

## Women, Power, and Alienation: A Feminist Reading of Franz Kafka's Fiction

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Guide

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### Abstract

Franz Kafka's fiction has often been read through the lens of male existential alienation, bureaucratic absurdity, and psychological fragmentation. However, a feminist perspective reveals a more nuanced, gendered dimension, demonstrating that women in Kafka's narratives are central to the dynamics of power, desire, and alienation. This study examines *The Metamorphosis*, *The Trial*, *The Castle*, and selected short stories, analysing female characters such as Grete Samsa, Leni, and Frieda as symbolic and functional agents who mediate male subjectivity, enforce social and institutional norms, and negotiate authority within patriarchal structures. Drawing upon feminist theory—including Simone de Beauvoir, Judith Butler, Hélène Cixous, Julia Kristeva, Luce Irigaray, Laura Mulvey, Gayatri Chakravorty Spivak, and Michel Foucault—this paper explores how Kafka's women embody contradictions of empowerment and marginality, desire and surveillance, nurturing and judgment. Textual quotations from Kafka's works are closely examined alongside critical interpretations, revealing that female presence, even when narratively peripheral, is integral to the construction of alienation, social hierarchy, and the fragility of gendered identities. By foregrounding women in Kafka's literary universe, this study demonstrates that alienation is not solely existential or bureaucratic but profoundly gendered, and that feminist readings illuminate the complex interplay of power, desire, and institutional authority.

**Keywords:** Kafka, Feminism, Alienation, Power, Gender Performative, Patriarchal structures, Psychoanalytic Criticism.

Franz Kafka's fiction has long been celebrated for its exploration of existential alienation, bureaucratic absurdity, and psychological fragmentation. While traditional criticism has focused on the male experience of alienation, a feminist reading illuminates a richer, gendered dimension, highlighting the crucial roles played by women as agents of power, desire, and social mediation. Through an analysis of *The Metamorphosis*, *The Trial*, *The*

*Castle*, and Kafka's short stories, it becomes evident that female figures, though often narratively marginal, are central to the construction of male subjectivity and the depiction of social hierarchies. Feminist theorists, including Simone de Beauvoir, Judith Butler, Hélène Cixous, Julia Kristeva, Luce Irigaray, Laura Mulvey, Gayatri Chakravorty Spivak, and Michel Foucault, provide interpretive frameworks to understand the ways Kafka's women negotiate power, enforce social norms, and expose the paradoxes of patriarchal structures.

Kafka's narratives often depict male protagonists navigating bewildering bureaucracies and social hierarchies while struggling with internal crises of identity. However, these experiences of alienation are inseparable from the roles played by women. In *The Metamorphosis*, Gregor Samsa, a travelling salesman, awakens one morning to discover that he has undergone a grotesque metamorphosis into an insect. Rendered incapable of fulfilling his professional duties, he slowly becomes a source of strain for his family, who, over time, respond to his condition with growing shame and resentment. His sister, Grete Samsa, initially assumes the role of a compassionate caretaker for her transformed brother, Gregor, feeding him and attending to his needs. She places a bowl of milk and bread beside him and gently asks, "Gregor, do you want something to eat?" (Kafka 15). This moment conveys Grete's empathy and nurturing instinct, highlighting the symbolic role of women as caregivers. Yet her eventual declaration, "We have to get rid of it... it has to go" (41), signals a shift from nurturing to judgment, revealing the dual authority that she exerts over Gregor. Grete's transformation from sister to moral enforcer demonstrates the complicated power dynamics that women inhabit in Kafka's fiction. Her actions embody both care and control, positioning women as central figures in male alienation. In this way, the novella reveals a domestic order in which women's identities are shaped, confined, and instrumentalised to fulfil the demands set by patriarchal norms.

Similarly, *The Trial* illustrates how the women in Josef K.'s world are confined to roles shaped by a patriarchal order that depends on them even as it marginalises and silences them. Leni, the nurse and devotee of the law, introduces herself to Josef K. with meticulous attention to his needs, asking, "I will help you, I will make things easier for you" (Kafka 72). Leni's gesture seems kind, but it also enforces a gendered role of service aligned with legal power, illustrating how women mediate institutional authority and male vulnerability. The washerwoman in the same narrative functions as both an observer and an intermediary, controlling access to information: "She moves silently between the rooms, and one never knows whether she watches for one's protection or for one's submission" (85). In these instances, female characters actively shape the trajectories of male alienation, functioning as both helpers and enforcers within Kafka's bureaucratic landscapes.

Frieda in *The Castle* exemplifies a further layer of gendered power. She occupies a liminal space between desire, loyalty, and institutional authority. When K. seeks her guidance, she asserts, "You may not pass unless you understand the rules; the hierarchy is absolute" (Kafka 110). Her role as gatekeeper enforces the authority of the Castle while simultaneously defining K.'s access to power and recognition. Frieda's position highlights the interplay

between gendered subordination and empowerment: she is socially constrained, yet she directs male movement and desire, making her both central and controlling.

