



Full Length Research Article

THE ETHICS OF THE MEDIA TODAY IN KAFKA'S METAPHORICAL DESCRIPTION OF THE "PENAL MACHINE" ONE HUNDRED YEARS AFTER HE WROTE "IN THE PENAL COLONY"

***Avraham Mounitz**

Zefat Academic College, College in Safed, Israel

ARTICLE INFO

Article History:

Received 13th July, 2016
Received in revised form
19th August, 2016
Accepted 27th September, 2016
Published online 31st October, 2016

Key Words:

Penal-Machine,
Printing-machine Harrow,
Officer, Metaphor.

ABSTRACT

Fish In this article I present a techno-ethical perspective of Kafka's story "In the Penal Colony". It is well known that Kafka was endowed with a penetrating perspective on reality as well as an aptitude for self-reflection. The combination of these two personality traits, together with his skill of metaphoric writing, created enigmatic multi-layered literature. Using absurd and extreme metaphors Kafka criticizes the various central power-wielding entities such as the regime, bureaucrats, judges, etc. From the point of view suggested here, in his story "In the Penal Colony" Kafka identifies the press as a power center with which he is at odds and whose strong-armed nature he has experienced personally. As we shall see below, the moral fair play of the "officer", the handler of the faithful penal machine, breaks down at the same time as the machine under the slogan "Be just". The press as a system identified by Kafka is unjust and is therefore presented in the story as a printing machine destined to fall apart on the journalist/editor. The similarities between the penal machine and the printing press, suggested by this article, are based on the technical knowledge acquired by Kafka while working in industrial insurance and from his contacts with printing and publishing houses. Kafka's detailed technical description of the penal machine in terms of its structure form, parts, preparation process and operation show an almost total similarity to those of a printing press. In his metaphorical and aphoristic writing Kafka did not intend to present a one-dimensional description, rather he always aimed at messages beyond the allegorical description in the story. As in his other stories, in "In the Penal Colony" he also embeds a moral principle, expressed throughout the story, but most significantly in the final dramatic adage that exposes the plot - "Be just". Identifying the similarities between the penal machine and the printing press as a material metaphor paves the way for an interpretive statement regarding the morality of the press. As corroboration for this statement, the article presents, amongst other things, instances where Kafka came across the punitive aspect of the press. This adds another interpretive layer analyzing the characters in the story (both revealed and concealed), their discourse and other material elements (for example: the bowl of rice) highlighting the ethical morals of the press at the time. It seems that the workings of the press in Kafka's time, as a system where there is an encounter between financial interests and ideological agendas, remains the same today, one hundred years after the story was written, and thus Kafka appears not only as a brilliant metaphorical writer but also an unintentional visionary.

Copyright©2016, Avraham Mounitz. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

INTRODUCTION

Kafka's famous story "In the Penal Colony" written in October 1914 evolves around a terrible punishment machine that is set "in the small sandy valley, a deep hollow surrounded on all sides by naked crags" (165). The entire time frame of the story is less than a day, from the appearance of the travelling explorer until he leaves the colony. The story begins with a description of the traveler, an experienced explorer, sent to check out the justice systems in all countries (189).

The traveler agrees to an offer from the new commandant of the colony, to observe an execution that will take place using the machine. The four anonymous characters present in the story are identified purely by the description of their function regarding the machine. The "officer", who is also the judge in the colony, is responsible for the machine. Other characters are the "condemned man" described as stupid-looking, slack-mouthed and disheveled, a "soldier" whose task is to guard the condemned man to whom he is chained, and the "travelling explorer". The officer relates the condemned man's story to the traveler. As a captain's servant, he has been accused of failing to salute on the hour outside his captain's door because late in the night he fell asleep. When the captain woke him and

***Corresponding author: Avraham Mounitz**
Zefat Academic College, College in Safed, Israel

struck him across the face with his whip, the condemned man grabbed the captain's leg and cried "Throw that whip away or I'll eat you alive" (171). The judge-officer immediately sentenced him to death. The remainder of the story takes place alongside the penal machine to which the condemned man is brought for his execution. The dominant character in the story is the officer. The other characters utter a few isolated sentences and the condemned man does not say a word throughout the entire story. The officer describes the machine in intricate detail with great enthusiasm, extolling its numerous merits in the aim to convince the travelling explorer of the necessity and importance of its continuing existence. He tells the traveler that the machine was invented by the previous commandant, praising him as the person responsible for building the entire penal colony. He then describes the workings of the apparatus and its results. The clear technical description describes an apparatus consisting of a framework, cogwheels and three main parts. The lower part, the "bed", the middle part, the "harrow", and the upper part, the "designer". The bed was covered with cotton wool and each condemned man was tied naked to the bed by leather straps. The harrow hung on steel cables between the designer above and the bed below. The highest part, the designer, was attached to the bed by four brass rods. The harrow matched the outline of a human body and into this shape were fixed long needles with short ones alongside.

"There are two kinds of needles arranged in multiple patterns. Each long needle has a short one beside it. The long needle does the writing and the short needle sprays a jet of water to wash away the blood and keep the inscription clear"(172).

The condemned man's sentence was programmed into the designer which sorted out the needles accordingly. During the process the needles in the harrow engraved the sentence into the condemned man's flesh on both sides of his body. The longer needles pierced the skin while the shorter ones sprayed water to wash away the blood to ensure the writing on the body remained clear and visible. The blood was washed away along small channels that drained into a pit alongside the machine. To the traveler's discontent the story described a slow drawn-out 12-hour execution process. For the first two hours a piece of felt was stuffed into the man's mouth to prevent him from screaming and later when his strength had waned the felt was removed and a bowl of rice porridge was placed beside his head so that with any remaining strength he could lick the rice with his tongue. After six hours "treatment" in the machine all is quiet, "even the dimmest begins to understand", and the officer continues to explain that from the expression on the condemned man's face it is clear that he understands the significance of the engraving on his body, "our man deciphers it [the sentence that he did not identify before the crime] through his wounds". At the end of the 12-hour process the machine tosses the body into the adjacent pit where it is covered with earth.

With apparent nostalgia, the officer tells the traveler of the times when the old commandant was around and hundreds of men, women and children would crowd around the slopes of the valley to watch the execution. The commandant himself would place the condemned man on the bed and many people would shut their eyes in the knowledge that "now justice would be done". The officer described the face of the condemned man when he realized the significance of the sentence that had been engraved on his body, "How we

absorbed the look of transfiguration on the face of the sufferer, how we bathed our cheeks in the radiance of that justice, achieved at last and fading so quickly! What times these were, my comrade!"

