

Franz Kafka's *A Report to An Academy*: A Tale of the Journey from the Loss of the Native to the Arrival in Human Site

Abhay Kumar Mishra

Abstract

The purpose of this paper is to describe the inalienable existence of one anchored in the native land. The imaginations of the native land is suffered with memories. Through this study I have tried to demonstrate the suffering that affects the spiritual texture of an ape, which has been shot by the European hunting band. Being taken on board and away from his land, the ape is remembering his homeland intensifies capitulates his memory on a journey which will not reroute to his homeland. Being confined to a cage on the ship, having lost the homeland, the ape looks for a way-out to seek a legitimation of his being. He is trained to mime human actions by those who are ferrying him away to Europe. Notwithstanding the pressures, the conscience and soul of an animal/man constitutes a zone of agitation. Being trained to a desirable extent, the ape defies the instructor's admonitions. The ape educates himself in exercising his free will. Through gestural honing, the ape enters the community of humans with handshaking and greeting. The world which opens up to him in Europe is not simply a world which is fraught with the will to rule, rather it also represents a broader realm of the cherished ideals of humanism and freedom. The instinct of compassion and empathy preserved for a chimpanzee who waits for him until late evening daily with tears in her eyes at home illustrates his endeavour to not to live in oblivion of his nativity and descent.

Keywords: Freedom/Humanity; Memory/Irretrievability of Home; Human community; Jewish assimilation.

Introduction

Current cultural studies abound in the investigations into the feeling and sensitivity felt by animality. Identity and Other stand in the centre of this discursive framework. Underlining the significance of the studies in the area of animal studies and animality, Axel Goodbody comments: "Philosophical, historical and cultural Animal Studies focus respectively on consideration of animal rights and ethics, accounts of our shifting

understanding of animals and relationship with them, and analysis of the literary and visual representation of animals." Kafka published his parable *A Report to an Academy* one hundred years ago in 1917 in the Journal *Der Jude*. In this parable, he problematizes the complexity of the relationship between a non-human being; i.e. the ape and the learned institution; i.e. Academy.

In his parable *A Report to An Academy*, Franz Kafka presents a sensitive narrative about an ape moulded into a man among the members of human society. The ape, named Red Peter, has had the privilege to appear spirited before the enlightened audience of an academy. There, consistent with the assignment, which befell him, he discerningly portrayed before the gathering about his 'former life' as an ape. He put across his experiences in detail and gave vent to his excruciatingly painful journey which he traversed before becoming a member of the society of the gentlemen. His lecture whipped up a deep provocation to human imagination and testified to the incidents which suggested human interference into the life of the otherwise 'free' existence of the 'apes' in their habitat without scourge and vileness. During the course of the lecture, ape's immaculately human act of expression of 'thankfulness' does occur, which precipitates in the readers of this parable the imagination of the existence of the marginal line of distinction which oscillates between the ape and the human being. The entire narrative fixates itself on the endurance of this bewildering undercurrent of the chasm of existence, which testifies to a journey from "loss of native abode among animals" to the "arrival among the humans", albeit to an operation of, D.Densky notes, "double dialectic of empathy and defamiliarization, human and non-human experientiality" in this narrative.

Kafka begins this parabolic narrative by providing the ape an auctorial position about recollecting and relating the story of his transposition to a world of 'civilized' people. This transposition was preceded by an act of indifferent but purposed calculation on part of a hunting company from the West. After being shot at two places in his body he was captured and brought on board a ship heading for Europe. He could hardly take resort to any means to change his fate when he found himself closed inside a cage on board. He desperately made all possible effort to glean through the thin gaps between the shafts of his cage. He realized the fruitlessness of his efforts soon. At that very moment, the awareness of the loss of freedom occurred to him. It has to do with the ever-alienation of his memory from the recess of his experiencing self. He grew conscious that as he was moving on his journey to an unknown part of the world, and the doors of the past are shutting for him. The memory, the most immediate constituent of the belongingness to a home, is truncated and it gradually peters out. In the

course of the narrative, the painful loss of memory occurs again and again, but all deliver nothing but a scar on the awareness of self. Christopher Watkin observes the 'erosion of memory' in this event and underscores: "His memory of his life as an ape has been erased as a result of his efforts to adopt the manners and language of his captors."

