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REVISTA IBERO-AMERICANA DE SAÚDE E ENVELHECIMENTO
REVISTA IBERO-AMERICANA DE SALUD Y ENVEJECIMIENTO

IDENTITIES AND METAMORPHOSES OLD AND NEW IDENTITIES

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ABSTRACT

Objective: Identify and analyze in sociological context, the main thematic axes of the literary work written by Kafka "The Metamorphosis".

Methods: The principles of an exploratory descriptive study were used. The steps of the collection included the bibliographical research directed according to the demand. An approach of the qualitative method of content analysis was carried out that fell on written narrative, language styles and intentions. After reading the entire work, the main characters were characterized and analyzed the main thematic axes: the family in a changing society; society and the crisis of identity; work as a producer and product of identities; identity crisis and domestic violence - emotional neglect.

Results: The reflections included in the essay allow us to sustain the role of art and socialization as processes of constitution of individuals and societies, through social interactions, activities and practices, regulated by emotions, power relations and identity projects, in a dynamic between biological organisms and socio-cultural contexts.

Conclusions: The work remains current because it analyzes characteristic themes of post-modern man, such as identity crisis, existential emptiness, superficiality of human relations, hopelessness of being, pessimism, lack of response, loneliness, impotence and escape.

Descriptors: Identities; metamorphoses; job; family; socialization.

INTRODUCTION

In the academic context, the elaboration of a theoretical essay that grounded a critical analysis of an expression of culture was proposed. A choice was based on the literary work written by Kafka "The Metamorphosis", because it was a book that is marked by the disturbing analysis of the human condition. It affected me in an inner level as a disaster and it is the ax to the frozen sea inside me⁽¹⁾.

It is not news that an art is one of the purest forms of expression of human reality. According to Fischer⁽²⁾ since the pre-history, when humanity has manifested through the medium of its fears, longings and doubts through myths, legends, metaphors, narratives, songs, by creations or paintings, the human being has used symbolic language to express their concrete and subjective reality. Through it, we see a picture of ourselves, a mirror in which we can reflect on the echo of our lives, our existence and our history, instead, subjects and humans that relate, promote a dynamic process of connection and integration⁽²⁾. The same author is available in his most diverse symbolic representations of the human

world. Being a literature of a sixth art, it is not an independent phenomenon or a literary work and it was not created only from the will and the “inspiration” of the author. It is created within a concrete historical, social, cultural and political context, not including the language, the country and a time where one thinks, feels and acts, in a certain way, carrying in himself as marks of the context. Studying these marks within the literature, we can perceive how the society, where the text was based on, is structured. An essential function of art is to clarify and to incite an action, being necessary that the human being know the world where he lives⁽²⁾.

In this sense, this essay aimed to identify and to analyze the main thematic axes of the literary work “The Metamorphosis”.

METHODOLOGY

The principles of descriptive exploratory study were used. The steps of the collection included the bibliographic research directed according to the search and the objective of the study. The analysis focused on written narrative, language styles and intentions. Thus, a qualitative method of content analysis was carried out. Bardin⁽³⁾ configures content analysis as a set of communication analysis techniques, which uses systematic procedures and objects to describe message content. However, this concept is not sufficient to define the specificity of the technique, and content analysis nowadays refers to the study of the contents of language figures, reticences, between lines, and revelations⁽⁴⁾. Following the guidelines of these authors, the main characters were characterized and we analyzed the main thematic axes:

- The family in a changing society;
- Society and the crisis of identity;
- Work as a producer and product of identities;
- Identity crisis and domestic violence - emotional neglect.

Reflexion and analysis

The work was written in 1912, two years before the beginning of World War I. The climate of agony and pessimism maintained by Kafka reflects the world scene of the time when it was written, called *Belle Époque*, a period marked by cultural transformations that influenced the way people lived and thought.

The work fits as a concrete example of the conception of literary production as a reflection of the social context of the time. It is related to the social side of the protagonist Gregor in which the reader perceives the criticism of the values of capitalist society, the family and the situation of the oppressed and excluded man. It develops in a world of nightmare, in which the solitude of the individual predominates, who is helpless before the power... The writer manages, through metaphors, to contextualize the human condition and the psychic dramas of the society of the time.

The identification with the narrative, the characters, the reflection on the very condition of life, that is, living the work and understanding the real, it is possible for the reader to reflect and to elaborate his own identity and to provide metamorphoses/transformations through art.