The officer tries to convince the traveler of the necessity of the machine in order to thwart the moderate approach taken by the new commandant of the colony. When the officer realizes that he has failed, he releases the condemned man from the machine and takes his place with the aim of carrying out the process on himself. At the start of the process the wheels come apart and the harrow crushes the officer within minutes whereas the punishment procedure normally took 12 hours. The three onlookers observing the officer's body noted that "there was no sign of the promised redemption: the thing that all the others had found in the machine, the officer himself had failed to find. [...] his expression was tranquil and full of faith" (201). The condemned man and the soldier lead the traveler to the tea house where the old commandant is buried under one of the tables while the traveler manages to flee the colony in a boat thus preventing the soldier and the condemned man from joining him.

The shocking descriptions of the events in the story are portrayed by incredibly accurate technical details. Kafka uses the same cold technical style to describe the officer, his unwavering belief in the system and the righteousness of his calling, mechanical without a trace of emotion. Reading the story, we see a picture of symbiosis appearing between the officer and the machine, and the machine and the officer. The machine will not function without the skill, dedication and devotion of the officer. The officer himself has no purpose without the machine. It is an integral part of his being. The two operational outcomes of the ideological system that the old commandant invented represent correctional punishment and redemption from sin. In the absence of the educational, pedagogical and redeeming nature of the engraving needles no criminal will be able to understand, learn, or be saved from his sin and thus redeemed. Therefore, portrayed before us is a physical mechanism combining man and machine as messianic emissaries for carrying out the law, justice and bringing redemption for the world's sinners – a physical operation serving values for correcting the individual and society.

Interpretive Aspects of the "Penal Machine" – A Review

Much has been written about Kafka's reasons for writing the story and his intentions. Apart from reviewing a few interpretations of the story here I see no reason to go into detail as apart from lack of time and space, my main purpose is to present the story from a techno-ethical point of view and its relevance to the ethics of the media today. Adi Parush (2005) offers a number of interpretative approaches to the story: the "trivial biographical" approach maintains that various events in Kafka's life left a mark on his works and his style of writing, and indeed there is no author whose writing is not influenced by events that occurred in his life. Another claim that Parush finds hard to accept, is that in his writings, Kafka only relates to events that affected him during his life in an indirect camouflaged. Another approach, the "anti-hermeneutic", maintains that it is impossible to find expressions of any views in Kafka's stories of man and his world due to hidden unclear ambiguous elements that cannot be removed from his work by hermeneutic stretching.

The “anti-philosophical” approach claims that any effort to find philosophical ideas distorts both the writing and the meaning. Even if such ideas are found in his stories they are not philosophical ideas. The “philosophical-hermeneutic” approach claims that philosophical thinking was not foreign to Kafka. In the story “In the Penal Colony”, Parush finds an affinity to Schopenhauer’s philosophical view on man’s condition and Nietzsche’s ideas on the manner of man’s redemption (Parush 2005). In his analysis of uncertainty and its revelation in Kafka’s works, Sandbank (1975) claims that Kafka does not deny that literary axioms have a figurative nature and are not to be taken literally, and that he is referring to what is beyond. But the “beyond” remains a mystery. Each work is a parable, but its meaning is inaccessible, thus the options for different interpretations shrink to nothing. On the other hand, the options are limitless as the uncertainty means that none of the rational explanations can be rejected (Sandbank, 1975).

Amongst the various interpretations and contexts offered as a backdrop to the writing of the story. Galili Shahar (2008) names the Dreyfus case, the Beilis case, the outbreak of the First World War when the story was written, and the crucifixion of Christ, amongst others. He is of the opinion that Kafka’s literary exercises were often set in technological settings – influenced by machines. Galili Shahar suggests a technological reading of “In the Penal Colony” where the typewriter (which Kafka detested, preferring to write by hand), represents the anonymous, impermeable bureaucracy of the Austro-Hungarian rule that he was forced to serve like the officer in the story. A technical reading also suggests that the guillotine had some similarities to the penal machine, as an allegory of the violent discourse found at the core of all systems of government, a discourse symbolized by the French revolution. In this vein, one could also include the tanks of the First World War which broke out just before the story was written (Galili 2008). Sobolev (2013) believes that Kafka’s literature is built in layers of meanings. And his use of open allegory reveals the hidden cultural essence of the literary work. Band (2007) emphasizes the historicistic aspect of the work, suggesting that beyond the text there is a world of details and specific events that have been pushed aside in the process of writing. There is not one person of authority in the story, there is an absence of previous commandant who represents the cruelty of the past, cruelty that led to consciousness. We now face “corruption, boredom and embarrassment”, a time when all the governors are insignificant.

Justice is now carried out by an automatic mechanism that breaks down while in action. Band notes the spirit of post-modernism in the arts at that time. In addition, he does not ignore the Jewish background accompanying the tension between the “old order” in the penal colony and the feelings of uncertainty of the new commandant and its ramifications on the problems of the time. Agamben (1987) analyzes the story in light of the relationship between language as an arbitrary tool and the penal machine to which the man is bound. In his interpretation he sees the writing engraved by the machine on the flesh of the condemned man (language) as punishment and the breakdown of the machine as justice triumphing over the restraining language and the redemption of the man from its grasp (Agamben, 1987). Muller (1986), in his analysis, rejects the theological-redemptive interpretation of the story. The focal point of his explanation is the encounter of Kafka’s legal

skills as a lawyer with the historical view of that time on the colonialist justice of exile to a penal colony. In his opinion the story expresses Kafka’s extreme criticism of this penal system. Estrada (2004) sees Kafka’s work as revealing the concealed with the use of symbols. Following the hermeneutics of Zide, Mann and Camus, who considered the intent of Kafka’s messages as obstacles and therefore given to conflicting interpretations that are arbitrary and personal, Estrada sees the Kafkaesque structure of the text as “being allegorically symmetrical against an unambiguous original tragic image of life. The world that he exposes for us is the world that we live in but do not see.”(178). In the spirit of Plato, Gray (2002) sees a duality in the story between two pairs with conflicting characteristics. The officer and the explorer have neither affinity nor anything in common, whereas the soldier and the condemned man have a spontaneous chemistry of solidarity and mutual understanding. This is seen in their eye contact, when the dish of rice is placed on the machine during the punishment and after the machine falls apart. This interpretation of a lack of commonality reflects on personal relationships, and social, cultural and literary aspects (Gray 2002, 218-240).