First bereavement of the protagonist manifests itself in his irretrievably gradual separation from his home; i.e. 'gold coast'. The intact sensitivity of a touch with the air, which covers the expanse of a distance from his home to his cage on the boat, fills his aching soul. Though futile, he does not give up anticipating that the breeze would caress the spiritual wound, which he is continuing to endure inside. He by his best efforts comprehends that even managing to stick out his tail denotes an irrefutable impossibility for him. Taking this impossibility as conclusive, he admits in desolation: "After these two shots I came to myself-and this is where my own memories gradually begin-between decks in the Hagenbeck steamer, inside a cage. True, there was a gap running right through the boards which I greeted with the blissful howl of ignorance when I first discovered it, but the hole was not even wide enough to stick one's tail through and not all the strength of an ape could enlarge it." (Kafka 252)

The protagonist's discomfort emanates from a clinging on his imagination of home. Besides being a place of conferring a 'stable identity', the home lives in his memory as an imagined totality, in which the refined recollection of the interwoven texture of natural bounty and the inhabiting 'I' merge, constituting a confluence of sentiments of nativity. The narration of his home delineates this sensitivity in precision. Before being shot and transported, he belonged to this totality of land which nourished his imaginations of existence. Before the leader of the expedition had taken position he (ape) "came down for a drink at evening among a troop of apes." (Kafka 251) That native land elapses from the breadth of the protagonist's feeling of rootedness. This anguish pursues him without relent and its telling impact engenders the woe of existence, whereby the 'past' recedes into unfathomable remoteness. In the face of the fleeting time and standing helplessly before his inability to retrieve the 'connection' to the past-a 'connection' which sustains the remembrance of the bygone moments pulsating incessantly in the existential consciousness-the protagonist experiences such a despondency that the doors of the past shut for him. The 'stubbornness' of looking for sticking to the 'belongingness' to 'afflictions of fate' somewhere surrenders in the innermost recess of soul. The protagonist recalls: "In fact, to give up being stubborn was the supreme commandment I laid upon myself; free ape as I was, I submitted myself to that yoke. In revenge, however, my memory of the past has closed the door

against me more and more." (Kafka 250). The compulsion of inquiring into the present moment and the prospects it held up for him overcame and engaged his contemplations. The more he made his present condition into an experiential arena of 'searching', the despair and anguish of not being able to trace any vision of organising the things about and around weighed unfavourably on him. One could not alter the situation by scratching the skin and complaining about confinements within enclosed space of the cage. The protagonist gives words to his confinements in the cage: "The whole construction was too low for me to stand up in and too narrow to sit down in. So I had to squat with my knees bent and trembling all the time, and also, since probably for a time I wished to see no one, and to stay in the dark, my face was turned toward the locker while the bars of the cage cut into my flesh behind." (Kafka 252)

The necessity of reconstituting occurred vividly to him in a situation of the closure of the doors of past and the gradual fragility of the remembrance. Thus, past assumed the proportion of irretrievability and the ape, for the moment, gave up on grumbling about the agonizing present. He designated his quest for release as a search for the 'way-out'. This yearning for the 'way-out' denoted essentially the awareness of drawing a line vis-à-vis 'freedom', for 'freedom' of existence enjoyed in the 'native land' lapsed from the horizon. The ape recollects: "Scratch your flesh raw between your toes, but you won't find the answer. Press yourself against the bar behind you till it nearly cuts you in two, you won't find the answer. I had no way out but I had to devise one, for without it I could not live." (Kafka 253) Ape's endeavour to reach at the re-establishing the 'self' by fathoming deep into the possibility of the realization of a goal, which he must submit fully himself to, opens up before him the formidable tasks. A sheer acquiescence to the confinement within cage, resigned to the diktat of fate controlled and manipulated by the hunting troops, would in the best possible terms take back from him the capacity to visualize himself in the broader fold of being, where alternative visions and the maps of employing the inner force to redefine oneself abound yet. The task lies precisely in the exploration of synthesising the quest and alternatives. Out of this exploratory vision, he decides in favour of renouncing his existence as ape. He nursed no compunction now in acting and gesturing like men, a task which meant a longwearing event in his life. He perceived this task in perfect relation to a forced career and resolved to live comfortably among men. As he spelt out before the academy: "I felt more comfortable in the world of men and fitted it better; the strong wind that blew after me out of my past began to slacken; today it is only a gentle puff of air that plays around my heels." (Kafka 250) Confronted with the irretrievability of home and 'slackening' of past, the ape actually develops

