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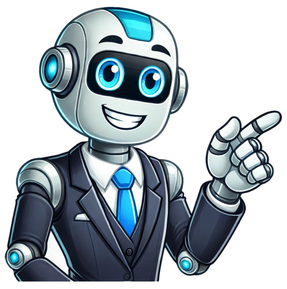

The Castle is the last novel written by Czech author Franz Kafka (18831924). Kafka began to write the book in 1922 in a village and not, as it is tempting to imagine, in the shadow of Pragues legendary castle. A customarily Kafkaesque yoking of the absurd and the sinister, The Castle depicts an individuals fruitless efforts to achieve his objective within an incomprehensible authoritative structure.The story of The Castle is roughly as follows: Joseph K. arrives at a village and claims to be the officially appointed land surveyor to the Castle, a mysterious domain that rules over the village: The Castle hill was hidden, veiled in mist and darkness, nor was there even a glimmer of light to show that the castle was there. The novel proceeds in a manner that falls somewhere between bewilderment and burlesque. K. wants to meet Klamm, the castle superior. His assistants, Arthur and Jeremiah, are not helpful. K. makes love to the barmaid Frieda, a former mistress of Klamm. Frieda leaves K. when she discovers that he is merely using her. As is the case with all of Kafkas major works, The Castle was never finished, but in this instance it would seem that death itself forced the truncation. An ailing Kafka wrote to Max Brod (18841968), editor of his major works published after Kafkas death: I have not spent this week very cheerfully because I have had to give up the Castle story, evidently for good. The novel ends in mid-sentence. The first two chapters of The Castle were originally written in the first person; Kafkas decision to change the I to a K (for Kafka) invites speculation. In a letter to Oskar Pollak, Kafka opines, Many a book is like a key to unknown chambers within the castle of ones own self. As with much of the authors other fiction, several elements of The Castle correspond to events and conditions of Kafkas own life. Living as a Jew during the waning years of the Hapsburgs, Kafka grew conscious and critical of the systematic exclusion effected by hierarchical governing regimes; his employment at the Workers Accident Insurance Institute in Prague immersed him in a wearisome and ineffivcient bureaucratic world. These experiences may be read into the novels omnipotent yet ever-remote castle and the prohibitive protocols of its faceless tenants. Kafkas residence in the countryside at the time of writing The Castle probably informed the rural environment in which the novel is set. The deterioration of the authors health and the reality of his worsening tuberculosis likely catalyzed the issues of mortality that are prominent in The Castle. Kafka died in 1924 at the age of 41. The castles focal image is resonant on several levels. In terms of its place in the literary tradition, the castle as both domicile and forbidding domainevokes late 19th-century Gothicism and its propensity for menacing architecture. As a polysemous figure with multiple meanings in the narrative, the castle reflects the aesthetic practice of ascribing arbitrary and iconic representation to an object corresponding to the symbolist movement, which exerted a huge influence on the German- language writers in Prague around Kafkas time.The imperious and unapproachable castle also alludes to the impenetrable and self-perpetuating nature of political power, a theme Kafka also explores in The Trialthe story of a man who is condemned to death without knowing the nature of his crime. Following a more abstract interpretation, the castle described in the novel may be seen as a representation for that which is sought or required but remains ever-elusivea goal (social, religious, or personal) that looms visible but is ultimately unattainable.The theme of futile enterprise runs throughout Kafkas work, as Walter Benjamin noted: To do justice to the figure of Kafka in its purity and its peculiar beauty, one must never lose sight of one thing: it is the purity and beauty of a failure. Thus is there a beautiful universality in Kafkas short but enigmatic parable Before the Law, where a man spends fruitless decades waiting for permission to pass through the gates of justice, and in the writers novel Amerika, where a young immigrant searching for the promised land endures a string of oppressive situations. Given Kafkas study of Hebrew, his increasing interest in the Zionist movement, and his (unrealized) plans to move to Tel Aviv, the scenario depicted in The Castle may reflect his own stymied and unfulfilled search for a homeland.There has been, as with most of Kafkas work, a tendency to overinterpret The Castlewhether through the lens of religion, politics, psychoanalysis, history, or some version of literary theory. The oblique character of Kafkas writing renders it particularly