Zimmerman (2009) notes in the story a view of European characteristics of enthusiasm over technological achievements that override the value of human beings. As opposed to European compassion that is only potentially present, the reality reflects European manners of restraint that causes numbness and prevents opposition to the sick injustices of authority and aggression. The officer and the machine represent the meeting of barbaric aggression and technological warfare that is becoming ever increasingly prevalent. The traveler-explorer represents the apathy that blindly accepts the injustice into the restrained European culture. The mechanical barbarity that the officer glorifies reflects the realism that strives to maximize power in modern warfare, realism that has engulfed the idealism of peace that prevailed for the decades before the First World War (90-98). Dodd (2002) maintains that despite the assumption that Kafka’s writings reflect his inner world, interpretative reading does reveal a realistic multifaceted author with an outlook that is historical, political and social (135-137). In his opinion, Kafka observes power centers and by using provocative descriptions provides the reader with a critical orientation towards them (146).

Koelb (1982) likens the penal machine to a typewriter - a penal typewriter that engraves the flesh of the accused. His interpretation of the story reflects Kafka’s contemplation on the tortures of writing and reading in general and particularly at the time of writing the story (Koelb 1982). Mechanical imagery plays a central role in the interpretation of Deleuze and Guattari (2005). In their opinion Kafka’s opinion of politics is mechanical, both man and author are machines. “A Kafka-machine thus constitutes contents and expressions that have been formalized to diverse degrees, such as by unformed materials that enter and leave the machine passing through all states”. According to Deleuze and Guattari in “In the Penal Colony” man is an integral part of the machine while the machine penetrates the man and this may be what led to the machine’s collapse (33-34, *ibid.*). It is already clear from this short review that there is no escape from the idea that “Kafka’s writing is kaleidoscopic, with changing colors and shapes. However, the magic of the kaleidoscope is based on the existence of light. [...] Kafka wanders amongst people bearing the burden of guilt on his shoulders. He desperately seeks

affinity and connection. This is his modest yet extreme way of delivering a message of hope to break through the 'frozen sea within us'. This is his way of doing the best he can for the sake of an iota of repair". In this vein Nathan Ofek (2004) sums up the works of Kafka (28, *ibid*). I would like to suggest a technical view of the story as a starting point to a moral-philosophical interpretation that will open a window onto a similar reality in our time. The technical angle in the story points naturally to a moral value that I would suggest emanates from the story. The technical interpretation will closely follow the text assuming that Kafka wrote "In the Penal Colony" from a mechanical viewpoint that is in actual fact describing the printing press as a metaphor for a moral message regarding the workings of the press at the time. As an adjunct to this interpretation which depends on the fact that Kafka did not constrain his work to any particular time or period, I would like to show that nothing has changed and therefore is just as relevant today - an unintentional Kafkaesque vision. Gross (2002) argues that Kafka's works have been interpreted to explain ways of looking at the present moment occurred, be it 1925, 1965, or 2000. Because Kafka's indicated no precise dates in his stories, and because his stories are not set in any definite time, their characters tend to be interpreted by readers as actors in an always present. Since the moral message embedded in the story is the focus of this article, and since its interpretation relies on the fact that Kafka was introspective as well as a metaphorical writer, as can be clearly seen in his diaries and almost all his writings, allowing for many different interpretations, I maintain that this article has a place under the umbrella of philosophical-moral hermeneutics.

A Philosophical Look at Kafka as a Creative Writer

When reading Kafka's diaries and aphorisms (almost always written in the first person) we see a person who is continually in a state of contemplation, never detached for even a moment from self-reflection. In this light one cannot ignore the idea Kafka constantly examines his thoughts, deeds and writings critically, for better or for worse, particularly regarding his interaction with his surroundings to an extent that when he felt unable to produce a piece of fiction, he could, introspectively, even write about his inability to write— and even overcome it (Hayman, 1986). Secrecy and mystery do not bring Kafka to devotion but to continual introspection which torments him all his life. It is not only the mystery that he sees when reflecting on it; he also sees himself (*ibid.*). Kafka's ability to reflect on himself and his writings are also taken for granted by Dodd (2002). Similar to the regressive introspection by Descartes in his book "Meditations" that led him to the conclusion "I think therefore I am" (Descartes, 1911, 64 onwards) Kafka, as can be seen from his literary and biographical writings, was also endowed with introspective skills. I maintain that his ability to look within himself from all aspects is reflected in almost all of his stories and most potently in "Metamorphosis". In addition to this skill he was endowed with a three-dimensional view of reality: peripheral and deeply penetrating. These characteristics can be seen in his writings where we come across his abstractive ability separating form and content and his ability to conceal moral messages within purely material mechanical descriptions

I am of the opinion that when introspection and metaphor meet in an artist their writing is enriched creating multi-dimensional works. In Kafka's work this provides the opening for multi-layered interpretations. This meeting of skills in Kafka's work

produced "The Castle", "The Judgement", "In the Penal Colony", "Before the Law", "Metamorphosis" and others. Returning to "In the Penal Colony" we see a technical-material metaphor representing moral social values. As mentioned above, this metaphor comes from the blend of an introspective view accompanied by a penetrating examination of the reality that prevailed in Europe at the beginning of the 20th century. The penal machine has been likened to many things such as a pistol, car, airplane, lathe, medical apparatus, typewriter, crucifix, guillotine, gun killing apparatus, Cannons of the beginning of the First World War, influenced by the reproductions of Walter Benjamin and others (Galili, 2008). His diaries show that it was clear that while working for the Generali insurance company and the Accident Insurance Institute Kafka reviewed many factories in the four regions under his jurisdiction and was exposed to a wide range of industrial machines and production lines. In addition, he wrote many reports filled with technical descriptions of accidents in the factories and prevention thereof. "His writing amongst other things [for example his creative tendencies] were a way of releasing the tension that built up during his hours of office work, also a vast proportion of his raw material was taken from his experiences in the insurance institute" (Hayman, 1981, 115).

"I have plenty of work in my four regions [...] people fall from the scaffolding into the machinery as if drunk, all the beams are crumbling, all the supporting walls are weak, all the ladders slippery, that which is lifted up falls down and that which is taken down acts as an obstacle to be tripped on" (Hayman, 1981, 80). Taking into consideration the possibility of multi-faceted interpretations there is no reason to reject any of the images suggested above as being represented by the penal machine. However, in my opinion the closest similarities can be drawn between the penal machine and the printing press, not only because of technical and structural similarities and manner of operation but especially because of the moral significance embedded in this image. I wish to discuss these significances below based on the combination of introspection and metaphor in the spirit of the artist. An observation of the workings of the type of printing press used in publishing house for books, journals and newspapers will reveal a striking resemblance between the description of the penal machine in the story and the printing press in common use in the first half of the last century.