an insight into the contingency of achieving the closeness of the human society and manners lest he be consigned to the status of the outcaste among men. Stefan Willer identifies this inclination on the part of the ape as a "survival strategy" as it involved the "necessity of imitation". In his effort to win a place for himself in a new community of men, the need of exercising the force of observation gains paramount significance, for that will ensure the judging the men either as obstinate hunters or sympathetic battalion on the boat sailing for Europe. The contingent consciousness on the side of the ape to grow over himself to transcend the animal-identity, subsequently being accorded a place among those men, instils in him the necessity to follow the tenet of patient observation. Through this moment of this parable, Kafka seems to have retold the story of civilization; that patience, observation, learning, educating and becoming precede sequentially the realized totality of human being. Kafka's ape observes the men around him. At the same time he becomes able to observe as to how all human beings are not the same. Kafka puts the words in ape's mouth that verbalize the promise of 'growing beyond' by virtue of the consistent persistence in observation: "I did not think things out; but I observed everything quietly. So this man or these men walked about unimpeded. A lofty goal faintly dawned before me. No one promised me that if I became like them the bars of my cage would be taken away.

Such promises for apparently impossible contingencies are not given. But if one achieves the impossible, the promises appear later retrospectively precisely where one had looked in vain for them before." (Kafka 255) On the way of the endeavour to realize the necessity of absolving the inhibitions in his quest for a 'way-out' by raising himself toward the dignifying definition as a human being, the ape sets out with the practice of 'imitation' coupled with and ensuing from observation. His ability to imitate comes to be received as the training being given to him for his elevation into the eyes of the civilized society. A subtle critique of civilization runs unmistakably in this plot. In the course of the development of the human civilization, men trained themselves in the vast field of nature. Their training retrospectively denoted the acquisitions of capabilities to unfold the selfhood of man within themselves. That pursuit well suited its classification as 'innate' and 'natural'. But this 'training' of the ape in the age of the exploration and victory of man over distant corners of the earth- the 'gold coast' is located far from Europe-smacks of the apathy to the difficulty in betraying the 'innateness' and 'spontaneity' involved in the 'aping', 'imitating' by the ape. It can be guessed probably as the sharp streak of the critique of civilization by Kafka in that the protagonist of the story himself is an ape. Addressing the gentlemen of the Academy, the protagonist reminds the

audience: "To put it plainly, much as I like expressing myself in images, to put it plainly: your life as apes, gentlemen, insofar as something of that kind lies behind you, cannot be farther removed from you than mine is from me." (Kafka 250)

The training given to the ape meant instilling in him the ability to exhibit correspondence to the instructed gestures of the instructors by that of his own. The perfection in this imitational art, however, rested on the exclusion of the transcendence beyond these demonstrated gesture and achieving the parity with the human acts. So, the ape acquired the gestural expression of spitting and holding the pipe. The entry, thus, of the ape into the human community, has been emphasized by Stefan Willer when he writes about the trouble and accomplishment of the ape. He argues: "My first trouble," came from the schnapps bottle" (Kafka 1995, 180). It is only in accomplishing this task that he can achieve his initiation into "human community". So, he succeeded in demonstration of keeping pipe in his hands and putting the thumb into the bawl of the pipe, but doing this he lacked the 'insight'; i.e. he yet "could not understand the difference between a full pipe and an empty one." (Kafka 255) The latent energy to release his self in the realms beyond bars remained yet only buried in him. In essence, the training 'guides' for performance based on the selectivity and definability of limits and hence the circus-artists act with the precision of such thresholds.

