1988

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The names Jacob and Joseph are of Hebrew origin; they appear often in both the Old and New Testaments and have inspired innumerable names, both actual and literary, throughout the history of Jews and Christians.

In Genesis the patriarch Jacob obtained the blessing of his father by trickery; his sons and grandsons headed the Twelve Tribes of Israel. Joseph, the first son of his second wife, Rachel, was sold by his jealous brothers into Egypt, where he reached a high position and rescued his whole family who emigrated to Egypt at a time of famine.

In the New Testament Joseph is the father of Jesus; in one of the Gospels, Joseph's father is also named Jacob (Matt. 1:16), as in Genesis. Two of Jesus' disciples are named Jacob: the son of Zebedee (Matt. 4:21) and the son of Alphaeus (Matt. 10:3), as well as a so-called brother of Jesus (Matt. 13:55). The Greek Jacob is changed to James in English but this change is not applied to the Old Testament figure. The reign of the English King James (ruled 1603-25) is called the Jacobean Age.

The character name Jacob alludes to the OT patriarch, as a founder of the Jewish nation (his name was changed to Israel), as a trickster, and as one who wrestled with an angel.

Since the Bible presents two prominent Josephs, the use of this name allusively may refer to motifs of the OT Joseph story: his coat of many colors, his being sold into slavery, his resistance to seduction by the wife of his Egyptian master, Potiphar, his reconciliation and rescue of his brothers and all other Jews, etc. But the NT father of Jesus is of equal importance, embodying his tolerance in accepting the pregnant Mary, his fatherhood, his artisan occupation, his image as an old man (not justified by the Gospel texts). Little mentioned in the Bible, he is overshadowed by Mary especially upon the rise of Mary cults in the Middle Ages.

Thus for name-giving the initial impetus is from the Bible, from the one Jacob of Genesis, and the two Josephs, of Genesis and the Gospels. Since the Middle Ages the Catholic Church required that one of the baptismal names be that of the Saint's Day on which a child was born. In the twentieth century the Christian use of Jacob has faded; it is now perceived to indicate Jewish origins, whereas Joseph is used by both Christians and Jews.

Literary authors in this century look back to the religious models in choosing character names Jacob or Joseph, but also to historical persons since Biblical times who bore these names. Joseph is an Austrian emperor's name, as James was the name of English and Scottish kings. Authors may also allude to literary characters with such names, such as Josef K. of Kafka's **Trial**. Finally, they may allude to their own personal names or those of their parents in choosing these character names; among the modern authors I will mention are Jakob Wassermann, Joseph Roth, and Bruno Schulz, whose father was named Jacob.

Robert Walser (1878-1956) was a Swiss author of sketches and essays much admired by Kafka who spent the last thirty years of his life in mental hospitals. The last of his three novels was **Jakob von Gunten** (1909), the surrealistic story of a school for servants. Jakob is a young nobleman who inexplicably attends a school for servants, the Institute Benjamenta, deciding to become the principal's servant after the school's collapse. Although one of the Old Testament Jacob's sons was named Benjamin there is no apparent symbolism intended in these names, and none of the other students nor Herr Benjamenta's sister Lisa who dies during the story nor Jakob's brother Johann have names from the Book of Genesis; the author and all his characters are not Jewish. Kafka was influenced by this novel, for example in his story "Elf Söhne" ("Eleven Sons"), but not in name–giving.

Only three years later Franz Kafka (1883-1924), a Jewish lawyer from Prague, made his literary breakthrough with "Das Urteil" ("The Judgment") and "Die Verwandlung" ("Metamorphosis") in 1912. Kafka's fiction has a central position in the twentieth century (W. H. Auden called him the single most important writer) and many are the authors he influenced. In the area of character names, Kafka was ingenious and sophisticated, as L. Margot Levi showed in **Names** 1966 and Elizabeth Rajec in her monograph. The Gregor of "Metamorphosis" inspired later Gregors, but especially the name Josef K. of **Der Prozess (The Trial)** influenced character naming by many later authors. **The Trial** was published posthumously in 1925, while **Das Schloß (The Castle)**, whose protagonist is simply named K., followed a year later. Not only the forename Josef, but the use of an initial instead of a family name, a practice Kafka adopted from premodern literature, or even the choice of family names beginning with K., in later German and European fiction can be traced back to Josef K. of **The Trial**.