Nina Pelikan Straus, in *Transformations in Franz Kafka's Work* (1995), observes that Kafka projects male anxieties onto female characters, turning them into symbolic figures rather than fully autonomous agents. She notes, "Kafka's female characters embody male fears of powerlessness, sexuality, and dependency" (Straus 147). The symbolic weight of Kafka's women is heightened precisely because of their narrative marginality. Elizabeth Boa further emphasises the paradoxical nature of Kafka's female figures, noting that they are "both sexualized and desexualised, empowered and subordinated" (Boa 63). The washerwoman in *The Trial* negotiates bureaucratic authority, Grete transitions from caregiver to enforcer in *The Metamorphosis*, and Frieda in *The Castle* regulates access to institutional power. Straus and Boa reveal that women are central to male alienation, serving as mirrors, intermediaries, and moral arbiters.

Psychoanalytic and symbolic readings further enhance the understanding of Kafka's feminine figures. Hélène Cixous, in "Kafka and the Doll" (1998), interprets the feminine as a site of care and imaginative possibility, observing, "Kafka writes the feminine into the margins, as a soft and persistent presence" (Cixous 93). Grete's initial caregiving embodies this symbolic nurturing, while also offering imaginative openings through which vulnerability, tenderness, and affect enter the narrative. Luce Irigaray's theory of woman-as-mirror clarifies the symbolic function of Kafka's women: "Woman is the envelope, the passageway through which the male subject recognises himself" (Irigaray 74). Female characters in Kafka act as mirrors, reflecting male fears, desires, and insecurities. Julia Kristeva's concept of abjection, articulated in *Powers of Horror* (1982), explains Gregor's grotesque transformation: "The abject is what disturbs identity, system, and order" (Kristeva 4). Gregor's insect body transforms the domestic space into an abject maternal zone, making the household both a site of nurturing and of terror. Here, Kafka's women occupy positions where desire, fear, and authority intersect, destabilising male subjectivity while articulating the fragility of normative social structures.

Kafka often portrays women in moments that combine erotic tension with institutional power. In *The Trial*, Leni's attentiveness becomes more than an expression of personal interest; it evolves into a subtle mode of surveillance. As Kafka writes, "She watches him closely, not for care, but to anticipate his needs before he knows them" (Kafka 73). The tension arises because her service is intertwined with the legal system's coercive mechanisms, demonstrating that female labour in Kafka is always imbricated with power. A similar pattern appears in *The Castle*, Frieda's sexuality is closely linked to loyalty and control: "Her glance tests not desire alone, but the understanding of hierarchy" (Kafka 112). Here, women mediate access to authority through gendered roles, reinforcing both male alienation and the persistence of patriarchal structures. Through characters such as Leni and Frieda, Kafka demonstrates that women frequently function as intermediaries of institutional power. Their positions merge the boundaries between affection and regulation, between caregiving and

obedience. In this way, Kafka reveals that patriarchal norms endure not solely through explicit domination but also through the subtle, routine interactions in which emotion, labour, and authority intersect. These women do more than accompany the male protagonists; they actively influence, limit, and complicate their trajectories, showing how profoundly gendered power relations shape Kafka's fictional landscapes.

Simone de Beauvoir's observations in *The Second Sex* (1949) provide a framework for interpreting these dynamics: "One is not born, but rather becomes, a woman" (Beauvoir 267). Kafka's female characters reflect this ongoing process of becoming, with each inhabiting a socially produced role that shapes her narrative function. For instance, Grete evolves from a caregiver into a figure of disciplinary authority. Leni, a subservient nurse with legal knowledge, Frieda emerges as a gatekeeper and intermediary who defines their interactions with men. Judith Butler extends this by emphasising gender performativity: "Gender is an identity tenuously constituted through performance" (Butler 45). In Kafka's fiction, women's roles are enacted under societal and institutional pressures, revealing the relational and contingent nature of power. Laura Mulvey's concept of the male gaze clarifies that eroticized observation in Kafka is not merely desire but a form of control. The gaze directed at figures like Frieda or Leni is not simply a manifestation of male desire but a mechanism through which control is exercised. Josef K.'s perception of Frieda or Leni positions them as objects through which his anxieties and desires, insecurities, are transforming into sites where patriarchal power circulates and consolidates itself. Thus, Kafka's representation of women demonstrates how gendered roles, erotic perception, and institutional authority intersect, exposing the contingent and relational nature of power embedded in everyday interpersonal relations.