Kafka unleashes a critique of the imagination of 'freedom', which aims to affirm and argue for such limits, so that 'freedom' turns out to be synonymous with the 'controlled movement'. Ape's inability to align his gestures with the 'limitlessness', a value which he envisions as symbolic representation of freedom, indicates the feebleness as regard his transcendence over animal essence. The ape had mocked at the acrobat-artists in their performance. Such performance betrayed the purported portrayal of 'freedom'. Nonetheless it implied only 'controlled movement'. Kafka's ape exclaims: "In variety theatres I have often watched, before my turn came on, a couple of acrobats performing on trapezes high in the roof. They swung themselves, they rocked to and fro, they sprang into the air, they floated into each other's arms, one hung by the hair from the teeth of the other. "And that too is human freedom," I thought, "self-controlled movement." What a mockery of holy Mother Nature!" (Kafka 253) The gestural imitation of the ape while opening the schnapps bottle indicated this condition encountered by the ape. The ape narrates of the situation relating to the imitation of opening the schnapps bottle and drinking from it, as instructed by one of the crew member: "After the bottle was uncorked he lifted it to his mouth; I followed it with my eyes right up to his jaws; he would nod, pleased with me, and set the bottle at arm's length and bringing it up with a swing, he would empty it at one

draught, leaning back at an exaggerated angle for my better instruction. I, exhausted by too much effort, could follow him no further.” (Kafka 256) Even though the stoppage ensued from exhaustion, the ape experiences the ‘limit’ in the course of training. On its side though the natural ending of the period of exhaustion would be preceded by a ‘reflective gap’ that would totally alter the course of ‘imitating’ and instead of the ‘controlled movement’ a ‘spontaneous decision/ action’ would follow suit. Next day, filled with renewed energy, the ape set himself to the act of drinking the bottle again. He took the bottle in his hands, raised it to his lips and subsequently threw it away in the mood of utter disgust. The stench of spirit, which he bore with during previous instructions, provoked the disgust in him and rebelliously he whirled away the bottle. The moment of this act signified an expression of ‘defiance’ which ensures any human survival in the course of social assertion of a man in the cultured world. Defiance connotes the self-definition of the individual and the people in the face of the structure of power, which seeks its justification through the unchallenged logic of ‘imposition of an unalterable repressive mechanism’ in which the subordinate condescends to the discursively settled citadel of the ‘imperious power’. Having thrown away the bottle, the ape sits relaxed and rubs his belly and grins in the same way as his trainer had done the last day after the completion of the session of training to him. This act of the ape alluding to his comfort in his existential zone, which he can conceive and demonstrate as his ‘own’, sends the message that the demarcation of marginality relating to the ape stemming from his positioning at the aligned ‘receiving end’ is challenged and the ape acquires an identity in which he can stand vis-à-vis the ‘other’ on his own terms. If yielded to destiny, his resolution of ‘giving up’ being an ape represented his first step of entry into the world of men, his defiance constituted the second step towards joining the world of men at his self-assured stance. With his resolute imitation, gestural parity with the trainer and defiance, the ape treaded into the human community.

Customarily, the praxis of ‘training’ the other entails putting the instructions in service of governance. This governance hideously perpetuates the regime of ‘discriminatory permission’; i.e. the regime of permissibility of actions on part of the trainee. This governance closely observes the deviance and follows the rule of measuring the deviance. Those who rule, who train preserve the tactic of evaluating the trespassing the guidelines according to the sets of principle, which they create and perpetuate in the pursuit of the upkeep of their recognition in the model of existence which they define for themselves. It may not be ignored that the ape is being transported on board to Europe. The ape defied and thereby he sent unwittingly a message of caution to his trainer and to the crew in general. Next day, the ape transcends the defiance