The K's of his two major novels stand for Kafka himself, of course, and draw attention to the autobiographical basis of the characters as does Samsa for Kafka in the "Metamorphosis." The Kafka scholar Walter Sokel has suggested that the Austrian Emperor Franz Josef created an interchangeability between these two fornames so that Josef actually points to the author Franz. Aspects of the Biblical Joseph (Old Testament) are also relevant to this name choice, such as Joseph's betrayal by his brothers, his unjust punishment in the Potiphar seduction situation, and the Biblical Joseph's exemplary service as an administrator for the Pharaoh.

Although the hero of **The Castle** is labelled only K., his relation to Josef K. of **The Trial** is suggested once, when K. claims in a telephone conversation with the castle authorities that he is K.'s assistant Josef. In Kafka's other novel **Amerika** (1927), Karl Rossmann, banished to America, talks with a student from his homeland, Josef Mendel ("little man" in Yiddish). Like Kafka himself the student works in the business world by day and devotes his nights to intellectual pursuits (studying, writing).

Both Rossmann's rich uncle in America and the illegitimate son he left behind in Europe are named Jakob, the name of Kafka's own grandfather. Uncle Jakob is powerful and a trickster like the Biblical Jacob, as Weinberg has pointed out (353).

Two direct descendants of Kafka's Josef may be mentioned. Albert Camus' novel **La Peste (The Plague)**, 1947, contains the character Joseph Grand, a municipal clerk and

would-be novelist who has to keep statistics of the plague's victims. In his private life he is attempting to write the perfect novel, but is unable to progress beyond endless variations of the first sentence. At the height of the plague he destroys his "complete works," innumerable variations of the beginning of his novel. Also Kafka left instructions that all his unpublished works should be destroyed upon his death. The existentialist Camus, like Sartre, greatly admired and wrote about Kafka. Rajec suggested this same relation (132).

The contemporary Austrian writer Peter Handke (1942–) published his greatest success, **Die Angst des Tormanns beim Elfmeter (The Goalie's Anxiety at the Penalty Kick)**, in 1970. The goalie who becomes a murderer and fugitive from justice is named Josef Bloch. In **The Trial** Josef K. meets one other named accused person, the merchant Block. Handke thus reinforces the identification of his wrongdoer Josef with Kafka's by providing a second name from the Kafka novel. Although Josef Bloch's crime is specific and undisputed unlike the enigmatic guilt of the Kafka figures, the same atmosphere of anxiety, alienation, and helplessness prevails. I spoke about the names of **The Goalie's Anxiety** at this conference in 1984.

Joseph Roth (1894-1939), a Jewish author from the Austrian province of Galicia, wrote many novels memorializing the glory and end of the Hapsburg Empire. His **Radetzkymarsch (Radetzky March)** of 1932 records the life of four generations of an officer's family, which became prominent when the young lieutenant Joseph von Trotta saved the Emperor Franz Joseph's life in battle (1859). Joseph's name has two references: first to the Austro–Hungarian monarchy and its rulers named Joseph or Franz Joseph. The royal family and Joseph von Trotta's are intertwined through the end of the Empire. The second allusion is to the author himself whose forename was Joseph. Although far removed socially and culturally from the professional officer corps, Joseph Roth embodied in Joseph von Trotta his loyalty and later ambivalence/disappointment in the dying Empire. Whereas Josef K.'s name may also refer to the imperial name Franz Josef, Kafka's hero and his similarly named characters have no personal contact with the Emperor or with matters of state.

Jakob Wassermann's (1873-1934) last novel, which was not allowed to appear in Germany after the Nazis came to power, is entitled **Josef Kerkhovens Dritte Existenz (Joseph Kerkhoven's Third Existence, 1934)**. An autobiographical figure Joseph appears in other novels as well. The name substitution of a son of the Biblical Jacob, Joseph, is no doubt intentional, but the fact that Joseph's wife is named Marie (Mary) shifts the allusiveness to the NT Joseph. Although Joseph Kerkhoven is a medical scientist devoted to helping mankind, instead of the simple carpenter of the Bible, his wife founds a home for children, embodying the maternal aspect of the mother of Jesus. Joseph and Marie Kerkhoven do not produce any children.

Thomas Mann (1875-1955) published **Die Geschichten Jaakobs (The Stories of Jacob)** in 1933 as the first part of his tetralogy **Joseph und seine Brüder (Joseph and his Brothers)**, completed ten years later. Since the four novels are based on historical and Biblical materials, the character names are assumed from the sources, and have no symbolic or allusive quality. The Jacob and Joseph here are simply Jacob and Joseph.

