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***Kaffeterkreis*** (**Coffee Circle**) Initially an exclusively female literary salon established by Gisela, Armgart, and **Maximilia von \*Arnim** in Berlin in 1843. The circle produced numerous fairy tales and fantasy plays. The members were daughters of Berlin's intellectual and political aristocracy and bourgeoisie. Their anonymously submitted art works and literary and musical compositions appeared in final form in the *Kaffeterzeitung* (*Coffee Circle*

*News*). The group also often wrote and performed fairy-tale plays to the likes of the Prussian monarch, the Prussian Minister of Justice, **Eduard \*Mörike**, **Hans Christian \*Andersen**, and the Prussian crown prince. Plays featured strong female characters like **\*Frau Holle**, **Loreley**, **\*Undine**, and **\*Mélusine**.

The *Kaffeterzeitung* was lost sometime between the world wars; today only a few drafts of writings survive in archives. One piece by Gisela von Arnim, 'Die Rosenwolke' ('The Rose Cloud', c.1845), may be representative of works by the group. Her literary rendition of a girl's rite of passage, in which the girl, whose aunt serves as her guiding spirit, confronts her mother, suggests a deconstruction of the **\*Grimms'** model of female maturation. Von Arnim's protagonist seeks intellectual rather than material riches. The *Kaffeterkreis* broke the ban of silence imposed on Grimm girls as the virtuous path to

adulthood. The last meeting took place in 1848.

Shawn Jarvis

Jarvis, Shawn C., 'Trivial Pursuit? Women Deconstructing the Grimmian Model in the *Kaffeterkreis*', in Donald Haase (ed.), *The Reception of Grimms' Fairy Tales: Essays on Responses, Reactions, and Revisions* (1993).

Jarvis, Shawn C. (trans.), 'The Rose Cloud', *Marvels and Tales*, 11 (1997).

**Kafka, Franz** (1883–1924) Influential 20th-century German-language writer from Prague. Kafka's life and works epitomize the alienated individual in the modern world. To portray that world in his fiction, Kafka adapted the dreamlike conditions of the fairy tale with an ironic twist. Whereas fairy-tale characters are at home in the magical landscapes they inhabit, Kafka's blend of the irrational and the realistic disorients his confused

characters and alienates them from the very society they are trying to join. By inverting the classical fairy tale and playing with its motifs, Kafka created what has been called the anti-fairy tale, which questions the certainties and optimism of the classical genre.

For example, the protagonist of his novel *Das Schloss* (*The Castle*, 1926) does not progress like the conventional fairy-tale hero from the peasant village to the castle, but remains dislocated between these fairy-tale extremes without achieving a happy end. In 'Die Verwandlung' ('The Metamorphosis', 1915), Kafka adapted the fairy-tale motif of transformation by depicting a travelling salesman who has been transformed into a giant insect-like creature. In contrast to the traditional enchanted prince, however, Kafka's middle-class anti-hero experiences no conventional disenchantment. Instead, his one-way transformation from human to 'beast' ironically