, sexuality, and dream analysis. According to Freud, the bulk of a person's mental operations are unconscious. Due to the high taboos, certain sexual impulses are suppressed and purposely withheld from conscious awareness. Meanwhile,

there are a number of characteristics of our mental structure that we have little control over (Freud, 2014; Walter, 1992).

Freud was intrigued by psychoanalysis's discovery of conflicts between unconscious urges or sentiments and the ego's repressive dictates. This leads many to Freud's three "psychological zones." 'The ego,' 'the id,' and 'the superego,' respectively, are the terms used to describe these three entities. Because it is tied to desire, or sexual energy, the id is vital. The libido's reservoir is called "the id." It doesn't know what's good and what's harmful. It all comes down to the pleasure principle, which is at the heart of all we do. All he has is a primordial yearning to be satisfied. As a result, it is the major source of our hunger and rage. It is unconcerned about moral constraint, cultural norms, the law, or ethics.

Sigmund Freud and Jacques Lacan both placed a strong focus on the unconscious. Lacan contrasts who primarily works with the human mind, explaining the inherent dynamics of how and why the mind acts in a human being. The unconscious, on the other hand, is defined by both psychoanalysts as the mental processes that impact a person's daily life. Literature, on the other hand, is a dream come true for Sigmund Freud (Freud, 1989). The hole generated by the child's primordial separation from its mother was characterized by Lacan (Lacan, 1964) as the moment of birth. This scarcity, he believes, is the origin of sexuality since it is caused by sexual reproduction. Because the mother has never been able to satisfy the kid's requirements in a timely manner, the child learns two things: first, that it is a different being from its mother, and second, that in order to be satisfied, it must communicate its wants in some way. From her symbolic point of view, the mother understands and responds to the child's pre-linguistic gestures at communication and provides vocal directives to the child. A youngster is imbued with the distancing language of another topic from an early age (Barfi et al., 2013). Take a look at the diagram below to have better understanding.

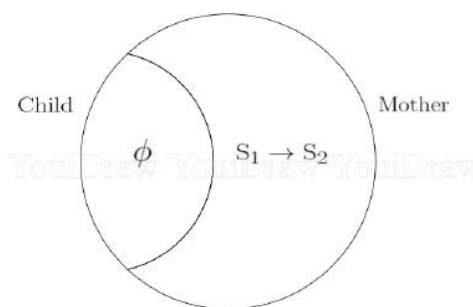


Figure 1: The mother-child dialectic relationship (adapted from Szczech, 2018)

The mother-child dialectic link is illustrated in Figure 1 with the child as phallus and the signifiers objectively put on it in the mother's *eld*. In the face of subjective deficiency, the child

experiences *jouissance* as a sense of fulfillment from having their fundamental needs satisfied, as well as dread. If worry is the prevailing feeling, the child will require even more *jouissance* limitation to attain a stable subjectivity. The child then recognizes that complying with the mother's expectations is pointless since they represent needs that are larger than the child's. As a result, the newborn feels that its desires, which mirror those of the mother, go beyond her. It gives up its duty as the mother's imagined object in favor of gaining symbolic satisfaction. The ability to desire autonomously develops in the infant, and the third operation ensures that this desire persists even when no thing is available (Stoll, 1996; Szczech, 2015).

The Lacanian subject is devoid of substance and reduced to the consequence of an endless chain of signifiers, a never-ending tale. This alienation, according to Lacan, is a necessary condition for the development of human identity. Alienation is used to combat the body's internal unrest, but it also defines our identity as existentially foreign. Lacan refers to the mirror stage as the "schema of the two mirrors" in his future elaboration of it. The focus shifts from the body and its desires to the Other and his desire. The outcome of mastering anxiousness is never a suitable want to be identical to what one presumes the Other desires (Cooper, 2007; Lacan, 1966).

Lacan's existentialist leanings are visible in his elaboration of the antirealism he detects in Freudian unconscious beliefs. If the mentality is molded by the combined effect of the individual's environment and the organism, as well as the significance assigned to the brain—world interaction, Freud claims that the contents of the psyche may change through time owing to self-transformations in the Subject. Those changes might be considerable if the ego is a holistic system (the appearance of a huge association's structure with various links). The possibility (which Freud overlooked) is that as one's language understanding and social life complexity develops, one's psychic existence and contents, even at the unconscious level, are rearranged (McConnell & Gillett, 2005).