Mann's exhaustive reconstruction of the Genesis story seeks to transform ancient myth by means of Freudian psychology into a viable, relevant statement of humane values. Mann rejected mythology in this period as he saw it perverted by National Socialism. The role of Joseph is also reduced, for he has abandoned Jewish principles and forgotten God, achieving mere worldly success and riches in Egypt.

Hermann Hesse's great Utopian fantasy **Das Glasperlenspiel (The Glass Bead Game)** appeared in 1943, when Thomas Mann completed his work; it brought him the Nobel Prize for literature in 1946. It comprises a mythical portrayal of the future, as opposed to Mann's recreation of ancient Biblical myth. Set in the "pedagogical province" of Catalia in 2400 A.D., it is at once a Utopian novel, a *Bildungsroman*, and a critique of twentieth century German society which is examined in an almost archaeological way.

The hero is Josef Knecht who achieves the rank of Magister Ludi, Master of the Game. The Hesse scholar Mileck explains the name Knecht (servant) to be meant as a contrast to Goethe's Wilhelm Meister, or Master; the two Goethe novels devoted to Meister are exemplary novels of development, with initiation and subordination into a secret society of the elite. The master–servant theme expressed by the surnames Knecht and Meister is then reinforced by the choice of the forename Josef, who also had this duality in the Book of Genesis. Mileck speculates that the name Josef was probably indirectly inspired by the example of Thomas Mann's Joseph tetralogy (Mileck 169). Thomas Mann himself is the model for a character in Hesse's novel: Josef Knecht's precursor is named Thomas von der Trave. The Trave is the river of Lübeck, Mann's native city. That Josef Knecht is the Magister Ludi III would mean that he follows the Biblical Joseph and Mann's reincarnation of him (171).

This ingenious explanation of the names Josef and Knecht ignores the fact that Hesse's novel was begun in 1930 and large parts were written before 1933, the date of the first volume of Mann's tetralogy. Hesse may well have been thinking of Mann's Biblical source, but not of Mann's epic work. That Knecht is meant to contrast with Meister, Goethe's character, is convincing.

I believe the whole name Josef Knecht to be inspired by Kafka's **Trial**, which appeared some years *before* Hesse began his work and which Hesse admired greatly. Especially the family name which continues from the initial K. provided by Kafka, Josef K., Josef Knecht, supports this idea. While it may be objected that the two Josefs, the guilty, harassed, finally executed K. and the supremely successful Knecht, are very different, one may take Josef Knecht to be a rebuttal of K. or an anti-K. figure, like Handke's Josef Bloch, or anti-Wilhelm-Meister figures in the *Bildungsroman* elsewhere.

Josef Knecht could be a simple literary reminiscence or tribute as occurs in the work of Martin Walser (1927-), who wrote a dissertation on Franz Kafka, **Beschreibung einer Form** (1961), before launching his own career as a fiction writer. Walser occasionally used Kafka names and devices, as in a 1969 fantasy short story, "Mein Riesenproblem" ("My Giant Problem") when the giant announces "Ich heisse doch Josef" ("My name is Joseph!": **Gesammelte Geschichten** 149).

Walser's novel Die Gallistl'sche Krankheit (The Gallistlic Sickness, 1972) begins "Ich heisse Josef Georg Gallistl." Georg is also a name associated with Kafka, as the hero of his first short story "Das Urteil" ("The Judgment") is named Georg Bendemann. These allusive names are not meaningful, for the monster in Kafka's work is not Josef K. but Gregor Samsa, and Josef Georg Gallistl does not repeat or elucidate the Kafka bearers of his forenames, having a wife and children among other things which Kafka heroes never have.

Bruno Schulz (1892-1942), often called the Polish Kafka, was an art teacher from a small Galician town who wrote two collections of short fiction: **Sklepy cynamonowe (The Street of Crocodiles)**, 1934, and **Sanatorium pod klepsydra (Sanatorium under the Sign of the Hourglass)**, 1937. Schulz's shopkeeper father (1846-1915), the main subject of his first-person fiction, was named Jakub in real life and is called so in the stories, so it was natural for Bruno Schulz to assign himself the name Joseph in his fictional role. In these fantastic stories of "magical realism," occasional allusions are made to the OT bearers of the names Jakub and Joseph such as Jacob's wrestling with the angel ("Dead Season," **Sanatorium** 111 = Genesis 32: 24-32) or Joseph's dream of ruling over his eleven brothers ("Spring," **Sanatorium** 29 = Genesis 37:9), the latter of which Schulz's Joseph refers to as "an unconscious plagiarism." Later in the same story he is arrested for having "dreamed the standard dream of the Biblical Joseph" (81). As can be seen, Schulz's allusions to his Biblical name models are ironic.