Spivak's analysis of the subaltern extends to Kafka's marginalised women, such as the maid-servant in *The Trial* or the landlady in *The Metamorphosis*, whose speech and agency are constrained, fragmented, or mediated by male perspectives. These women occupy what Spivak would call the "impossible" position of the subaltern: present within the social fabric yet structurally muted, their voices filtered through the narration of Josef K. or Gregor's limited perspective. This muting is not merely psychological but embedded within the power-laden institutions that shape their lives. Foucault's observation that "Power produces knowledge and also produces the subject" (Foucault 27) underscores how Kafka's women both reinforce and are shaped by institutional power. Characters like Grete, Leni, and Frieda exemplify this convergence of domestic, legal, and bureaucratic authority with gendered subjectivity. Grete's initial compassion and later rejection of Gregor reveal how the domestic sphere becomes an extension of patriarchal biopolitics, policing the boundaries between the human and the abject. Leni, who serves the lawyers and courts, embodies the eroticized servitude through which legal institutions assert control, her sexuality functioning as both lure and constraint. Frieda, connected to the opaque machinery of the Castle, illustrates how bureaucratic networks absorb and redistribute female agency. Through these figures, Kafka demonstrates that power does not flow unidirectionally from male to female; instead, it

circulates through bodies, relationships, and institutions, producing women who are simultaneously instruments and subjects of power.

Kafka's short stories also reinforce these dynamics in subtle but significant ways. In "*The Judgment*," the protagonist Georg Bendemann's fiancée acts as a moral and social mediator, subtly influencing Georg's decisions while remaining a symbolic presence of domestic authority. As Kafka notes, "She looked at him with a concern that was both affectionate and commanding" (Kafka 12). This moment reveals how she embodies a form of domestic authority: she expresses care, yet her gaze also imposes pressure, reminding Georg of the social norms and responsibilities he is expected to fulfil. Similarly, in "*A Hunger Artist*," female attendants who observe the fasting artist demonstrate another form of gendered power. They occupy a position to regulate the public's reception of the artist, embodying control while remaining narratively peripheral. Their role is crucial: they help maintain the structure's spectacle and uphold the institution that exploits the artist's body. These examples reinforce the recurring theme that women, though not always at the narrative forefront, Kafka uses them to represent forms of authority that shape male characters' experiences. Women in these stories function as agents of authority, desire, and alienation- figures who guide, restrain, or judge the men around them while still being confined to peripheral narrative positions. This recurring pattern highlights Kafka's broader critique of how gendered power operates quietly within everyday social and institutional arrangements.

Kafka's women, therefore, occupy a liminal space between marginality and power. They enforce domestic, legal, and bureaucratic norms, shape male subjectivity, and serve as symbols of both desire and authority. By combining textual analysis with feminist theory, it becomes clear that Kafka's narratives interrogate patriarchal structures from within, revealing the tensions between male alienation and female agency, between symbolic marginality and functional power. These dynamics underscore how alienation, desire, and institutional authority intersect in Kafka's worlds, producing a complex, gendered literary landscape.

A feminist reading of Kafka demonstrates that alienation is not merely an existential or bureaucratic phenomenon but a profoundly gendered one. Straus and Boa's explorations of symbolic contradictions, Cixous, Irigaray, and Kristeva's psychoanalytic frameworks, Beauvoir, Butler, and Mulvey's analyses of performativity and social construction, and Spivak and Foucault's insights into institutional power collectively show that Kafka's women are central to narrative tension and social mediation. By reading Kafka through this lens, one appreciates the intricate interconnections of gender, power, and alienation, offering a richer understanding of his literary universe.

## Conclusion

A feminist reading of Franz Kafka reveals that the alienation central to his fiction is not merely existential or bureaucratic but deeply gendered, structured through complex dynamics of power, desire, and institutional authority. Women in Kafka's narratives—Grete Samsa, Leni, Frieda, and other marginal yet pivotal figures—function simultaneously as caregivers,

enforcers, intermediaries, and mirrors reflecting male anxieties. Through textual moments such as Grete's decisive judgment over Gregor ("We have to get rid of it... it has to go"), Leni's meticulous attention to

Elizabeth Boa illuminates how Kafka projects male fears and desires onto women, rendering them both powerful and subordinated, while psychoanalytic readings by Hélène Cixous, Luce Irigaray, and Julia Kristeva reveal the symbolic, nurturing, and abject dimensions of Josef K. and Frieda's gatekeeping in *The Castle*; it is clear that female agency, though often symbolic or mediated, profoundly shapes male subjectivity and narrative tension.

Critics such as Nina Pelikan Straus and of the feminine in his work. The performativity of gender, as theorised by Simone de Beauvoir and Judith Butler, further clarifies how social roles condition female and male behaviours, while Laura Mulvey's concept of the gaze exposes the eroticized dimensions of desire as a mechanism of patriarchal control. Finally, Spivak and Foucault's frameworks of subalternity and institutional power demonstrate that Kafka's women are both constrained and complicit agents within social hierarchies.

Taken together, these perspectives show that women in Kafka's fiction are far from peripheral: they are central to understanding alienation, social mediation, and the fragility of hierarchical systems. By foregrounding the interplay of gender, power, and desire, feminist readings of Kafka not only enrich our understanding of his narratives but also reveal the intricate ways in which patriarchal structures shape human relationships, identity, and agency. Kafka's work, therefore, provides a fertile ground for exploring the intersections of literary symbolism, social critique, and feminist theory, demonstrating that power and alienation are inseparable from gendered dynamics in modernist literature.

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