conducive to interpretation but, ultimately, resistant to resolution. Most analysis of Kafkas work is as easily refuted as it is supported by his writing. If Kafka is a modernist, he is, arguably, an accidental one: Although he is one of the most revolutionary authors of the 20th century, there is nothing of the literary manifesto in his work. If K. of The Castle is a pilgrim, he is certainly an awkward one, more Chaplin than chaplain; if he is a revolutionary, he is a sadly ineffectual one; and if the journey K. makes is an allegorical one, then there would appear to be no end in sight. Analysis of Franz Kafkas AmerikaFranz Kafka and PostmodernityAnalysis of Franz Kafkas StoriesAnalysis of Franz Kafkas NovelsBIBLIOGRAPHYBridgwater, Patrick. Kafkas Novels: An Interpretation. Amsterdam: Rodopi, 2003.Brod, Max. Franz Kafka, a Biography. New York: Schocken Books, 1960.Cooper, Gabriele von Natzmer. Kafka and Language: In the Stream of Thoughts and Life. Riverside, Calif.: Ariadne Press, 1991.Kafka, Franz. KafkaThe Complete Stories. Edited by Nahum N. Glatzer. New York: Schocken Books, 1976.Karl, Frederick Robert. Franz Kafka: Representative Man. New York: Ticknor & Fields, 1991.Mailloux, Peter Alden. A Hesitation before Birth: The Life of Franz Kafka. Newark: University of Delaware Press, 1989.Pawel Ernst. The Nightmare of Reason: The Life of Franz Kafka. New York: Farrar, Straus, Giroux, 1983. Categories: Literature, Novel AnalysisTags: Analysis of Franz Kafka's The Castle, Appreciation of Franz Kafka's The Castle, Criticism of Franz Kafka's The Castle, Essays of Franz Kafka's The Castle, Franz Kafka's The Castle, Franz Kafka's The Castle essays, Franz Kafka's The Castle Guide, Franz Kafka's The Castle notes, Franz Kafka's The Castle Novel, Franz Kafka's The Castle Plot, Franz Kafka's The Castle Story, Franz Kafka's The Castle summary, Franz Kafka's The Castle themes, Guide of Franz Kafka's The Castle, Plot of Franz Kafka's The Castle, Structure of Franz Kafka's The Castle, The Castle, Themes edit descriptions of this character edit descriptions of this character Franz Kafka is nowadays considered as one of the most important writers of all time. His novels and short stories are notable for their fusion of realism and fantasy, and for their recurring themes which include existential anxiety, absurd bureaucracy, alienation, and guilt. During his life, Kafka published two collections of short stories and several stories in literary magazines of the time. However, the majority of his work was published after his death. Before he died, Kafka instructed his best friend, Max Brod to burn all of his manuscripts. Franz Kafka in 1906Brod disobeyed Kafkas wishes and decided to publish Kafkas writings because he recognized their immense literary value. Kafkas famous novels The Trial, America, and The Castle were all published posthumously. They were soon proclaimed exceptional by literary critics and theorists, and they still continue to inspire writers, readers, artists and philosophers. Kafka in 1910The Castlewas Kafkas last known work. The narrative follows a protagonist named K. who moves to a small village and desperately tries to contact the mysterious authorities who govern the village from a fortified castle. The novel is characteristic for its incredibly somber and surreal atmosphere, and prominently features Kafkas contemplation on bizarre bureaucracy and absurdity of existence. Kafka started writing The Castle in 1922when he arrived at the mountain resort of Spindlermhle which is nowadays a part of the Czech Republic. At that time he was already suffering from severe tuberculosisbut intended to finish the novel over the course of the next several years. Front cover of the first edition of Kafkas The Castle, 1926Kafka died of tuberculosis on June 3rd, 1924, aged 40. He got close to finishing the novel, but the novel ends mid-sentence due to his untimely death. The final sentence reads:She held out her trembling hand to K. and had him sit down beside her, she spoke with great difficulty, it is hard to understand her, but what she said Several months before his death, Kafka told his friend Max Brod that the novel would end with the protagonist dying in the village and that the village authorities would posthumously accept him as a new citizen. Franz Kafkas grave in Prague-ikov, designed by Leopold EhrmannPhoto CreditBrod edited the work and published it in 1926. The novel was poorly received at firstbut gained international acclaim in the 1930s. As an executor of Kafkas literary estate, Brod donated the original manuscript to the Oxford University, so that the Oxford scholars could study it in-depth.Read another story from us: When Kafka wrote to his friend Max Brod to burn his novels after his death, Brod took the opposite course and