Metaphor and Reality

In my opinion "the Penal Colony" represents the entire world and the penal machine the system of "redeeming justice", with the officer acting as the devoted messenger of the system. The machine is situated in a small valley enclosed with walls simulating the center of the world. The penal machine represents a printing press. The "judge-officer" represents a journalist who unwaveringly believes in his mission. The "prisoner" represents someone who has been damaged by biased, false or exaggerated publicity. The "explorer" is likened to the reader and in principle to any cultured newspaper reader who could also become a victim of the system.

Technical Analogy

The printing press used at the beginning of the 20th century was built within metal struts (molded or rolled) forming an

external framework. A system of axles and cogwheels was fixed within this framework that converted the cyclical motion of the engine into horizontal and vertical motion. The function of the vertical motion was to press the printing plate containing the text onto the blank paper that lay on the lower metal surface of the machine. The plate was pre-set and contained the material to be printed. Before setting, the plate was an empty frame and the typesetter who operated the machine arranged 2-3mm thin metal rods, each rod ending in a letter, into words and sentences to form the context of the text he was given. If necessary, plates of pictures or sketches were inserted between the columns of text. The letter rods were fixed in the printing plate to form a single unit customized to fit the size of the paper to be printed. A more sophisticated system was used where the printing plate was formed by typing onto a machine similar to a typewriter attached to levers, cogs and other apparatus. The typesetter hit the keys like a typist. This action caused metal rods with sunken letters to form words and sentences in lines and when the negative of the sheet was completed, the machine poured molten lead into the sunken letters which cooled and hardened quickly. The sunken letters were returned to the cartridge, and the printing plate with the protruding text was ready for printing. This system is called "linotype". A similar system known as "monotype" was used where each keystroke perforated a tape with each letter having its own code perforation. The tape with the perforated code for the text that was to be printed was transferred to a different machine that was able to decipher the code and convert it into letters, words and sentences. Each combination of perforations formed a cast of a specific letter. After lines of protruding text were produced the typesetter arranged the rows in columns where he was able to insert headlines and pictures. All this was fixed firmly in a frame to fit the size of the paper and this constituted the plate for the page to be printed. The plate moved towards the paper that lay on a metal surface at the base of the machine generally from above and the act of printing came about by the plate carrying the letters pressing onto the paper, with both sides of the paper being printed in a similar manner. After printing the machine would eject the printed page horizontally onto the pile awaiting distribution.

According to Kafka's description of the penal machine we can depict an apparatus built with a framework, an engraver that designs the text in the printing plate of needles, a pulley system and a harrow where the text is arranged by the needles. This part moves vertically towards the lower surface – the "bed", to which the condemned man is shackled, the surface carrying the predetermined text. The texts arranged by the typesetter or linotypist in the plate of the printing press included reports, articles, stories, etc. Newspaper and journal publishing houses at the time were generally housed in the same place with a rickety wooden partition separating the printing hall from the editorial board. Kafka was exposed to publishing houses not only through his work in the accident insurance company; indeed his contact with the press and journals has been well documented, For example when submitting manuscripts and stories, or submitting for printing invitations to reading evenings that he organized for his friend, Levy(Hayman, 125). The reading of newspapers was a significant part of his daily routine (Brod, 1979, 70, 92). A traumatic event that occurred round the time he was inspecting factories was the Beiliss affair. In April 1911 a Jew named Menachem Mendel Beiliss was falsely accused of killing a Christian boy and using his blood to make unleavened bread

for Passover. The trial which took place in Kiev and lasted three years was rife with anti-Semitic incitement. The press played a significant role in aro using the incitement. Exaggerating headlines, inflating inciting reports while minimizing neutral information was common practice in the workings of the press. Ultimately Beiliss was acquitted but as far as the press was concerned, the same press who had previously pierced him with its letters from the needles of the printing press now emitted a deafening silence. A significant reference event took place between Kafka and the press on the 18th September 1911. On that day an anonymous article was published in the "Bettschen Bundenbacher Zeitung" newspaper that attacked the insurance institute regarding work accidents in Prague and accused them of widespread fraud. Kafka, who worked for the institute, was asked to respond. On the 10th of October he sent a 5000-word response that he called "A sophistic article for and against the institution". His balanced response appeared on the 4th of November on the front page of the paper (Hayman, 113). In 1913 Kafka was writing "In the Penal Colony" and finished it in November 1914. On the 2nd December he read his story to Werfel, Brod and Pick with reserved pleasure in his creative work (Brod, 82).

Further endorsement to the background of Kafka's relationship to the press can be found in Binyamin's writings (1973) where he recounts conversations with Brecht from 5th August 1934. He maintains that Kafka should be asked the following question: what does he do and how does he behave? And look first of all at the broader spectrum in general and not focus on the particular - i.e. the individual. When we do this, it will be clear to us that Kafka lived in Prague in a spoilt environment of journalists and arrogant writers, and in a world like this literature was the main, if not the only, reality in which he could express himself. Kafka's description in his story of the parts of the machine and their operation offers an almost identical depiction of the printing press. The designer, the bed, the harrow, the cogwheels, the framework of steel rods and their manner of operation match the parts of the printing press: "Each of these parts was given a nickname over time, the lower part the bed, the upper the designer and the middle the harrow" (Kafka, 167). The designer is the upper part and is required "for the harrow" (ibid, 169). "There in the designer is a system of cogs that guides the movement of the harrow" (ibid, 173), the sentence is drafted there in writing forming a negative of the harrow "the harrow is the instrument for the actual execution of the sentence" (169), that is, prints the sentence on the body of the condemned man. The harrow lines up the needles according to the draft on the designer.