beyond a 'chance' event. Two strands of memory have not slipped away in him, first, he succeeded in drinking the schnapps by bringing it up to his lips emulating perfectly the gestural demonstration of the crewman, and secondly, he threw away the bottle annoyed at the stench of the spirit. Retaining this memory and transcending his defiance as a 'chance' event, he shows his 'choice' and discards the bottle after drinking without suggesting gestural the flurry of disgust at the smell of the spirit. By giving direct expression to the feeling of 'choice' among those who had started with training him, he unsettles the law of game. The ruling agency tests and in this case the crewman tests the strength of the ape taking chance with the instructions. For the ape, on his part, this test meant dealing the trainer's plan of the 'testing' with perseverance, for he must persevere in the pursuit of the 'way-out', of renouncing 'being an ape', of feeling 'comfortable in the world of men'. It concerned drawing the map about the identities. The ape had entrusted himself to the task of growing beyond 'ape hood' and the trainer intended simultaneously to fathom and control the transcendence beyond the 'ape hood'. The ape reports: "And to the credit of my teacher, he was not angry; sometimes indeed he would hold his burning pipe against my fur, until it began to smolder in some place I could not easily reach, but then he would himself extinguish it with his own kind, enormous hand; he was not angry with me, he perceived that we were both fighting on the same side against the nature of apes and that I had the more difficult task." (Kafka 257) The trainer witnessed the continuous steps of imitations by the ape. The ape made them wonder when he produced noises that sent some message to them. The ape deviated from the rule of the training which enjoined that he not transcend the lines of controlled demarcations on his movement. He demonstrated explicitly his stamina of defiance and finally he also acted in tune with the inner voice of making a choice in doing the things; i.e. the way of drinking, like the men do. For his defiance and for his self-chosen act he did neither apologize nor fear consequences.

As for the ape, the sense of autonomous personality germinates at that turn of event. The idea of autonomy is a universal value for the European project of civilization. The ape recounts that for his part he arduously strove to achieve autonomy, the trainer, a European man, did not on his part refrain from not appreciating his autonomy. It followed, in the words of the ape: "What a triumph it was then both for him and for me, when one evening before a large circle of spectators-perhaps there was a celebration of some kind, a gramophone was playing, an officer was circulating among the crew-when on this evening, just as no one was looking I took hold of a schnapps bottle that had been carelessly left standing before my cage, uncorked it in the best style, while the company began to watch me with

mounting attention, set it to my lips without hesitation, with no grimace, like a professional drinker, with rolling eyes and full throat, actually and truly drank it empty; then threw the bottle away, not this time in despair but as an artistic performer; forgot, indeed, to rub my belly; but instead of that, because I could not help it, because my senses were reeling, called a brief and unmistakable "Hallo!" breaking into human speech, and with this outburst broke into the human community, and felt its echo: Listen, he's talking!" (Kafka 257) Kafka attempts to relate the ape's entry into the human society through a meticulous narrative method which touches a sensitive issue of socialization. Drinking schnapps happens in gatherings on human occasions of meeting or assembling and 'Hallo' represents the nicety extended there. The ape, which Kafka presents in this parable, enters into the human community by gradual progression towards the hard learned imbibing of the threads of socialization. The ape, released from the cage and handed over to the trainers, had stopped simply imitating and assigned himself to the task of developing the intellectual grit to trace the cores of culture of Europe. This commitment, in its best form, vindicated its legitimacy by asserting itself against the European project of the 'civilizing' the colonized people and subsequently allowing them a hierarchized integration within the European metropolis. The ape entered into human community of the Europeans to cultivate himself in the cultural mission of the European 'humanity' - a 'humanity' of Goethe, Voltaire and Herder - that defies domination for the sake of domesticated integration of the colonized other.