According to Berger and Luckmann⁽⁵⁾, primary socialization is experienced in childhood and secondary socialization is any later process that introduces an already socialized individual into new sectors of the objective world of his society. In this way the influence that reading has on us in socialization processes is highlighted.

Gregor Samsa (central character) is a traveling salesman who has ceased to have a life of his own to afford financially all the family's expenses. He lives with a retired father, with low self-esteem, oppressor and distant, with whom he has a complicated relationship, an asthmatic and submissive mother and a 17-year-old sister (Grete), whom he venerated, intelligent, used to play violin, affectively closer, but that with the story continuity, she will also feel fear and repulsion for the protagonist.

The work is divided into three parts. In the first part, we follow a Gregor, newly metamorphosed and we can observe the way he is received by his family in his new form. In the second part, we witness the daily life of an isolated and rejected Gregor. And in the third and last part, we observe the end of a Gregor who is weakly physically and psychologically.

Opposing to the rules dictated by Aristotle in his work "The Poetics" (theory of the beginning, middle and end, where in the beginning would happen the introduction of the story and the characters), "The Metamorphosis" begins at the end, showing the intention of the author in to break with society's norms and conventions, as can be seen in the first sentence of the book: "One morning, upon awakening from unsettling dreams, Gregor Samsa found himself in bed transformed into a gigantic insect." After this abrupt beginning, the story unfolds around the behavior changes that Gregor observes in himself and in his family.

The family in a changing society

When we speak of the family, we refer to the group of persons who have ties of blood or covenant established by marriage and affiliation⁽⁶⁾. The type of family portrayed in the text is the nuclear family. Gregor lives with his parents and sister. These authors designate a “nuclear family” as a specific type of domestic household consisting of a heterosexual couple, married or in union, living with one or more children. Not being predominant in statistical terms, it assumes the center of the most common representations of family.

The family analyzed as to the forms of conjugality is inserted in the form of institutional conjugality, being associated with a vision of marriage as an institution, which must be preserved above all else⁽⁷⁾, above the happiness of each individual. Marriage and the family imply the fulfillment of the roles, responsibilities and duties that are imposed on the individual. The father assumes an authoritarian role, leaves the house to buy the newspaper and the submissive mother without voice or will, who lives the days inside the house. There is a clear differentiation between the sexual (instrumental and expressive) roles and there is a strong asymmetry between them, also occupying specific positions in the social space and in the dynamics of the generations. Ideological and religious factors can contribute to this more institutionalized representation of marriage^(7,8). Regarding the types of focus or the identification of the different investment patterns, in the married life, in the family, in the work and in the leisure, by the description of the narrative it is evident the little importance given by the father to the conjugal relation with the mother. Parental investment is reduced regardless of gender. Gregor rarely went out with the rest of the family, “one or two Sundays a year on vacation,” even saying that “he was not the father he had imagined, always angry and exultant” and asked “would that man really be my father?”⁽¹⁾. Giddens⁽⁹⁾ argues that investing in marital relationships and functions, parent-child relationships, or other family members, is significantly related to the greater or lesser degree of cohesion among family members. The small excerpt from the work that follows is a good example of the affective detachment from the mother, showing that she does not understand it.

“The guy does not think about anything, just in the job. I almost get mad at the mania he has to never go out at night; he has been in town for a week but he stays home every night. He sits with us in the kitchen, very quiet, reads the newspaper or consults train schedules. His only fun is cutting wood. He spent two or three nights cutting a wooden frame”⁽¹⁾.

According to Segalen⁽¹⁰⁾ the structure of the domestic group is more interesting because it reveals a certain form of organization that regulates the transmission of cultural practices and values, which articulates family and work, family and power, family and assets.

The family is considered to be the first organized human group and as the basic unit of society. Hence the importance that has been given to the family and the changes that have characterized it in its structure, in relationships inside and outside it, with reciprocal influences on change⁽¹¹⁾.

Changes are felt by individuals throughout life and by successive generations, inserted in social, historical and political contexts⁽⁶⁾. Although considered one of the most persistent institutions in time, social change is largely reflected in the family, dragging it from the processes of industrialization and urbanization to new realities to which it has sought to adapt⁽¹²⁾. Historically, the family is a product of society so it is closely linked to its change. From the sociological point of view, the family institution appears characterized by two particular phenomena: persistence and transformation⁽¹²⁾, elements that change and elements that persist. However, given the family's visibility in society, it also seeks to adjust institutions to the demands and needs of the family. In this way we can speak of reciprocal influences between the family and society in which the speed implied to change is linked to the various economic, social, cultural and technological factors. The change can be understood as a factor of development, diffusion of new ideas and conceptions, that can be political and religious, with influence in the society and in particular in the people, in their interpersonal, familiar relations, in the social groups and in the organizations, becoming positive or negative for the whole of society.