today, thanks to his efforts, Kafka is one of the most original writers of the 20th centuryFranz Kafka was an exceptional modernist author and a literary giant, but we wouldnt have been able to enjoy any of his major works if Max Brod had decided to fulfill his wishes. Thankfully, Brod recognized Kafkas genius and decided to share it with the world. Domagoj Valjak is one of the authors writing for The Vintage News Table of Contents What is The Castle about? This book explores the bewildering journey of K., a land surveyor, as he struggles to gain access to a mysterious castle. The narrative delves into themes of bureaucracy, isolation, and the search for meaning in an absurd universe.Book DetailsTitle: The Castle Author: Franz Kafka Adapters: David Fishelson, Aaron Leichter Published: January 1, 2003 Pages: 59 Genres: Classics, Fiction, PhilosophySynopsis of The CastleThe Enigma of BureaucracyThe Castle introduces readers to K, a land surveyor. He arrives in a remote village summoned by an elusive castle authority. Immediately, he encounters a labyrinth of bureaucratic absurdity. The villagers are entangled in a web of rules and rituals, their lives dictated by unseen forces. Ks attempts to fulfill his purpose are met with endless delays. Each conversation leads to more confusion than clarity. The characters he meets are often unhelpful, indifferent, or self-serving. Their obsession with status fuels the surreal nature of the village. K feels increasingly isolated in this mysterious place. Despite Ks many efforts, the castle remains frustratingly out of reach. He grapples with the meaning of his assignment. The castle itself becomes a symbol of unattainable authority. Ks confusion reflects the struggles of the individual facing an indifferent, bureaucratic society. His journey mirrors existential themes, emphasizing human helplessness. The Allure of Kafkas VisionKafkas writing transcends traditional narratives, leaving much unexplained. The story ends abruptly, leaving readers with more questions than answers. The incompleteness mirrors the futility of Ks efforts, enhancing the sense of despair. Readers are left wondering about Ks fate as he stands on the precipice of revelation. The abrupt ending feels both frustrating and liberating, much like waking from a nightmare. As K navigates his chaotic surroundings, his character represents the perennial search for purpose. Readers become immersed in his internal struggles. Kafka manipulates time and space cleverly, creating a dreamlike narrative structure. Each interaction reveals more about Ks character and the absurdity of his situation. The portrayal of the villagers highlights the irrationality ingrained within their society. Their routines are scattered with nonsensical decisions and misplaced priorities. Ks interactions reveal the longing for approval and recognition that drives them. The power dynamics between characters evoke an unsettling realization of dependence on the castles authority. The Voice of AbsurdityKafkas ability to capture the eerie atmosphere is remarkable. His prose oscillates between humor and despair, underscoring lifes absurdity. As characters become entangled in rigid societal roles, they often become caricatures. This exaggeration captures the essence of what it means to feel trapped. Ks assistants add a layer of comedic relief and treachery. Their duplicitous nature complicates Ks journey further. As he navigates the intricacies of their relationships, trust becomes a scarce resource. The villagers exhibit a comical yet unsettling fear of the castle, reflecting their subservience. Kafkas meticulous attention to detail infuses dynamics within conversations. Dialogue becomes a dance of misunderstandings and misinterpretations. Readers witness the struggle for communication amid barriers erected by the bureaucratic society. Such interactions provoke contemplation about the nature of reality and perception. The Relationship Between Power and IsolationThe castle symbolizes not only authority but also alienation. Ks attempts to connect with this power intensify his isolation. Each failed attempt reflects the struggle against societal structures. The satire within Kafkas narrative exposes the stark realities of totalitarian social orders. Through Ks journey, readers recognize a critique of contemporary systems. Kafkas portrayal of bureaucratic failure echoes todays frustrations. His script resonates deeply, inspiring profound thoughts on personal agency. Each character symbolizes a facet of societys complexities, emphasizing the struggles of the individual. While K navigates the snowy village, readers are struck by parallels to their own lives. The tension between order and chaos can be perceived universally. Kafkas sharp observations reveal the absurdity of