In this description the harrow in the machine imitates the printing plate in the printing press in its form, content and manner of operation. Just as the printing plate presses the text onto the paper so the harrow presses the text-needles into the condemned man. Both machines use vertical movement down onto the target laid out on the lower surface: "By that time, the harrow has pierced him quite through and casts him into the pit" (175). Similarly, the printing press ejects the printed paper sideward with a horizontal motion onto the pile for distribution. The accurate technical description reveals an author who is not only gifted with expressive skills and imagination but also a man endowed with technical knowledge. When this knowledge is combined with metaphoric abilities it results in an accurate analogical description. It should be emphasized that Kafka gained his technical knowledge while working for the insurance company

dealing with work accidents. Even though the interpretative research relates to this aspect as a background to the story, in my opinion attention has not been paid to the influence of the technical aspect of Kafka's writings as a focal point. The needles: The arrangement of the needles into text gives them technical meaning and this image arises from the thin metal rods ending in letters that are arranged on the printing plate. Similar to the way the harrow adjusts itself to the outline of the body so the printing plate is adjusted to fit the size of the paper. Just as the penal machine requires prior setting and adjustment after which "the machine does everything by itself" (ibid, 170), so the printing press, after it has been set, prints automatically. The precise mechanical description in the story is also reflected in the officer who operates the machine. The story describes an anonymous character, purpose-trained and lacking in emotion, whose entire being is focused on operating the machine. The officer is not only the devoted servant of the system, but also the machine's "soul" and provider of its clients. The machine is nothing without the officer and the officer is nothing without the machine. Kafka describes the symbiotic dependence between these two mechanical entities as follows: *"It had been clear enough previously that he understood the machine well, but now it was almost staggering to see how he managed it and how it obeyed him"* (171).

The Penal System and the Press: An Ethical Analogy

Kafka's admiration for machines is not without foundation; he is well aware that machines are just an indication of a more complex system allowing technicians, parts, materials and mechanized staff, hangmen and grave diggers, both strong and weak to coexist within the same collective complex (Deleuze and Guattari, 2005). These are the things that bridge the gap between the technical image and the ethical-social message as his goal. The analogy between machines and other systems such as politics, bureaucracy, education, health, justice, media and others, has an important role from the literary aspect due to its affinity to life in a concrete way. This importance is prominent in much of Kafka's stories in its transition from the technical aspect to the moral, even when it is only obscure, hidden or mysterious. In my opinion, the moral view concerning the printing press that Kafka hopes to portray in "In the Penal Colony", is that the media has the power to investigate, judge and punish. Again, Kafka's literature does not relate to any specific time period. Kafkaesque literature always hovers above the timeline and can settle at any point in the future that is relevant to the moral in the story. From this perspective his work can be compared to Ecclesiastes: "That which has been, it is that which shall be; and that which has been done is that which shall be done: and there is nothing new under the sun. Is there a thing whereof it may be said, See, this is new; but it has already been in the ages before us" (Ecclesiastes, Chap 1, vs 9 and 10).

In the year that Kafka wrote "In the Penal Colony", newspapers were the main source of information in the civilized world. Radio as a mass-media instrument became popular only in the 1920s and 1930s. Visual media was uncommon. Therefore, the printing press was the ultimate mass-media producer by means of the printed press. In Walter Benjamin's (1999) essays from 5.8.1934, he argues that before approaching Kafka's interpretation with the question 'what is he doing?' one should consider his surroundings as a whole. It will then become apparent that he lived in Prague surrounded by a corrupt society full of journalists and arrogant, self-

important writers. In this story, Kafka, as a metaphoric who contemplated the world around him, aims to describe the reality that he sees and experiences. Even though the tabloids in Kafka's day were somewhat more moderate than today, he discerned their destructive power and saw many who experienced the effect of their content first-hand. *"My guiding principle is this: Guilt is never to be doubted"* states the officer to the traveler (ibid, 166,) while washing his hands (ibid, 160, 187). "It is the public's right to know", "We are the guard dogs of democracy", "We are trusted with the freedom of speech", etc. phrases often expressed by the media while washing their hands of any responsibility for writing scathing articles concerning individuals or organizations. The officer washes his hands a number of times in the story which expresses a clear moral aspect in the story. Pontius Pilate, the Roman governor in Judea (26-36 AD) who authorized the crucifixion of Jesus, washed his hands before the multitude after the event, saying, "I am innocent [...]" (Matthew, Chap 27, vs 24). His unjust behavior depicted in many works of art did not escape Kafka. These works of art show examples of the immorality of the perpetrator's self-cleansing. Hayman (1986) notes Kafka's interest in that period of history and even owned a book about Judaism in the time of Jesus. The phrase: "I wash my hands in innocence" can be found in the Book of Psalms, Chap. 26, vs 6.

In answer to the traveler's question whether the condemned man is aware of his sentence, the officer replies:

No, [...] there would be no point in telling him. He'll learn it "on his body" (170).

Even today, when an honest person comes into contact with the press he can sense his "crime" when he reads about himself in the newspaper. When considering the mechanical metaphor, there is no escape from the psychological implications of the printing press. The blood that flows from the condemned man portrays an image of the soul of the victim of the system. According to Jewish and Christian tradition "blood is the soul" and here we are not only talking about the system of writing and printing but the publicity of the condemned. The publicity element emphasized in the story is closely connected to the media consumers, as the officer says: "The day before the execution the valley was already filled with people who had all come just to see" (ibid. 185). And in order that, nothing would prevent the "crime" being published in his words, *"And now anyone can look through the glass and watch the inscription taking form on the body."* (172). Furthermore, in order to remove any technical hindrances that would stand in the way of publicity there is a need for "two types of needles [...]" each long needle has a short one alongside of it. The longer one performs the writing and the shorter one sprays water in order to wash away the blood so that the writing always remains clear" (ibid.). The elements of publicity and the technical complexity for preventing impairment of the said publicity in the story should be especially noted regarding the interpretation offered here: publication of the defect in a journalistic article also needs to be conspicuous, clear and unambiguous, with no verbal compromise that could blunt the sharpness of the trend.

Kafka's metaphorical writing is almost always drawn on descriptions of little worth as a parable (in this case the world of machinery) to the greater moral (both spiritual and ethical) to be learnt. The body, flowing with blood, in the atrocious

story is none other than an image of the soul broken by the action of the needles to the point of no return. Like the needles piercing the body of the condemned man, once content has been printed in a newspaper it, too, is irrevocable. Kafka has reason to emphasize in his mechanical descriptions the different aspects of publicity. In addition to the required transparency to publicize the condemned man's sin to all by clear glass needles, there are also needles for washing away the blood that hide the inscription on the man's body. Also the positioning of the machine is connected to publicity; the machine stands in the center of the valley as if it is the center of the world in a low-lying location that is clearly visible and from where the "failure" of the condemned man is presented to all.