The family has undergone the changes of society, trying to adapt and to be structured in new realities and new problems. In parallel, society sought to structure and adapt its functions, responding to the new structural and functional realities of the family, that is, to the new ways of facing the conjugality and the place of the children, assuming the child an important role and being the target of high investments in the plane of affections, of material welfare and in the sphere of education⁽⁶⁾.

Nowadays, the family is understood as a space in which its various elements can find the understanding and help that is needed to maintain a stable emotional and affective life⁽¹³⁾. The family increasingly takes on an identifiable dimension, occupying a central place in the life of each element and allowing the individual to recognize himself in the significant other (s), developing his personal capacities, opening from this way to the construction of an individualized identity⁽¹⁴⁾. The family of the work analyzed was never represented as a place of stability, of affection, or a milestone in the construction of individual identities. Gregor is not allowed to build his identity, having to give up being who he was (or could have been) to devote himself to work, which only satisfied the financial needs of the household.

Society and the crisis of identity

Over time societies have undergone structural changes that have transformed them. These transformations have also imprinted changes in our personal and social identities, weakening our view of ourselves as integrated subjects. For Hall⁽¹⁵⁾ identity is not something static, but rather endowed with mobility, therefore formed and continually transformed in relation to the forms by which we are represented or interpellated in the cultural systems that surround us. Many things have been said of identity and “identity crisis” fruit of constant social and cultural changes. According to the author, this loss of a stable “sense of self” is sometimes called the displacement or decentration of the subject. This dual displacement/decentration of individuals both from their place in the social and cultural world and from themselves constitutes an “identity crisis” for the individual. “Identity only becomes an issue when it is in crisis, when something that is assumed to be fixed, coherent, and stable is displaced by the experience of doubt and uncertainty”⁽¹⁶⁾.

In the modern world marked by multiple influences, we tend to assume varied identities according to the moment. Identities are built on the influence of our everyday social experiences. As experiences take place in a continuous flow, our identity is constantly “metamorphosed”⁽¹⁵⁾. The subject assumes different identities at different times, identities that are not unified around a coherent “I”. Within us there are contradictory identities, pushing in different directions. If we feel that we have a unified identity from birth to death, it is only because we construct a comfortable story about ourselves or a comforting “narrative of the self”⁽¹⁵⁾. A fully unified, complete, secure and coherent identity will be a fantasy. We are continually confronted by a bewildering multiplicity of possible identities, with which we could identify at least temporarily.

The sociologist Bauman⁽¹⁷⁾ corroborates that we are experiencing a period of great fluidity, marked by rapid mutations. If identity is formed by the social contacts we have and these have been more superficial and transient, consequently we are subject to be influenced in our way of thinking and acting, metamorphosing our identity. Kafka hints at exactly that when giving the voice to Gregor, he tells us in the first person the types of relationship that he had, “casual knowledge, which is always new and never become close friends.” He had no affectionate connections as we can see in the following section:

“The photograph he had recently cut from an illustrated magazine was hung and he put it in a beautiful gold frame. It showed a lady, wearing a hat and a fur stole, stiffly seated, holding out to the observer a huge gift of fur covering her forearm!”⁽¹⁾.

As he himself explained, he had “a sweet and fleeting memory of a cashier from a hat shop he had wooed with, but too slowly.”

Work as a producer and product of identities

Gregor did not identify with the family or with the industrialized, capitalist society of his time, which gave more value to the “having” than to the “being” reflected in the exaggerated consumption of goods. The protagonist took on the task of paying the debts of the family and sustaining it financially, exercising the profession of traveling salesman, which was extremely fatiguing and did not provide personal or professional fulfillment, as we can confirm in this excerpt:

“What a tiring job I have chosen! I travel every other day. It is a much more annoying job than the work of the office, and there is also the discomfort of always traveling, worried about the train connections, the bed and the irregular meals”⁽¹⁾.

