



Review of Kafka's Other Trial

No Known Copyright

Princeton University Library reasonably believes that the Item is not restricted by copyright or related rights, but a conclusive determination could not be made.

You are free to use this Item in any way that is permitted by the copyright and related rights legislation that applies to your use.

Princeton University Library Disclaimer

Princeton University Library claims no copyright governing this digital resource. It is provided for free, on a non-commercial, open-access basis, for fair-use academic and research purposes only. Anyone who claims copyright over any part of these resources and feels that they should not be presented in this manner is invited to contact Princeton University Library, who will in turn consider such concerns and make every effort to respond appropriately. We request that users reproducing this resource cite it according the guidelines described at <http://rbcs.princeton.edu/policies/forms-citation>.

Citation Information

Morrison, Toni. 1931-

Review of Kafka's Other Trial

1 folder

Contact Information

Download Information

Date Rendered: 2019-09-05 01:28:08 PM UTC

Available Online at: <http://arks.princeton.edu/ark:/88435/x059cc92d>

1:24
1:30-40
123456789012345678901234

kadin

monism

The first woman Franz Kafka considered marrying was known for years by the initial F. Then, in 1960, 4-3 years after Kafka's death, F. sold the letters he wrote to her and the rest of us were pleased to learn her name: Felice

Bauer. In 1964 a small book entitled Kafka's Other Trial appeared. It was written by Elias Canetti, author of the celebrated Auto-de-Fe. Mr. Canetti's book makes no claim to definitiveness, not even comprehensiveness. Indeed it is a mere essay of little over 100 pages exclusively devoted to the intriguing Kafka correspondence. But in those few pages it does what good literary biography ought to do: reveal the connection between the life and the writerly perceptions of the author--What it is a writer can and does do with the shards of life--the commonplace;

123456789012345678901234

how an ordinary courtship becomes extraordinary literature by a writer's perception of it; how a tedious engagement broken off in public in a Berlin Hotel becomes the Trial. But especially the humor that splices Kafka's work like sunlight dappling a head stone. And it is this attention to humor that sets Mr. Canettis' book apart, just as it is humor that civilizes Kafka's nightmares. Example: during a particularly frightful period of his affair with Felice, Kafka learned that she had had her mouth filled "almost entirely with gold capped teeth." "To tell the truth," writes Kafka, "this gleaming gold...so scared me at first that I had to lower my eyes at the sight of F.s teeth. After a time, whenever I could, I glanced at it on purpose to torment myself, and finally to convince myself that all this is really true.

But now I have become almost entirely reconciled. I now no longer wish these gold teeth gone, they now strike me as almost becoming, most suitable, and a very definite, genial, everpresent, visually undeniable, human blemish which brings me closer to F. than could a healthy set of teeth, also horrible in its way." He is right, of course; a healthy set of teeth is horrible in its own way. Pure Kafka, it seems to me: to recognize in the truly repugnant the beacon lighting up the horror at the heart of the normal and desirable. Canetti examines many of these connections in his 117 pages and his description of what Kafka's life and letters meant to him is also a description of what Canetti's book meant to me. "For my part," he writes, "these letters have penetrated me like an actual life."

Um Toni Morrison

*You will not
believe how much
you believe it*

RECEIVED
JAN 10 1900
BOND
COBBLESTONE
STATION
300

life."

Letters have benefited me like an actual
"hot wax bath," as he writes, "these
what Gannett's own book meant to me:
to put in the best description of
what Kafka's life and letters mean
in his life and his description of
examines many of these connections
of the normal and desirable. Gannett
digging up the horror of the heart
in the truly repugnant & reason
but Kafka, it seems to me: to see
death is horrible in its own way.
right, of course, & really set of
also horrible in its way." He is
to E. than could a really set of death,
present with things we consider
pleasant, usually undesirable, human
and a very definite, gentle, ever-
almost becoming, most surprising,
gone, they now strike me as
longer with these good death
entirely reconciled. I now no
but now I have become almost

But now I have become almost entirely reconciled. I now no longer wish these gold teeth gone, they now strike me as almost becoming, most suitable, and a very definite, genial, everpresent, visually undeniable, human blemish which brings me closer to F. than could a healthy set of teeth, also horrible in its way." He is right, of course; a healthy set of teeth is horrible in its own way. Pure Kafka, it seems to me: to recognize in the truly repugnant the beacon lighting up the horror at the heart of the normal and desirable. Canetti examines many of these connections in his 117 pages and his description of what Kafka's life and letters meant to him is also a description of what Canetti's book meant to me. "For my part," he writes, "these letters have penetrated me like an actual life."