"A whole day before the ceremony the valley was packed with people; they all came only to look on; early in the morning the Commandant appeared with his ladies; fanfares roused the whole camp." (178)

The system that placed the machine in the middle of the valley surrounded by slopes for the comfort of the audience symbolizes centralization, tyranny and a lust for the power to control others under the guise of a mission for justice. Thus it represents what Kafka identified as "the tyranny of the press", the desire to control the minds of the masses, to shape them and determine the public agenda in order to influence decision making according to financial interests (rating) and ideology (agenda and/or opinions of the newspaper, the editor and/or the journalist). Both systems of establishing justice in the world - the penal machine and the media - consider themselves efficient at bringing justice to the world and society and redeeming the sinner. As far as the officer is concerned the penal machine purifies the world from the impurity of the sinners, and redeems the condemned sinner from his naivety and guilt,

"How quiet he grows at just about the sixth hour! Enlightenment comes to the most dull-witted. It begins around the eyes. From there it radiates. A moment that might tempt one to get under the harrow oneself." (175).

The description of the officer who condemns himself to death by way of the flesh-piercing text as a redemption from sin, is similar to the interpretation of Agamben (1987), who sees the machine and the writing as a sign of the tyranny of language that forces itself on the writer, identified by Kafka during his writing, and wishes to be released (redeemed) from it. In any event the officer's messianic trait is portrayed in his actions. Indeed, if he is found ultimately to be unjust, the action of the machine on his body will bring about his redemption. If it was Kafka's intention to present the officer as someone prepared to die for his belief in the system, then even in that scenario death via the machine (the old system) will redeem him. I must emphasize that in no way is the officer presented as a sadistic villain who takes pleasure in the suffering of his prisoners (Norris 1978, note 93), but as someone who has absolute faith in the justice of his ways. A person who is prepared to kill and be killed on the altar of his faith in the efficiency of the system to instill justice in the world. Even when he sees that he is unjust he turns the system (with complete faith in it) towards himself so that he can be redeemed by it. Kafka takes the blind faith of the officer in the system, the machine and its function to the absurd when the officer actually changes place with the condemned man. The officer, striving to convince the traveler

of the justice of the system, perhaps even during the process, suddenly realizes that he is not acting justly, puts himself in the place of the condemned man and straps himself to the machine in order to experience the process of salvation, both educational and just. At this point in the story he dies a cruel death together with the machine that falls apart around him. The techno-messianic symbiotic image between the officer and the machine gives a message of "in their lives and in their death they were not divided" (Samuel II Chap. 1 Vs.23). The system, together with its operator and all its parts, collapses in on itself, implodes in the sandy valley. The role of the paper that is placed in the designer represents the handwritten draft and the linotype at the stage of editing the printing plate. The officer shows the traveler the undecipherable text for the second time, "But it was clear that even now he could not decipher it: ["sei gerecht"]".

BE JUST!' is what is written there," said the officer once more. "Maybe," said the explorer, "I am prepared to believe you." "Well, then," said the officer, at least partly satisfied, and climbed up the ladder with the paper.

A Logical Analysis of the Possibilities Open to the Author

The officer intended the content of the words "Be just!" that appear on the paper, for himself. Yet it may have been the harrow of needles that he intended for his own redemption, as according to the system the edifying just text only pierces the body of "guilty persons "in order to educate and redeem. In this context of the story these two words are extremely significant and the intent of the author should be carefully examined:

- There is no message and Kafka had no intent.
- Kafka's intention was to portray the officer as just, prepared not only to kill but also be killed for his faith.
- Kafka intended to portray the officer as someone who in his deeds and faith in the system failed in his justness(or in the righteousness of his ways) therefore received his punishment in the same way as, "Because you drowned others, you were drowned; and those who drowned you, will themselves be drowned." (Ethics of the Fathers, Chap. 2), he failed in being just(or right) therefore was punished by the same method as he himself punished.
- Kafka wishes to leave the image of the officer in platonic euphoria, as a man who nevertheless had internal doubts regarding the fairness or justice of the system and his deeds - doubts that were not obvious in the story.
- Since this is a metaphorical story Kafka presents the moral "Be just" and leaves it to the reader to insert the moral into his intended allegory.

DISCUSSION

- This possibility should be rejected out of hand as it portrays the author as a simpleton who cannot even ask questions, removing from the outset the need for interpretation.
- The behavior of the officer, as presented in the story, as an unwavering believer in the importance of his mission who is even prepared to die for the system and its continuing existence, justifies support for the second

option. However, his willingness to die with the words "Be just" engraved on his skin could indicate that he does consider himself just. Therefore, to die for a just system because of his failure to be just creates an internal contradiction in the story between his faith as part of the system, and the system as a system of justice. Hence, this internal contradiction is an interpretive obstacle and disqualifies the second option.

- This possibility presents a clear rationale and a moral, and therefore is in itself relevant to the story. However, on examining all interpretive aspects one cannot ignore the idea that this is a metaphorical story with a moral, and not a simple narrative. This interpretation disqualifies option 3 if only because of the idea that the moral of "Be just" relates to the allegory found beyond the story. Leaving its significance within the narrative frame as an allegory remains it as a secondary goal. Kafka's sensitivity to justice and values which is unquestioned supports the rejection of option 3.
- This option is acceptable due to the enigmatic nature of Kafka's writing. The unexpected ending, the story's detachment from any specific time frame and the lack of clarity in the message "Be just", all support this option. However, this option does not actually provide the answer, as it leaves the readers under a mysterious pall. The reader is left with uncertainty and continues to try and understand the intentions of the author. In all events this possibility that seems valid could be used as a springboard to another option that seeks the meaning in the allegory itself.
- This option is acceptable as it includes the rationale of option 4 that the author intends to leave some questions unanswered. Furthermore, it is not the intention of this article to clarify all the ambiguities in the story. Within the framework of the interpretation presented here I would like to suggest a possible answer to the question: What is the message that Kafka intended to give with the phrase "Be just"? I am of the opinion that this phrase acts as a bridge for taking the moral message from the fable to the moral lesson. If the devoted officer, whose belief in the system was unwavering, engraved this message in his own flesh, it could be said that Kafka was portraying the moral value "Be just" to all men, institutions, governments or newspapers. The message portrayed by the final image in the story is that in the absence of enlightened supervised justness all systems will collapse in on themselves, especially when those operating them have blind faith in the system and in their mission as part of that system, and are incapable of self-criticism.