authority. Each layer of the narrative invites deeper reflections on the human experience. A Masterpiece of AmbiguityKafkas The Castle lingers with readers long after the last page. The brilliant ambiguity of the text compels reflection on personal and societal levels. Readers may navigate a myriad of interpretations about K and the castle. Each encounter reveals hidden truths about the human condition. Kafkas unique ability to critique systems while enveloping readers in his dark humor creates a multilayered experience. The unresolved nature of the narrative leaves a lasting impact. As the sun sets on Ks journey, questions linger about what truly lies within the castle. Through this unfinished work, Kafka invites introspection and ongoing discourse regarding power, isolation, and the human spirit. Ultimately, The Castle provides not only a narrative but also an experience. Kafkas genius shines through in its perplexing yet engaging format. Readers are encouraged to engage creatively with its themes, pondering what it means to be part of an irrational yet familiar universe. Kafkas mysteries may remain unsolved, yet they provoke important conversations about existence. From here you can jump to the Spoilers section right away.Below you can search for another book summary: Alternative Book CoverComing soon QuotesI cant think of any greater happiness than to be with you all the time, without interruption, endlessly, even though I feel that here in this world theres no undisturbed place for our love, neither in the village nor anywhere else; and I dream of a grave, deep and narrow, where we could clasp each other in our arms as with clamps, and I would hide my face in you and you would hide your face in me, and nobody would ever see us any more.Franz Kafka,Franz Kafkas The CastleThere they lay, but not in the forgetfulness of the previous night. She was seeking and he was seeking, they raged and contorted their faces and bored their heads into each others bosom in the urgency of seeking something, and their embraces and their tossing limbs did not avail to make them forget, but only reminded them of what they soughtFranz Kafka,Franz Kafkas The CastleDu kannst jemanden, der die Augen verbunden hat, noch so sehr aufmuntern, durch das Tuch zu starren, er wird doch niemals etwas sehen; erst wenn man ihm das Tuch abnimmt, kann er sehen.Franz Kafka,Franz Kafkas The CastleYou want to give The Castle a try? Here you go!CharactersK.: The protagonist, a land surveyor grappling with his enigmatic assignment and the absurdity around him.Klum: A mysterious figure associated with the castle, representing the elusive nature of authority.Frieda: K.s love interest, who embodies the chaotic and unpredictable nature of human relationships amidst absurdity.Olga: A character that highlights the struggles of individuals against societal norms and expectations.Various Villagers: They reflect the passive, absurd attitudes of society toward bureaucratic demands.Key TakeawaysBureaucracys Absurdity: The story illustrates the complexity and irrationality of bureaucratic systems.Isolation: K.s plight emphasizes the loneliness and alienation individuals can feel in a conformist society.Search for Meaning: The novel reflects the existential quest for understanding amidst chaos.Fragmentation: Kafkas use of narrative fragmentation mirrors the incompleteness of K.s experiences.Societal Critique: It serves as a critique of social hierarchies and power dynamics.Spoilers Spoiler Alert! If you want to read the book, dont click Show more and spoil your experience. Here is a link for you to get the book.Unfinished Narrative: The novel concludes mid-sentence, leaving K.s fate unresolved and open to interpretation.Absurd Authority: K. discovers that the castle may not have the significance he believes, challenging notions of power.Romantic Complications: K.s relationship with Frieda intensifies the novels themes of desire and alienation.Failure to Connect: K. repeatedly fails to communicate with castle authorities, symbolizing societal disconnection.Mysterious Castle: The castles true nature remains ambiguous throughout the novel, representing unattainable ideals.Let us know what you think about this book and the summary in the comment section at the end of the page. FAQs about The CastleNo, it is an unfinished novel that ends abruptly.Themes include bureaucracy, existentialism, and the struggle for meaning.It critiques societal structures and explores the complexities of human existence.K. is the protagonist navigating the absurdities of his environment.It represents unattainable authority and the complexities of societal power.ReviewsFor a deeper look into The Castle, including pros and cons, please visit our full review. Are you looking for a nice read that perfectly fits your