Jacques Lacan claims that rather than negative impulses, the human psyche is flooded with other people's speech. Lacanianism has a considerably more impact and influence today than it had a quarter-century ago. That is not to imply that it is "acceptable." In general, Lacanianism has a tumultuous history. It has risen in popularity while remaining cultic, attracting both devotion and criticism in the manner of many cults. Pretentiousness, imposture, and charlatanism are charges leveled against Lacan by his critics. Those looking for consistency and openness will find Lacan's presentation style inconvenient. Puns, jokes, analogies, and sarcasm may represent the workings of the unconscious (Benvenuto, B. and Kennedy, R., 1986; Bricmont, n.d.; Loewenthal, D. and Snell, 2003).

Lacanian's advise to all psychoanalysts was that, "We can do no better than return to Freud's

work." This return to Freud had to be linguistic, but he did not simply throw up Freud's word for word without adding anything new to his concept of psychoanalysis; he began to read between the lines and reconfigured the institution Freud had constructed in a particular way to meet his vision of psychoanalysis (Billig, 2006; Lacan, 1966). According to Lacan, the symbol is a created figure that represents the alienation of man's truth. The intellectual evolution of the symbol will not be able to set it free. Only a thorough examination of its imaginary parts exposes the meaning and desire that the individual had buried inside it (Declercq, 2006). On the other hand, Lacan has praised Freud on multiple occasions for his reformulation of the Oedipus complex's significance, which involves an apparent dissociation of the symbolic parental role from the actual person of the father.

The phallus, in contrast to the penis or a body organ, now comes to be considered neither image nor symbol, but rather a signifier, the primary signifier of adult psychic life, and hence one of the Symbolic Order's essential organizational categories. The imaginary is one of three registers or orders through which it experiences the human subject, the other two being symbolic and actual, according to Lacan's triangle. For Lacan, the imaginary represents the world of pictures, which is also the arena of identification, a psychical process that he first saw as fundamental. Sigmund Freud and Jacques Lacan were sharper, neglecting the meanings of the language that made up his medium for conscious experience and laboring under the mistaken belief that the human subject emerges from isolation as a solitary thinking material (Kearney, 1988).

The narcissistic identification with and simultaneous alienation from its own specular emerges more essentially and paradigmatically for Lacan as the subject as ego. Because developing language entails losing one's wholeness as an imaginable organic body, Lacan refers to this transition into the symbolic as disappearing (Lee, P., 1990).

The real, Lacan's final component, must be asserted in order to comprehend how the human subject is precariously stretched between the imaginary, symbolic, and natural in a way that prevents any consolidation to either of them, which is about reducing the various varieties of ego-psychology guilty in various ways. For the time being, it is neither necessary nor practical to fully define what is at stake for Lacan in a single paragraph. As a result, a sketch would be required. Reality, on the other hand, is constrained by perception and subconscious (Stanizai, 2018).

The meaning that refers to another unrepresented in the actual and the referent of the symptom in the first phrase are difficult to interpret. Because it is deeply unrepresentable and clings to the symptom and the unconscious, it can only be imagined if one thinks about it in terms of the creative and symbolic. As a result, the non-assimilable real is always the referent of the symptom. The real is guilty

in a way that prevents them from assimilating each other and reduces ego-psychology variation. This research will not be able to fully describe what is at stake for Lacan, and it will also be impossible to conduct.

The Lacanian subject is the uncomfortable presence of three separate moments. First, the talking body is speaking with others; the question of the genuine act of wording, which is first and vital, is reminiscent of what Kant has written about the 'thing that thinks.' Second, the symbolic topic, or subject, of the speaking body's discourse is the spoken comment. The subject's third moment, apart from the speaking body and the imagined formed early in childhood to provide the subject an identity that it actually indeed lacks, is the real generated early in life to offer the issue an identity that it truly indeed lacks (Olivier et al., 2005).