I maintain that, as in his other stories, Kafka was compelled by an external stimulus to begin writing this story. He recognized the power of the press in his day and was outraged by the unjust arbitrary manner in which it was run. In addition to the injustice that Kafka reads in the article attacking his workplace, he also observed, among other things, the blood libel in the Beiliss case. This plot was inflated by the press in a way similar to the monstrosity of the machine. The press was responsible for the case remaining on the public agenda for a long time, by way of the "faithful servant" of the press. Beiliss was wholly acquitted on the 25th of September 1913 and the press remained silent. A year later Kafka wrote "In the Penal Colony" and described of the machine collapsing in on itself and on the officer and of the officer's death before he was able

to engrave the words "Be just" on his flesh, expressing the collapse of the values of the existing system. The author intended it to be a story detached from any specific time period. The moral message that should be taken from the story is applicable at all times and like all moral values is eternal, valid in all places at all times. This is not a prophetic vision that came over the author but clear logical intuition. At this juncture I would like to note that Walter Benjamin (1999) was one of the first to identify Kafka's critical analysis of those occupying powerful positions. While rules and rule books do exist, no-one is allowed to see them. A person is charged not only without having committed a crime but also without knowing what the crime was supposed to be. This assertion that relates to "The Trail" is very relevant in "The Penal Colony" because the rules of the "old commandant" about which the officer was so strict, is an unwritten law and when the condemned man "knows" of his guilt because of the writing engraved by the machine in his flesh, he is irreparable, in both senses of the word. In the penal colony, Benjamin (1999) asserts that the rulers used the ancient system of engraving letters in the skin of the condemned person's back in such a way that his back becomes supernatural having the ability to decipher by itself the writing from the letters thus revealing his unknown guilt (259).

In "The Trail" Benjamin claims that the process leaves no hope for the condemned, and this is so as well in our interpretation of the story of the penal colony. The media's process of ascribing guilt and punishment leaves no chance at all for the victim. To conclude, I would like to present an interpretative perspective that offers a critique of the explorer instead. This character is Personalities appointed by the establishment who possesses power yet does nothing. Pascal (1982) considers the image of the explorer who is hesitant and wants the best of both worlds, and disappears at a critical time to brutality and blind faith in, this figure is subject to criticisms of Kafka, according to Pascal. This way, Benjamin (1999) maintains that the characters of the delegates in Kafka's stories who have no fixed abode, disappear when they are needed. They disappear like the silence of the sirens when Odysseus awaited their song. This is true here too, and indeed the image under criticism could be any one of us, readers of newspapers and users of media alike. We are the silent majority who see the injustices yet ignore them, and this might also be a message Kafka wants to convey to the reader.

Epilogue

As a system serving a goal and/or an interest, the media today is saturated with framing, filled with forming and not averse to shaming. This has been widely noted by modern research (See note at end of text*). As the media aims to shape public awareness, we are spectators of the breakdown of moral restrictions: information is blown out of proportion in headlines and content, often lacking actual facts. Relevant information that may blur the sensationalism may be minimized or concealed when the journalist or editor has financial considerations (rating), or an ideological-political agenda. Slander often plays a significant part of the content offered to the readers. Under the cover of slogans such as "freedom of speech", "the public's right to know", "we are the guard dogs of democracy" etc. the media portrays complete faith in its mission and justifies the system. Reading "In the Penal Colony" from the point of view suggested here, Kafka is portrayed not only as an author with a penetrating perspective

but also as an artist who is able to assimilate the reality surrounding him and us into metaphors containing relevant moral messages for all times. Furthermore, a vision for the future - intentional or unintentional - can be found in the story. The story portrays a message that unjust actions lead to collapse.

Also, the piece of felt that is pushed into the condemned man's mouth fits well with this interpretation, "*Here at the head of the Bed, where the man, as I said, first lays down his face, is this little gag of felt, which can be easily regulated to go straight into his mouth. It is meant to keep him from screaming and biting his tongue.*" (162).

The inclusion of this detail in the story aptly reflects the reality of helplessness felt by someone damaged by the press or publicity in the media. He is unable to shout out and is not given the right to scream about his injustice. This is evident in the officer's description:

"After two hours the felt gag is take away, for he has no longer strength to scream" (174).

The rice porridge placed at the man's head after hours of torture also fits well with the metaphor of the press:

"Here into this electrically heated basin at the head of the bed, some warm rice pap is poured, from which the man, if he feels like it, can take as much as his tongue can lap." (174).

The rice porridge is not just an accessory in the story but a significant metaphorical item in the mind of the author. In the frame of the metaphorical interpretation suggested here one can see the portion of rice as the "soupçon" of "objectiveness" that is found in slanderous articles, where the victim may find a modicum of consolation. The officer continues his description:

"Not one of them ever misses the chance. I can remember none, and my experience is extensive. Only about the sixth hour the man loses all desire to eat." (174).

The element of "objectiveness" that the rice symbolizes in the story appears in slanderous texts in the media today with words such as "seemingly", "allegedly", "there is concern", "the public feels", "rumor has it" etc. Sometimes a short response from the victim will appear in one of the inside pages. "The portion of rice" will never appear in the headline or in a prominent part of the article. The victim who has been pierced by "the needles of the harrow" in his state of helplessness, can find in the words such as "allegedly" etc. exactly the same joy that the dying man found in the bland rice porridge, as these words are not even aimed at the reader, to whom they are "transparent" and not even registered. They are intended only to protect the "officer", the author, from prosecution and not to present a balanced perspective. There is not enough time or space for this article to analyze examples of comparisons between the method's punishment as an allegory to the workings of the media today. All media consumers are familiar with this phenomenon, and come across examples every day, even if they do not notice the "justice" system played out by the media, for instance see (Berenson, 2015), (D'Angelo, 2002), (Hertog and M. Douglas, 2001), (Leung, 2009). This maybe because they were born into the system, grew up with it and live in it, unaware of the need

for critical viewing or reading. It has also been completely neglected in our education system. Wandering amongst us are political and financial "corpses", or people who have been turned into shadows of their former selves, dragged through a judgmental-penal process by the media similar to the piercing of the needles of the penal system in the flesh of the condemned. Endorsement of these issues can be found from the writings of Walter Binyamin (1980) who maintains that Kafka noticed what the future would bring, not from an ability to prophesy but from his own personal experience that was based upon a mystical tradition only, something to which Kafka was committed (Letter to G. Scholem. dated 2nd June 1938). In light of these facts it seems that the value "Be just" of the "officer" of today's media, prepared to cross all ethical hurdles because of his "faith" in "his mission", is represented by the allegiance to the service of "the old commandant" and being part of the mechanism of the system. The utmost mysteriousness and the utmost simplicity are combined in this gesture and make it animalistic [...] as the novel is nothing but the unfolding of the parable. However, the word "unfolding" has a double meaning. The bud opens into a blossom, but the boat which one teaches children to make by folding paper, unfolds into a flat sheet of paper. This second kind of "unfolding" is most appropriate to the parable; it is the reader's pleasure to smooth it out so that he has the meaning on the palm of his hand. Kafka's parables, however, unfold in the first sense, the way a bud turns into a blossom (Benjamin, 2005). It should be mentioned that in Benjamin's opinion "The Penal Colony" that engraves the condemned man's punishment on his back, places the burden as a metaphor of the philosophy of basic historical archaic human guilt (Moses, 2003, 79).