While Gregor worked to pay the expenses of the house, his family tolerated him, converting the “success of his work into a sounding metal that he placed on the table, in the face of the surprise and the joy of the family, but without any outpouring of feeling”⁽¹⁾. Over time, however, parents came to believe that it was their duty to support them. According to Vianna⁽¹⁸⁾ work that demeans dignity and degrades the human personality does not contribute to the realization and construction of the identity of the worker, on the contrary dismantle it, causing its alienation. He warns that “work can give and can also take away dignity”⁽¹⁸⁾.

Not seeing himself in the abstract and mechanistic work he was obliged to perform, which did not only consume his strength, but also his right to exist, he says, “I am going through a difficult situation, but I will eventually win”⁽¹⁾. It is evident to the reader the intention of the protagonist in breaking with the process of hominization yearning for freedom as we can see in this speech:

“If I did not have to put up it because of my parents, I would have been fired long ago; I would go to my boss and tell him what I think of him. Well there is still hope; after having saved enough to pay for what my parents owe him, I will certainly do it. At that point I will completely free myself”⁽¹⁾.

The work is present in the three parts of the book, much related to the changes of the characters. For Marx and Engels⁽¹⁹⁾ work is the foundation of human life, stating that under certain aspects, labor created the human being. According to the authors the hominization resulted from the passage to life in an organized society in the base of the work. The process would have occurred from the man’s need for subsistence in keeping himself alive, adapting to the environment but mainly promoting transformations in the environment where he lives. In this way man built dwellings, produced material goods through creative and productive activity, which is characterized as the fundamental human activity - work. This in turn promotes changes in the constitution of human, developing motor

skills, phonetic complexity and language, transforming the organs of sense and human perception into “social” organs in their constitution. In human relationships, the senses in general (vision, hearing, tasting, smell and touch), as well as thought, contemplation, feelings, will, or relations that establish the individuality of man, are elaborated by social organs through the appropriation of objective reality. The development of human speech is always linked to work⁽¹⁹⁾. In this way the social meaning of objects would only be appropriated by individuals through interpersonal relations with the other elements of society.

With the metamorphosis he is able to be free from the work that oppressed him and the family that explored him, and the culmination of the work is reached when the central character undergoes a regression of the species, at the same time that it cannot work given the “lack of mobility, “ceasing to be able to express himself in human language,” the words he uttered were no longer intelligible, no longer a human voice”⁽¹⁾. Gregor loses the capacity of speech and writing and, thereby, of communication, feeling “at the same time an abandonment of any reminiscence of his human past”⁽¹⁾.

But Gregor’s metamorphosis goes beyond physical and cognitive modification, though he is not able to communicate through language, exiled in his silence, “in the bare cave”⁽¹⁾, his thoughts, reasoning, and feelings remain human, like his preference for music, making him delighted when he listens to his sister while she plays the violin. Gregor also analyzes the things that surround him with much more attention.

The metamorphosis of the protagonist implies, right away, a series of readjustments adopted both by the parents and by the sister, in order to ensure the support of the family. The father, prepared to assume the status of retired, returns to the active life, forced to a sudden rejuvenation, which is expressed not only in body posture but also in a complete re-energization of all mental and physical activity; the mother arranges to work at home (sewing) and her sister has a temporary job, giving up, at least some time, on the dream of studying violin at the Conservatory. They even rent part of the house to raise some more money. The family has blossomed into the working world creating new identities. Konder⁽²⁰⁾ points out that “through work, man not only appropriates nature, but he affirms and expands himself, develops, transforms, and creates himself.” Work creates man and man creates himself by work, and his humanity is the result of his own activity⁽¹⁹⁾.

The work that raises, which helps to construct a positive self-image and identity, is not an alienating work, a setter, but one in which the man who produces the merchandise has more value than the commodity produced⁽¹⁸⁾.

Identity crisis and domestic violence - emotional neglect

The family is considered a safe place of protection and well-being; it is the most important “arena” for the development of the human personality⁽⁹⁾. According to Parsons and Bales⁽²¹⁾ the family performs two major functions: primary socialization and personality stabilization. Primary socialization is characterized by the process by which the child learns the cultural norms of the society in which he or she is born. Stabilization of the personality is understood by the role played by the family in the emotional assistance to the adult members⁽⁹⁾. However, the family institution is also said to be one of the most violent. Violence may exist within family relationships even more in the presence of emotional neglect or lack of affectivity⁽¹³⁾. Violence within the family is a complex phenomenon, making it difficult to approach. Complexity manifests itself at various levels from the very definition of violence, to the meaning given by the authors at different times.