2. RESEARCH METHOD

This research used descriptive qualitative method by give some description in analyzing the data gathered with Jacques Lacan's psychoanalytic theory. This article is characterized as a psychoanalytic investigation since it employs Lacanian psychoanalysis. The Lacanian idea of alienation is difficult to differentiate since Lacan himself did not specify his theoretical guidelines. As a result, the Lacanian Triangle, which consists of The Imaginary, The Symbolic, and The Real, was examined and dissected in order to reveal the theme of alienation in the novella. The imaginary is linked to representations and human connections; for example, one's daily interactions with people are influenced by it, and ideas like "love" are more or less causally associated to it (Lacan, 1966).

3. FINDINGS AND DISCUSSION

3.1 Finding

Gregor Samsa works as a traveling salesman in *The Metamorphosis* to help pay his sister's schooling and his parents' living costs. Gregor's disrespectful family takes advantage of him and undervalues him. Gregor wakes up as a big insect one morning, reflecting his family's genuine sentiments towards him. The first part of the story illustrates Gregor's worry for money and the misery that comes with it, as well as the importance of his duty to his family. This shift in focus allows him to focus on himself rather than his obligations and society.

His physical diversity adds to his personality. As a result of his bug status, he is socially isolated. He is now an ineffective member of society, unable to contribute to society through work or pleasure. "*Do you get anything out of it?*" "*I could not hear a human voice.*" (Kafka, 1912). The deputy clerk's words

demonstrate how society has devalued the worthless human to the point that he is treated as an animal rather than a person. His parents and sister's actions may reflect a similar mentality, although they are unaware of it. Gregor wondered whether the lead clerk had experienced anything similar to what he was going through just now.

3.1.1 The Symbolic Order The transformation into a bug

Lacan argued that "The relevance of the human image in the reflection process defines the affective worth of these 'things.' This approves that the metamorphosis of Gregor Samsa into a gigantic insect, "becomes a metaphor for the middle-class socioeconomic position." The following quotation shows the evidence, "*One morning, as Gregor Samsa was waking up from anxious dreams, he discovered that in bed he had been **changed into a monstrous verminous bug.***" (Kafka, 1912).

If, as Lacan (Lacan, 1964) put it, the possibility of symbolic linkage or recognition of an intangible entity with the libidinal primacy of the human body, which if one signifier represents another signifier, will determine the very investment of an object world. The scenario does not represent underlying socioeconomic issues, such as the importance of work and the role of money in society during Gregor's lifetime. It does, however, mirror current societal challenges. Gregor's transformation also demonstrates Gregor's genuine standinactual of his family, as well as how this is a depiction of society that portrays a harsh reality.

Further, the system of linguistic differences shown in the symbolic linkage of Lacan's theory in "the symbolic order" is how Gregor shows the role of men. Lacan mentions that, as quoted, "and the Symbolic is derived from culture and through language," where there is a culture about how 'a gigantic insect', as mentioned earlier, is a metaphor that explains that it shows a person's position in a culture, which shows that the position of Gregor and his family is from the middle-class socioeconomic position. As mentioned by Lacan, a child can obey, accept, and understand society's orders, rules and language as a whole, so he can deal with other people, which is a concept that goes along with the Oedipus complex, according to Lacan. In this case, acceptance is shown from how an 'insect' is equated with the socioeconomic position of a person, which is where it appears in society's acceptance of social and legal boundaries in it, so that one can control the rules of communication and desires in it.

3.1.2 The Food

Almost every chapter has a reference to food. Food, as shown in the following remark, symbolizes the Samsa family's sentiments toward Gregor, "..., *the sister now hurriedly **kicked some food** or other into his room in the morning and unconcerned about whether **the food had been tasted** or, as was most often the case, remained entirely undisturbed.*" (Kafka, 1912). Despite her transformed look, Grete's thoughtfulness

demonstrates her family's affection for Gregor Samsa. When Gregor denies milk and bread, she refuses to retrieve the remnants with her bare hands. Instead, she uses a cloth to demonstrate her displeasure. Regardless, she feeds Gregor a variety of meals, including dry bread and vile vegetables.

Gregor discovers that decaying food appeals to him more than fresh food. Gregor's family status is further harmed by his decision to consume "trash." Throughout Chapter 2, Grete is concerned about Gregor's hunger. It is possible that it is a sign of her worry for Gregor. His sister is dissatisfied when he does not eat. Grete's sole means of demonstrating her concern for Gregor is to bring him food. As her apathy deepens, Grete stops getting for him and instead hires a charwoman to take after Gregor's bodily needs. But, because no one seems to care about his mental well-being, he stops eating.