In "The Old Age Pensioner" (**Sanatorium**) the first-person narrator is now an old man named Simon; this name remains within the Biblical framework, for another of the patriarch Jacob's twelve sons had the similar name Simeon.

Since Bruno Schulz was deeply interested in both Kafka and Thomas Mann it might be speculated that his choice of Joseph as the name for his autobiographical figure might stem from either the Josef K. of **The Trial** or the Joseph of **Joseph and his Brothers**. Schulz was actually involved in the translation of **The Trial** into Polish which appeared under his name, but his first volume of stories had appeared three years previous to the publication of the Kafka translation. Likewise the motif of animal metamorphosis, which occurs frequently in Schulz's fiction and which is sometimes offered as proof of Schulz's debt to Kafka (and his story "Metamorphosis") seems more likely due to common classical and medieval models than to Schulz copying the famous Kafka story.

And while Schulz was a great admirer of Thomas Mann, writing enthusiastically of the revival of mythology in **Joseph and his Brothers,** the first volume, **The Stories of Jacob,** appeared in the same year as Schulz's first collection, 1933, so could have had no influence on Schulz's character name selection.

As in the case of Joseph Roth mentioned above, a real-life family name, in this case his father's name Jacob, led to the choice of Joseph as a character name, whereby Schulz exploits the Biblical parallels for both Jacob and his son Joseph. For the citizens of the Austro-Hungarian Empire, Schulz, Roth, and also Kafka, the Emperor's name Franz Joseph may also have played a role in name selection. Bruno Schulz makes extensive references to Franz Joseph in the story "Spring" from **Sanatorium**.

Finally, two post-war German novels which have a Jakob in the title and as main character may be mentioned: Uwe Johnson's **Mutmassungen über Jakob (Speculations about Jacob**, 1959) and Jurek Becker's **Jakob der Lügner (Jacob the Liar**, 1968).

Johnson's novel of post–war East–West German relations tells the story of an East German railway worker, Jakob Abs, who returns from a visit to West Germany to die crossing the tracks at the Dresden railroad station. Through interviews the narrator tries to establish whether Jakob's death was suicide, inexplicable carelessness, or a political liquidation. He had been suspected of being an agent for the West. Actually the novel presents brutal views of both German societies and Jakob as a victim of Cold War intrigues and rivalry. From this description it should be clear that the name Jakob is not allusive to the Biblical Jacob, the treacherous brother who is chosen by God to father the leaders of the tribes of a new Jewish state. The twenty–eight–year–old Jakob Abs dies without having wielded power or producing progeny, a pawn in the espionage battles of the divided Germany and Europe. Jacob, which does not denote Jewishness, at most stands for an old–fashioned, Old Testament integrity, for traditional Judeo-Christian values.

Jurek Becker's **Jacob the Liar** tells the story of a petty Jewish ghetto inhabitant in 1944 who gives his fellow Jews hope of rescue by pretending to have a hidden radio from which he hears news reports of Russian military victories ever closer to the Polish ghetto. Finally all the ghetto inhabitants are deported to the death camps. Jurek Becker (born 1937) himself survived the Lodz ghetto and two concentration camps as a small child to become an East German citizen, a scriptwriter and then a novelist. He now lives in the West, where the following interview exchange took place:

> Asked whether he was thinking of Jacob's deception of Isaac when
> he chose the name for his hero, Jurek Becker answered: I had it in
> mind when I chose the name, you know; otherwise I think this
> would be too big a coincidence. **Seminar** 19 (1983), 29

Thus our final example of character–naming is a classic allusive name. A Jewish leader assumes the ironic role of a prophet, ironic in that his reports from a source unavailable to the closed society of his fellow Jews are invented but nonetheless generally give a true account of the progress of a rescuing army. Jakob's name embodies one specific aspect of the OT model—his deceptiveness—while ignoring other motifs, such as those used by Bruno Schulz for his father Jacob, or negating them in an ironic way. The Biblical Jacob created the conditions which allowed his people to flourish for many generations, whereas Jacob Heym can only alleviate the hopelessness of his entrapped people, without altering their fate. The non–believer Becker implicitly denies the significance of the original Jacob by linking him nominally to this late namesake, who could only offer lies of redemption against the death camps. Jakob Heym dies without fathering children, without producing a Joseph or his many brothers.

So ends my account of some modern German/European Josephs and Jacobs from the Old Testament to the Holocaust.

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