Domestic violence is defined as the physical abuse of one family member to another or to other members⁽⁹⁾. Machado and Gonçalves⁽²²⁾ corroborate domestic violence, any act, conduct or omission that serves to repeatedly and intensely inflict physical, sexual, mental or economic suffering, directly or indirectly, through threats, deception, coercion or any other means, to any person who lives in the same private household i.e. children, young people, adult women, adult men, elderly persons living in common accommodation. They also add that the factors contributing to violence are isolation (geographic, physical, affective and social), fragmentation (as an evil that consists of considering only a minor part of the problem and that has to do with the label that is given to the person in concrete), power and dominion or moral and religious influence.

According to Dias⁽⁸⁾, the nuclear family is often associated with violence and inequalities among its members. In the work are described some scenes of violence to which Gregor was subjected as we can see in the excerpt below:

“When he finally saw the door, it seemed to him that the body was too wide to pass through the opening. It was then that the father gave him a violent shove and Gregor flew to the middle of the room, bleeding profusely”⁽¹⁾.

The problem and discomfort generated by the protagonist for the family is solved when Gregor Samsa dies. In a sociological analysis, the family’s sense of relief with his death leads us to question the interests that regulate the coexistence among its members. The whole family depended on Samsa’s money for their own living. With his death we got the impression that the family only supported him because he guaranteed a practical return, remuneratory, giving the money he earned, when he was not unable to work. When he is no longer “useful”, not producing, he is not useful for anything else. It is not a mere

allusion to capitalist society. It is a cruel, but perhaps true, way of portraying the coldness and lack of scruples of the human being in situations of conflict. When the family goes to work and no longer depends on Gregor, the problems are solved, they are keen to get rid of him, as we can confirm in the following paragraph:

“(...) when at that moment something, tossed lightly, flew right beside him and rolled before him. It was an apple; the second flew past him. Gregor was paralyzed with fright; to continue running was useless, because the father had decided to bomb him. An apple tossed powerlessly scraped Gregor’s back, but slipped harmlessly. One that soon followed, on the contrary, literally penetrated his back. Gregor wanted to keep dragging himself, as if the pain, surprising and unbelievable, could pass with the change of place; but he felt as if he were nailed to the ground and stretched out his body in a total confusion of all the senses (...)”⁽¹⁾.

The apples thrown by the father to the son demonstrate all the anger and discontent in dealing with the problem. The scene not only reveals the physical pain of Samsa, when he is struck by the apples, but the suffering for not being accepted by the family, who rejects him. Gregor feels hurt by the parents’ disgust at his metamorphosis. Only the sister deigns to bring him food, but without any gesture of affection, showing at last also disgust and fear towards his brother.

Kafka, in specifically choosing the apple as the fruit of his throw, certainly did not happen by chance, his intention would be to facilitate to the reader the association of the specific fruit to the religion, namely the Old Testament, marked by the expulsion of Adam and Eve from paradise. According to Guiddens⁽⁹⁾ religions imply a set of symbols that invoke feelings of reverence or fear. Durkheim⁽²³⁾ argued that his interest in religion was due to the fact that he presented various rituals, symbologies and effects on individuals both socially and emotionally. Being a collective phenomenon, it introduces into people’s lives a “system of beliefs and practices”.

The apple that “literally entered his back”, not by his will, symbolizes the punishment/punishment that would be kept. It will be understood as a sign of liberation from the relationship he had with his father since Gregor later dies.

“The rotten apple and the inflamed area of the back around her hardly bothered him. He thought of the family with tenderness and love. His decision to leave was now firmer”⁽¹⁾.

The protagonist “was tempted to think that there was within reach a final relief for all suffering”⁽¹⁾. Through death he achieves what he longed for and was entitled to: the dignity of

the human person and freedom. Human rights that would only be recognized in 1948 with the Universal Declaration of Human Rights.

In this line of thought Gregor's death represents a liberation for all, especially for himself, since he is forgotten, but on the other hand, the true transformation will occur not with him but with others: the father of the narrator leaves the complete apathy for the activity, the sister leaves the solitude to the conviviality, the family (father, mother and daughter) once trapped in the darkness of the home goes out to the sun, to life, to a future that promises happiness. No matter how much a person imagines being able to live alone, even if he is forgotten, his actions will have effects on others. This transcendence of the "I" to the other can gain as much philosophical, religious, as social sense.