Gregor is more physically hungry than he is for affection and attention from his family. The current focus on science criticism and alienation is, according to Lacan, predicated on this overdevelopment of the Symbolic function: "The symbol is an imaginary figure in which man's truth is alienated," which the symbol's intellectual development will not be able to separate it from its meaning (Declercq, 2006).

Further, in "the symbolic order", Lacan (Remarks et al., 1966) mentions how it involves language and the function of speech. It also involves a universal structure that includes human existence and all spheres of action within it. It appears as a signifying function and as a latent apparatus that is not previously realized in it. In this case, Gregor Samsa has sexual roles and social roles as a safe in order to provide money for his sister and parents before he turns into an insect. As a worker, it makes up the society and a family as the most basic definition of Lacan's theory in the "symbolic" type. Gregor is an example of the place of adulthood, as a worker who is one of his duties as an adult.

3.1.3 A Woman's Portrait

Gregor framed an image of a woman wearing furs and wearing a massive fur scarf over her arm. As mentioned, when he wakes up as an insect on that fateful morning, one of the first things he observes is this sight: "..., **hung a picture he had cut out of an illustrated magazine and arranged in a pretty gilded frame. It depicted a woman wearing a fur cap and wearing a fur boa.**" (Kafka, 1912). Later, his mother and sister try to take his furnishings out of his room so he may crawl more freely. Because it reminds him of his humanity, this behavior irritates and enrages him. Above everything else, he rushes to safeguard the print. According to the statement, the lady in the fragment mirrors Gregor's humanity: "**the image of the woman clad entirely in fur, which was displayed on the otherwise empty wall.**" (Kafka, 1912). But it is also a picture of beauty, romance, and glamour, Gregor's single attempt to make his life lovelier, and one of the few signs of his future desire in finding a wife and family. It is also a business venture, a part of his desire of the lost

loved one (other). When Grete removes everything from Gregor's room, the only thing he cares about is this painting.

Gregor's job as a traveling salesperson, as well as the story's themes of superficiality and appearances, were mentioned by Kafka. It serves as a reminder of his previous existence and humanity's decline following Gregor's transformation. Humans are the only living species that can create objects. Because Gregor is an insect, he will be unable to construct anything. The frame has been seen by some as a distinct emblem of *The Metamorphosis*. Gregor did not explain why he was initially intrigued to this shot. As he evolves into a bug, his solitude becomes ever more intense. The painting represents everything that can never be realized: a higher social rank, true human connection, love, and a family. When Grete takes everything out of Gregor's room, this portrait is the only thing he cares about. What is interesting about Gregor's connectedness and desire for relationships, love and social tools is how those desires existed before when he was a human. However, after he became an insect, the desire seemed to be higher because it was something that could not be realized, at least, as an insect. Lacan (1966) states that "the symbolic order" is an order in the subconscious that bridges communication about the desire of the Other into speech. In Gregor's case, it does not appear in speech, but in action in an intense form. The Symbolic gives a role in Gregor's case in the form of human existence and action. As an insect, he still has human desires, which can be seen from how he views and wants "the image of the woman clad entirely in fur," which is a metaphor for the actual woman, but the depiction of 'fur' is also emphasized how it could also become an insect like him.

3.1.4 The Apple

The apple is utilized as a metaphor for *The Metamorphosis*' great transformation. As an indication of this tremendous upheaval, the father tosses multiple apples at Gregor, as quoted: "*His father had filled his pockets out from fruit bowl on the sideboard and was now **throwing apple** after apple without taking precise aim.*" (Kafka, 1912). The apples are flying everywhere in Gregor's room. From the first to the second apples, which embed in his flesh and finally kill him, Gregor is bombarded in many ways. Gregor is pummeled with several more apples for no other reason than to pelt him efficiently.

The apple symbol, especially the rotting apple on Gregor's chest, signifies the main character's physical transformation. By leveraging the utilization of an apple, he acquires a more deep comprehension. People have rotten apples in their lives that they need to get rid of, and getting rid of horrible apples can lead to death on rare occasions. Bad apples will lead to horrible tragedy if they are not destroyed before they become big wounds. Gregor will die if his apples are not removed before it is too late, but the change will render him useless. It is about a change in one's living situation. The

bombardment is a metaphor for Gregor's father's castration of his only son, the family's breadwinner.