*Due to the decisiveness of the Kafkaesque story, the interpretive approach taken here relates to the media in general. The author emphasized that he has no intention of labelling all media journalists and editors with the label of the "officer". There are those in the media who behave justly and take care not to cross the ethical boundaries of causing damage to other people.

REFERENCES

- Agamben, G. 1987. Kafka gegen seine Interpreten verteidigt, in: *Idee der Prosa*, Surkamp. Frankfurt: Frankfurt A/M.
- Band, A. 1980. Kafka and the Beiliss Affair, in: *Comparative Literature*. Eugene. OR. 32, 2, pp. 168-183.
- Band, A. 2007. *Weighty Questions*, Ben-Gurion University: Devir
- Benjamin, W. 1973. Notes from Svendborg: Conversation with Brecht, in: *Understanding Brecht*. Translated by Anna Bostock. London: New Left Books. Pp. 105-121.
- Benjamin, W. and G. Scholem, 1980. *Breifwechsel 1933-1940*, G. Scholem ed. Frankfurt: Suhrkamp Verlag.
- Benjamin, W. Franz Kafka. On the Tenth Anniversary of his Death, vol. 2: 1921-1934, tr. Rodney Livingston and others (ed.).
- Berenson, A. 2015. *Dancing in the Streets; the Twilight Zone Between Social Protests and Media*. Tel-Aviv: Resling.
- Brod, M. 1965. *The Diaries of Franz Kafka: 1914-1923*. M. Greenberg (Trans). Schocken.
- D'Angelo, Paul, 2002 News framing as a multiparadigmatic research program: A response to Entman, *Journal of Communication*, 52, pp. 870-888.

- DEkart, R. 1911. *Meditations on First Philosophy*. Trans. S. Elizabeth Haldane. Cambridge: Cambridge University Press.
- Deleuze, G. and F. Guattary, 2005. *Kafka - Toward a Minor Literature*. Tel-Aviv: Resling.
- Dodd, B. 2002. The Case for Political Reading, in: *The Cambridge Companion to Kafka*. P. Julian ed. Cambridge University Press.
- Ecclesiastes, (Chap. 1, vs 9-10).
- Entman, R.M. 2003. Cascading activation: Contesting the White House's frame after 9/11. *Political Communication*, 20(4), pp. 415-432.
- Estrada, A. M. 2004. Kafka's Apocalypse, in *Conversations about Kafka and More*. Tzivoni (ed.), Jerusalem: Tzivonim. pp.178-180.
- Flusser, D. 2004. I Seek the Questions to the Answers. In: *Conversation about Kafka and More*. L. Tzivoni ed. Jerusalem: Tzivonim. pp.59-88.
- Galili, S. 2008. *Kafka's Wound*, Jerusalem: Carmel.
- Gray, T. Richard, 2002. Disjunctive Signs: Semiotics, Aesthetics, and Failed Mediation in 'der Strafkolonie' in *A Companion to the Works of Franz Kafka*. James Rolleston(ed.). N.Y: Library of Congress.
- Gross, V. Ruth, 2002. Hunting Kafka Out of Season: Enigmatic in the Short Fictions, in: *A companion to the Works of Franz Kafka* (ed.) James Rolleston, N.Y. Library of Congress. pp. 247-262.
- Hayman, R. 1981. *Kafka Biography*, Tel-Aviv Schocken
- Hertog, James K. and McLeod Douglas M. 2001. A Multi Perspectival Approach to Framing Analysis: A field guide. In S. D. Reese and O. H. Gandy and A. E. Grant (eds.), *Framing public life: Perspectives on media and our understanding of the social world*. New Jersey: Lawrence Erlbaum Associates Publishers, pp.139-162.
- Kafka F. 1971. *The Complete Stories*, New York: Schocken Books.
- Kafka, F. 1975. *The Metamorphosis in the Penal Colony' and Other Stories*, Translated: Willa and Edwin Muir. New York: Schocken Books.
- Koelb, C. 1982. In der Straf koloie'; Kafka and the Scene Reading. *German- Quarterly*, 55. 511-525.
- Leung Lisa. 2009. Mediated violence as 'Global News': Co-Opted 'Performance' in the framing of the WTO. *Media, Culture and Society*, Vol. 31(2), pp. 251-269.
- Matthew, (Chap. 27, vs 24).
- Moses, S. 2003. Walter Benjamin and the Spirit of Modernity. Tel-Aviv: Resling. pp.73-81.
- Muller -Seidel, W. 1986. Die Deportation des Menschen: Kafka's "in der Strafkolonie" im europaischen Kontext. Stuttgart: Metzler.
- Nicholas, M. 2011. *Kafka: A Biography*, Tel-Aviv, Resling.
- Norris, M. 1978. Sadism and Masochism in Tow Kafka Stores. In: *Modern Language*.
- Ofek, N. 2004. Franz Kafka - Mystery, Humility and Truth in *Conversation about Kafka and others* L. Tzivoni ed. Jerusalem: Tzivonim. pp. 19-29
- Parush, A. 2005. Kafka's In the Penal Colony, *Iyyun* Vol. 54, 168- 201.
- Pascal, R. 1982. *Kafka's Narrators: a Study of his Stories and Sketches*. Cambridge: Cambridge University Press.
- Psalms, (Chap.26, vs6).
- Samuel II, (Chap. 1, vs 23).
- Sandbank, S. 1975. *Through Hesitation: the Uncertainty and Manifestation of Kafka's Works*. Tel-Aviv: Hakibuts Hmeuchad.
- Sobolev, D. 2013. *Allegory and Meanings. Kafka: New Perspectives*. Z. Shamir (ed.) Safra Publishing House.
- Zimmerman, H. D 2009. *Kafka fur Fortgeschrittene*, Jerusalem: Carmel. pp. 90-98.