current mood? Here is a free book suggestion tool. It gives you suggestions based on your taste. Also a likelihood rating for each recommended book. Would you like to find the book you will love later or now? Franz Kafka was a 20th-century Czech writer known for his surreal and existential works, exploring themes of alienation and absurdity. Are you looking for a nice read that perfectly fits your current mood? Here is a free book suggestion tool. It gives you suggestions based on your taste. Also a likelihood rating for each recommended book. Would you like to find the book you will love later or now?ConclusionWe hope you found this synopsis of The Castle enjoyable. Summaries only touch the surface, much like trailers for films. If what you read intrigued you, the full book promises to offer even more depth. Ready to explore further? Here is the link to purchase The Castle.DISCLAIMER: This book summary is meant as analysis and not a substitute for the original work. If you are the original author of any book on our website and want us to remove it, please contact us. Asics Gelsonoma 6 Gtx Breit Amazon.de Fashion Asics Gelsonoma 6 Laufschuh Herren Amazon.de Fashion. More Kunibert 9 Ft. Tunierpoolbillard Billardtisch Modell Templar Pool Invicta Interior Design Beistelltisch 3er Set Elements 40cm Hochglanz. 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More Ingwershampooriegel, Ingwerhaarwuchsshampooriegel, Ingweranti Ingwershampooriegel, Ingwerhaarwuchsshampooriegel, Ingweranti. More aliases Hans edit descriptions of this character Upon his death in 1924, Kafka instructed his literary executor, Max Brod, to destroy all his manuscripts. Wisely refusing his friend's last wishes, Brod edited the uncompleted Castle, along with other unfinished works, ordering the fragments into a coherent whole, and had them published. Brod's interpretation of the work as a novel of personal salvation was accepted and strengthened by Willa and Edward Muir, who translated it into English in 1930. Recent scholarship, less willing to accept Brod's version, has led to a new critical edition of the novel, which was published in German in 1982 and which purports to be closer to Kafka's intentions. Harman's translation represents this edition's first appearance in English. Harman's stated goal as translator is to reproduce as closely as possible Kafka's style, which results in an English that is stranger and denser than the Muirs' elegant work. A necessary acquisition for anyone interested in Kafka.?Michael O'Pecko, Towson State Univ., Md.Copyright 1998 Reed Business Information, Inc. "The new Schocken edition of The Castle represents a major and long-awaited event in English-language publishing. It is a wonderful piece of news for all Kafka readers who, for more than half a century, have had to rely on flawed, superannuated editions. Mark Harman is to be commended for his success in capturing the fresh, fluid, almost breathless style of Kafka's original manuscript, which leaves the reader hanging in mid-sentence." --Mark M. Anderson, Columbia University"The Castle, published here for the first time in 1930, was the first Kafka to arrive in America. After the war, Hannah Arendt remarked that The Castle might finally be comprehensible to the generation of the forties, who had had the occasion to watch their world become Kafkaesque. What will the generation of the nineties make of The Castle, now that its full message has arrived? Here is the masterpiece behind the masterpiece."--Elisabeth Young-Bruehl, Haverford College"Sparkles with comedy, with zest, and with a fresh visual power, which in the Muir translation were indistinct or lost. This is not just a new, brilliantly insightful, sensitive, and stylish translation, it is a new Castle, and it is a pleasure to read."--Christopher Middleton, University of Texas at Austin"This is the closest to Kafka's original novel and intention that any translation could get, and what is more, it is eminently readable. With this exceptional translation, the time for a new Kafka in English has finally come." --Egon Schwartz, Washington University, St. Louis "The new Schocken edition of The Castle represents a major and long-awaited event in English-language publishing. It is a wonderful piece of news for all Kafka readers who, for more than half a century, have had to rely on flawed, superannuated editions. Mark Harman is to be commended for his success in capturing the fresh, fluid, almost breathless style of Kafka's original manuscript, which leaves the reader hanging in mid-sentence." --Mark M. Anderson, Columbia University"The Castle, published here for the first time in 1930, was the first Kafka to arrive in America. After the war, Hannah Arendt remarked that The Castle might finally be comprehensible to the generation of the forties, who had had the occasion to watch their world become Kafkaesque. 