A linguistic subject, on the other hand, according to Lacan (Lacan, 1964), is "nothing more than what glides in a succession of signifiers." Language provides a framework for the subject's interactions with others, yet it may also be alienating. As a result, the single subject and everyone else are caught up in the process of intersubjectivity rather than being "free." According to the novella, the isolation Gregor feels as a result of his metamorphosis may be interpreted as a continuation of his prior human life. Gregor Samsa had an estranged self even before his transformation. In the story, he is not described as a social entity. It's because Gregor is unable to express his thoughts and feelings, as well as his unhappiness with his family and workplace. As a result, Gregor only speaks to himself and his possessions in his room as a representation of his inability to cope with the situation.

Lacan (1966) also mentions, in "the symbolic order", that it refers to language and culture as its origin. However, in the case shown by Gregor, even though he is both a human and an insect, he is unable to communicate with his surroundings. Regardless of the function of symbolic order in Lacan's theory as a form or involving the function of language and speech, it becomes what Gregor cannot achieve in his life. As a salesman, he is required to work to support his family. However, even in his workplace, he couldn't communicate. In his family, moreover, he did not communicate at all and only served to provide for them. In this case, the apple symbol is the 'result' of how Gregor was unable to achieve his task of communicating as a human, which led to his death due to his inability to communicate as a human being, let alone as an insect.

3.1.5 The Imaginary

The influence of shared responsibility on interpersonal temperament is demonstrated through imagery. When the family's financial stability rests on Mr. Samsa's shoulders, resentment and instability ensue. Mr. Samsa immediately assumed the worst interpretation of Grete's excessively short admission and assumed Gregor was the perpetrator. Bitterness and rage result from a single person's financial burden. Because Mr. Samsa is now the sole employee in the home, he shares Gregor's tiredness and animosity, driving him to act rashly by flinging apples at Gregor and injuring him. The image of his fury perfectly encapsulates the hatred he feels like the sole provider.

To generate a shift between good and bad characteristics, Kafka employs images and environment. The notion of total 'otherness' achieves its maximum when family members allow themselves to disconnect from any moral responsibility for what happens to 'it.' In and of itself, this moral chasm is humiliating (Burnham, 2021). To put it another way, the parent says it again and again: "*if he could only comprehend us*" (Kafka, 1915:76), and Grete begins to wonder, "*How can that be Gregor?*" *Humans cannot interact with*

such an animal...we would no longer have a brother" (Kafka, 1912). Because he is now a great obligation on their shoulders after absorbing the family's burden before his metamorphosis, the family distances themselves from any duty for him. This viewpoint resonates Khaled's finding in his research (Ibnian, 2021).

In Lacan (1966), it is mentioned how "the imaginary order" is a form of how humans, as adults, try to identify things using ideas, which are not only focused on images, so they can recover from aggression and frustration because they have a sense of self that is fragmented and lacks coherence in their lives. In this case, Mr. Samsa, who shows a lack of coherence and fragmentation in his life because he has to become a character who takes care of everything, tries to cure his aggression and frustration by throwing apples at Gregor who has metamorphosed into an insect. In addition, it was also shown by their family that, when he became a human, he was 'pityed' and considered family. Meanwhile, when he has become an insect, he is shunned by his own family as a form of how his family mentions their frustration and aggression at not being able to get any more money for their needs in the family from Gregor.

3.1.6 The Real

Gregor Samsa is certain he does not want to transform into a beast. On the contrary, he is met with a terrifyingly perplexing and odd experience right away. He is far from equating his ego with a bug. Gregor is, in fact, torn between labor and ego in an unsolvable conflict. Gregor moves between two spheres. On the one hand, his work's logic and decision-making consequences are controlling him: he wants to get up and continue his business trip. The ego's existence, which is continuously at odds with the inanimate, decides to intrude into Gregor's mundane everyday existence. This vermin's obviously unbelievable unreality is the absolute reality no one can escape.