The ape states: "With an effort which up till now has never been repeated I managed to reach the cultural level of an average European. In itself that might be nothing to speak of, but it is something insofar as it has helped me out of my cage and opened a special way out for me, the way of humanity." (Kafka 258) Two aspects of the project of 'Humanity' in the European cultural history prominently stand out - Freedom and Compassion. The former upholds a cultural integrity, in the centre of which the individual stands out as an autonomous being. Compassion, on the other hand, underscores a human necessity, which enjoins the individual to not to lose the other from the fold of cultural belongingness in social frames of sharing the destiny. Both these cultural values underpin the sustained struggle of the European history in the modern age, and these values represent the uncompromised 'ideals' to be reminded of in the perennial progress of western humanity. The ape lets us recognize this notion of 'Freedom', which is less a matter of preference/choice and more an issue of 'ideal': "There is an excellent idiom: to fight one's way through the thick of things; that is what I have done, I have fought through the thick of things. There was

nothing else for me to do, provided always that freedom was not to be my choice." (Kafka 258)

This story of Kafka has been interpreted also in the context of the event of Jewish exile and assimilation. Max Brod had distinguished this story as the "most brilliant satire on assimilation." Continuous wandering of the Jews, being uprooted from their original soil, the awareness of being exiled remained foisted upon them. They lived through in the state of transfers and displacement, coerced with the burden to assimilate themselves into the land where they arrived by the axiom of destiny. Analysing the ape from the perspective of exile, Jerry Zaslove writes: "His speech is unreasonable; it is essentially about his transience, his homeless existence." He adds in continuation: "He is unforgiving, shows the need to be resentful, but bears no grudges. He represents the posthumous knowledge of the wandering stranger, the exile." Like the ape, unarmed before the destiny, they learnt to seek a way-out which culminates in the sustenance of an existential constancy in the land far-off from the native soil. They compromised to the exigency of settling in the alien corner of the world. They assimilated themselves to a new fatherland. This context of having left behind their hearth, finding in another land a home and occasionally embracing the reverence-patterns can be seen as exemplified in the program of the religious reformation of the Jews of the ancient community of Worms in 1848.

The text of the program, available on the online information on "Ancient Jewish History: Assimilation", reads: "We have to aspire to truth and dignity in Divine worship, coordination between faith and life, to put away empty concepts and shape new institutions for the spirit of Judaism. We must no longer utter prayers for the return Palestine while we are wholeheartedly attached to the German fatherland whose fate is indissolubly our fate' all that is beloved and dear to us is contained in this fatherland. We must not mourn in sackcloth...the destruction of the Temple when we long ago come into the possession of a fatherland that has become so dear to us. We may commemorate yearly the destruction of the Temple, but why in heavy mourning, which no longer comes from feelings of the heart, and sing songs of mourning about an historical fact, for which we praise the loving hand of God? We should not try to enlighten our children in the religious schools with facts that the living Jewish spirit looks upon as dead ballast, to be thrown overboard; no longer teach them to pray in a language that is dead, while the word and sound of our German mother tongue is understandable and dear to us and therefore is the only one fit to be raised in praise to our Creator. It is time to put a stop to this conflict." This program obliquely matches with the metaphor of "loss of native and arrival in the alien land", which also functions as a subtext of Kafka's parable *A Report to an Academy*.

This story by Kafka serves yet another interpretation in context of Kafka's Jewish sentiment. As has been suggested, the trope of animality and the metaphor of ape was known to him through his close reading of the Zionist literature. Iris Bruce points out: "Kafka knew the metaphor of the 'trained animal' for the assimilated Jew from Mendele's 'The Mare', while the figure of the ape appears in Zionist publications which he owned." (2002: 157) Iris Bruce suggests that Red Peter's story of assimilation invokes a process of internalization of the values of the dominant culture. Articulating this argument, Iris Bruce writes: "Rotpeter has renounced his own nature and has become a performer, making a living as a freak on a 'variety stage' (TOS:194). Over the years he has been so successful that he is now even invited to report to the learned academy. But Rotpeter is very aware of being put on display and feels resentful. He describes his assimilation as being 'driven forward through the successive stages of my development' (TOS: 187) and, according to one critic, knows that he did 'his best to meet this strange universe on *its* terms rather than on his own. Herein lies precisely his problem; not only is Rotpeter aping his environment (cf. the German *nachäffen*), but he attempts to internalise the values of the dominant culture." (2002: 157) One must however remain circumspect that this internalisation does not allude to becoming a full European. The ape confesses about being able to reach the level of merely 'average' European when he confesses: "I managed to reach the cultural level of an average European." (Kafka 258)