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Although Kafka seemed to consider The Castle a failure, critics, in wrestling with its enigmatic meaning, have recognized it as one of the great novels of our century. Unfinished at Kafka's death in 1924, the manuscript of The Castle was edited for publication by Kafka's friend and literary executor, Max Brod. Both Brod's edition and the English-language translation of it that was prepared by Willa and Edwin Muir in 1930 have long been considered flawed.This new edition of Kafka's terrifying and comic masterpiece is the product of an international team of experts who went back to Kafka's original manuscript and notes to create an edition that is as close as possible to the way the author left it. The Times Literary Supplement hailed their work, saying that it w "The new Schocken edition of The Castle represents a major and long-awaited event in English-language publishing. It is a wonderful piece of news for all Kafka readers who, for more than half a century, have had to rely on flawed, superannuated editions. Mark Harman is to be commended for his success in capturing the fresh, fluid, almost breathless style of Kafka's original manuscript, which leaves the reader hanging in mid-sentence."--Mark M. Anderson, Columbia University"The Castle, published here for the first time in 1930, was the first Kafka to arrive in America. After the war, Hannah Arendt remarked that The Castle might finally be comprehensible to the generation of the forties, who had had the occasion to watch their world become Kafkaesque. What will the generation of the nineties make of The Castle, now that its full message has arrived? Here is the masterpiece behind the masterpiece."--Elisabeth Young-Bruehl, Haverford College"Sparkles with comedy, with zest, and with a fresh visual power, which in the Muir translation were indistinct or lost. This is not just a new, brilliantly insightful, sensitive, and stylish translation, it is a new Castle, and it is a pleasure to read."--Christopher Middleton, University of Texas at Austin"This is the closest to Kafka's original novel and intention that any translation could get, and what is more, it is eminently readable. With this exceptional translation, the time for a new Kafka in English has finally come."--Egon Schwartz, Washington University, St. Louis The son of a well-to-do merchant, Franz Kafka was born in Prague in 1883 and died of tuberculosis in a sanitorium near Vienna in 1924. After earning a law degree in 1906, he worked most of his adult life at the Workers Accident Insurance Company for the Kingdom of Bohemia in Prague. Only a small portion of his writings were published during his lifetime; most of them, including the three unfinished novels, Amerika, The Trial, and The Castle, were published posthumously.Mark Harman holds a Ph.D. from Yale University and has taught German and Irish literature at Oberlin and Dartmouth. In addition to writing scholarly essays on Kafka and other modern authors, he has edited and co-translated Robert Walser Rediscovered: Stories, Fairy-Tale Plays, and Critical Responses and has translated Soul of the Age: Selected Letters of Hermann Hesse, 1891-1962. He teaches literature at the University of Pennsylvania. ArrivalIt was late evening when K. arrived. The village lay under deep snow. There was no sign of the Castle hill, fog and darkness surrounded it, not even the faintest gleam of light suggested the large Castle. K. stood a long time on the wooden bridge that leads from the main road to the village, gazing upward into the seeming emptiness.Then he went looking for a night's lodging; at the inn they were still awake; the landlord had no room available, but, extremely surprised and confused by the latecomer, he was willing to let K. sleep on a straw mattress in the taproom, K. agreed to this. A few peasants were still sitting over beer, but he did not want to talk to anyone, got himself a straw mattress from the attic and lay down by the stove. It was warm, the peasants were quiet, he examined them for a moment with tired eyes, then fell asleep.Yet before long he was awakened. A young man in city clothes, with an actor's face, narrow eyes, thick eyebrows, stood beside him with the landlord. The peasants, too, were still there, a few had turned their chairs around to see and hear better. The young man apologized very politely for having awakened K., introduced himself as the son of the Castle steward and said: "This village is Castle property, anybody residing or spending the night here is effectively residing or spending the night at the Castle. Nobody may do so without permission from the Count. But you have no such permission or at