With respect to Lacan's ideas (Lacan, 1963), Gregor's reduction to an actual self-being, essence, and final destruction is conditioned by a similar alteration in the external world. Gregor's unknown entity manifests as horrific vermin, causing these changes. This change occurs as a natural outcome of the Ego's failure to meet the Other's demands, as the latter is starved by the former's carelessness. It manifests itself in a tangible form that readers can objectively assess and comprehend. However, while the Ego's enslavement of the Other is unthinkable, the Ego's dominance over the Other is attainable. This is demonstrated by Gregor Samsa's transition into a "monstrous vermin," which Kafka confirms quickly and emphatically.

3.2 Discussion

The novella's first half illustrates Gregor's fear for his life and the agony that comes with it, as well as his fundamental commitment to his family. Gregor's ego was restricted between the imagination, the symbol, and the actual, resulting in the metamorphosis. It has to be destroyed since the imagined

suffocates the ego's ability to form his attributes. Because of their lack of ego, the two clash, and the tension between imaginary and real is released for the first time in a long time. When his subconscious is the only one awake, his conscious subsides. As a result, neither his fantasy nor his real self is present to quell his hunger. In this case, this means that his fantasy which is related to "the imaginary order" and his real self which is related to "the real order" becomes a connection or combination that cannot eliminate his real hunger, which is not about physical hunger, but mental hunger. mentally. From the very beginning, Gregor showed suffering in his life which made it difficult for him to communicate with his family and in his work. It can be concluded that the combination of psychology from Gregor with respect to Lacan (1960) is not achieved in the form of a mental 'hunger'.

The link between the imaginative and symbolic in conscious and unconscious cognition is central to Lacanian psychoanalysis. Language has the ability to operate as a form of gatekeeper for fictitious identifications. Language's pathways 'complete' the burgeoning ego through influencing recognition, but language also cuts across hypothetical specular connections. Language penetrates and sustains the child's environment through the social order because of its forms and meanings. "That which one signifier indicates for another signifier" is how the topic is defined. In a literal sense, the Lacanian subject is derived from this connection of one signifier to another. This means that, in Gregor's case, there is a connection of both imaginative and symbolic in Gregor's conscious and unconscious cognition as a human being and as an insect who still has human thoughts in general. It shows how what Lacan (1960) says for "one signifier indicates for another signifier" is that the imaginative and symbolic of Gregor's life or story show the result of the combined involvement of the two. Thus, it can be concluded that the Lacanian subject in Gregor's life or story shows how there is a connection from one signifier to another: the imaginative and symbolic relationship of Gregor's conscious and unconscious cognition, such as what is central to Lacanian psychoanalysis.

Assume that the Lacanian Triangle is incorrectly connected with the dimension of language and the role of speech in general; in this case, it is clear that no Imaginary experience can be expressed without assuming the prior. If an individual chooses himself over society, he will lose society's sympathy, which symbolizes the increasing Gregor's super-ego; on the other hand, if a person chooses society over himself, he will lose his individuality, which will impact his typical ego. Gregor elevates society above himself, reverting to the exploited laborer he used to be. The Lacanian triangle and the Freudian super-ego are viewed in this way (Burnham, 2021; Minar & Sutandio, 2017).

4. CONCLUSION

In conclusion, the investigation also revealed the reasons why Gregor's family members are unconcerned about him and are unable to see him as a complex "creature" with his own set of requirements. Gregor has been distant from both his family and himself as a result. Gregor's thoughts on self-identity and the determination of his own aims as a human being are influenced by society, which includes his employer and the corporation where he works. Gregor Samsa's family sees him as a terrifying, unappealing monster, as evidenced by their fear of him and their decision to kill him. In the same way, Gregor Samsa, who is humiliated, sees himself. Gregor Samsa feels estranged since he and his family unknowingly reject Gregor's individual potential.

The Metamorphosis is comprised of three phases. After Gregor Samsa wakes up from a night's sleep, he transforms into a cockroach in the first "phase". The second "phase" tells how Gregor's father, mother, and sister, Grete, reacted to his changes. The third "phase" recounts Gregor's attempts to express his feelings to his loved ones, which culminate in a harsh response and Gregor's death from sorrow. These stages illustrate the course of an insect's metamorphosis, and they symbolize Gregor's life as an existential entity.

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