At its conclusive denouement, this story resonates with the image of 'home' and 'passion'. At home, infused with the spiritual sensibility, the ape protectively and compassionately looks after a little 'half-trained' chimpanzee, who awaits his return from performances, scientific receptions and social gatherings at late night. Suffering from the alienation from the human society, though sustaining in the same habitat, the chimpanzee holds tears in her eyes during the day. The tears of chimpanzee testify her ineffectual resilience in the face of the humans, who accord the animal like her a place in the human community only by 'training' them for the purposes set by them and among them growing over 'animal-ness' is debarred. The chimpanzee has acquired the ability to wait for the ape, whose physical presence matters to him in terms of compassionate benevolence, and equally whose presence spurs in him the desire to seek a realization of the ideal of 'freedom' in terms of overgrowing the cleavage from the human world and translate the urge to pull down the cleavage into reality, and ensure his worthy being in a society, which till now has learnt to handle her and other likes her in accordance with their fancies. It merits thoughtful consideration insofar Kafka leaves this parable in the hands of the readers who must not remain complacent about the narrative as it is, rather must dwell seriously

on the second last line of the parable, when the ape says: "I am only imparting knowledge, I am only making a report." (Kafka 259).

Conclusion

The idea of poly textual understanding can be invoked to expound this parable by Franz Kafka. Apart from the literary text in its own right, it articulates obliquely historical cultural motifs. It relates to those situations and to those people who wandered under torment of destiny. The loss of home which accompanied the wandering under the oppressive forces impacting the forced migration-a reality of colonialism-is one of the underpinning constituent of this parable. What matters much in the core of this parable is the practise of domestication of any people by uprooting them. In that the principle of domestication can flunk, and the so understood sub-ordinates acquire the eminent cultural value of the super-ordinates, opens a discourse on the ability and disability of the project of power. The force which alienates the people from their home goes as symbolic representation of any Europe, which rules by legitimization of its mission to 'lead' the people to a civilized world. The displacements, the cultural and existential baits by the 'leading' power operated at the time of the demolition of Europe during World Wars, exacerbating the issue of homelessness. Not the least, current day challenge of 'migration' and the attainment of civilizational values through "acculturation" go also as reminiscent of the gamut of questions opened by this parable.

References

- Ancient Jewish History: Assimilation 15 August 2018, <https://www.jewishvirtuallibrary.org/assimilation>
- Densky, D. "Narrative Transformed: The Fragments around Franz Kafka's "A Report to an Academy." 15 August 2018, www.mdpi.com/2076-0787/6/2/19/htm
- Glatzer, Nahum N, ed. *Kafka, Franz: The Complete Stories*. New York: Schocken Books, 1983. Print
- Goodbody, Axel. "Animal Studies: Kafka's Animal Stories." 15 August 2018, <https://docplayer.net/54474127-Animal-Studies-Kafka-s-animal-stories-axel-goodbody.html>.
- Preece, Julian, ed. *The Cambridge Companion to Kafka*. Cambridge: Cambridge University Press, 2002. Print
- Watkin, Christopher: "Kafka's 'A Report to an Academy' and the authoritative discourse on the liminally human" 15 August 2018, <https://>

christopherwatkin.com/2012/07/18/kafka-a-report-to-an-academy-and-the-authoritative-discourse-of-the-liminally-human/

Willer, Stefan: *“Imitation of Similar Beings”: Social Mimesis as an Argument in Evolutionary Theory around 1990* 15 August 2018, <https://www.jewishvirtuallibrary.org/assimilation>

Zaslove, Jerry: *“A Report to an Academy: Some Untimely Meditations Out of Season”* 15 August 2018, <https://journals.library.ualberta.ca/esc/index.php/ESC/article/download/.../15891/>