Salvation and transcendence were a matter of time, had to be invested immediately. One generation investing in the salvation of the next one⁽²⁰⁾. This sacrifice and its transformation to save the other, even if sometimes it was not possible to realize it, appears in an extreme way in the literary narrative as it shows this passage:

"Grete, who, despite all the griefs of recent times, had become a pretty, slender young woman. The recognition of these transformations reassured the parents, who almost unconsciously exchanged glances of complete approval, concluding that the time was ripe for a good husband. And when, after the walk, the daughter rose before them, stretching out the young body, they felt that these new dreams and their hopeful intentions had to be realized"⁽¹⁾.

The lively contrast between the death of the protagonist and the love and adoration felt by the family in relation to the outside beauty, to the "fresh freshness of the body" of the sister. Thus, we can reflect on what is the real value of the human being before society and even before their own. "The family duty required that they forget their grief and endured everything with patience"⁽¹⁾.

In parallel with this moment described in the work it is the current moment in the social context characterized by the end of a time and the possibility of a new beginning, we look for something new to define the present moment, before the dissatisfaction about the indefiniteness of the current time. We live in a time of transition, in which society seeks new themes and new tasks in the face of the transformations that the Human Being has provoked in its reality in recent years.

RESULTS AND CONCLUSIONS

The reflections included in the essay allow us to sustain the role of art and socialization as processes of constitution of individuals and societies through social interactions, activities and practices, regulated by emotions, power relations and identity projects, in a dynamic between biological organisms and sociocultural contexts. In this way, individuals are producing and being produced by society.

The book "The Metamorphosis" is a magnificent example of this, exploring the loneliness, the feelings of exclusion and the crises of the contemporary man, being a reference of the universal literature to approach in depth the social aspects. In it the contradictions that involve human relations are highlighted, because when the family discovers the transformation lived by Samsa, it becomes despicable and must be eliminated. The impotence of the protagonist before actions that were previously routine to him like getting out of bed or walking, makes an allusion to human weaknesses in the face of social pressures. The book denounces how the society of the capitalist age restricts the value of the human being to what he produces and to appearances, a clear association of being with a product that can be substituted as a machine or something similar.

The work remains current because it analyzes characteristic themes of postmodern man, such as identity crisis, existential emptiness, superficiality of human relations, hopelessness of being, pessimism, lack of response, loneliness, impotence and escape. Their parallelism to society is chilling so true that it is, exposing situations of fear and discrimination that are not faced, only hidden.

Bauman⁽¹⁷⁾ and Hall⁽¹⁵⁾ situate identity in postmodernity, which Bauman⁽¹⁷⁾ calls a liquid modernity, in which fixity gives rise to uncertainty, past identities are superimposed by the possibilities of the future, and the subject becomes characterized as decentering and permanent displacement. Nevertheless, it should be noted that the authors referred to and Kafka himself conceive of identity as complex, unfinished, resulting from the constant process of tension between the historical subject and the material conditions in which he lives. Therefore, identity as the synthesis of a dialectical tension that can never be overcome.

However, as an effort to synthesize what has been discussed and analyzed, it is recognized that the concept of identity suffers from a certain dispersion of meaning, remaining as a challenge to all fields of knowledge that propose to investigate it. In this way, it seems pertinent to assume the definition of Stuart Hall⁽¹⁵⁾ that affirms that it is not possible to offer conclusive statements about what is identity, since it is a complex aspect that involves multiple factors. Although, we cannot deny that it is through socialization that

the individual constructs and reconstructs his identity⁽²⁴⁾ assuming an active role in this construction.

Through his work, Franz Kafka wanted to influence readers, fostering critical thinking, provoking reflection about society, about themselves, about their identities. Nothing has been left to chance, the imaginary and surreal world that marks his works, this whole unknown and unique universe, being so careful in language, styles used, detailed descriptions, creating a very own (Kafkaesque) style. By interfering in the thoughts and behaviors of readers through socialization, he would achieve the metamorphosis he desired for society. Acting in a bidirectional dynamic, art influences society as much as it is the product of its influence. The social dimension that the author gives to the book essentially boils down to the protagonist's room, where the whole story unfolds. But the narrative does not fail to associate literature as a phenomenon intrinsically linked to social life. The social influence of the work goes beyond the places mentioned in the book. The appeal is directed to the psychological and social context of the main character, who in an ironic tone, the author leads us to have feelings for the insect that sacrificed his life to save the family/humanity.

In the hurried world in which we live, humanity must rediscover ourselves... This reflection on society and man is very important for professionals who deal daily and directly with the lives of other people, such as nurses and all interested in understanding society...

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