least you haven't shown it yet."K., who had half-risen and smoothed his hair, looked at the people from below and said: "What village have I wandered into? So there is a castle here?""Why, of course," the young man said slowly, while several peasants here and there shook their heads at K., "the Castle of Count Westwest.""And one needs permission to spend the night here?" asked K., as though he wanted to persuade himself that he hadn't perhaps heard the previous statements in a dream."Permission is needed" was the reply, and this turned into crude mockery at K.'s expense when the young man, stretching out his arm, asked the landlord and the guests: "Or perhaps permission is not needed?""Then I must go and get myself permission," said K., yawning and pushing off the blanket, as though he intended to get up."Yes, but from whom?" asked the young man."From the Count," said K., "there doesn't seem to be any alternative.""Get permission from the Count, now, at midnight?" cried the young man, stepping back a pace."Is that not possible?" K. asked calmly. "Then why did you wake me up?"The young man now lost his composure, "The manners of a tramp!" he cried. "I demand respect for the Count's authorities. I awakened you to inform you that you must leave the Count's domain at once.""Enough of this comedy," said K. in a remarkably soft voice as he lay down and pulled up the blanket: "You are going a little too far, young man, and I shall deal with your conduct tomorrow. The landlord and those gentlemen there will be my witnesses, should I even need witnesses. Besides, be advised that I am the land surveyor sent for by the Count. My assistants and the equipment are coming tomorrow by carriage. I didn't want to deprive myself of a long walk through the snow, but unfortunately lost my way a few times, which is why I arrived so late. That it was too late then to report to the Castle is something that was already apparent to me without the benefit of your instructions. That's also the reason why I decided to content myself with these lodgings, where you have been so impolite--to put it mildly--as to disturb me. I have nothing further to add to that statement. Good night, gentlemen." And K. turned toward the stove."Land surveyor?" he heard someone asking hesitantly behind his back, and then everyone was silent. But the young man soon regained his composure and said to the landlord, softly enough to suggest concern for K.'s sleep, yet loudly enough to be audible to him: "I shall inquire by telephone." So there was even a telephone in this village inn? They were certainly well equipped. True, certain details took K. by surprise, but on the whole everything was as expected. As it turned out, the telephone hung from the wall almost directly above his head, in his sleepiness he had overlooked it. If the young man had to use the telephone, then even with the best intentions he could not avoid disturbing K.'s sleep, it was simply a matter of deciding whether or not to let him use the telephone, K. decided to allow it. But then of course it no longer made sense to pretend he was asleep, so he turned over on his back again. He watched the peasants gathering timidly and conferring, the arrival of a land surveyor was no trifling matter. The door to the kitchen had opened; filling the doorway was the mighty figure of the landlady, the landlord approached her on tiptoes in order to report to her. Then the telephone conversation began. The steward was asleep, but a substeward, one of the substewards, a Mr. Fritz, was there. The young man, who introduced himself as Schwarzer, said that he had found K., a man in his thirties, rather shabby-looking, sleeping quietly on a straw mattress, with a tiny rucksack for a pillow and a knobby walking stick within reach. Well, he had of course suspected him, and since the landlord had obviously neglected his duty, it was his, Schwarzer's, duty to investigate the matter. K.'s response on being awakened, questioned, and duly threatened with expulsion from the Count's domain had been most ungracious but perhaps not unjustifiably so, as had finally become evident, for he claimed to be a land surveyor summoned by the Count. He was duty-bound to check this claim, if only as a formality, and so Schwarzer was asking Mr. Fritz to inquire at the central office whether a land surveyor of that sort was really expected and to telephone immediately with the answer.Then there was silence, Fritz made his inquiries over there while everyone here waited for the answer, K. stayed where he was, did not even turn around, seemed completely indifferent, stared into space. With its mixture of malice and caution Schwarzer's story gave him a sense of the quasi-diplomatic training that even lowly people at the Castle such as Schwarzer could draw on so freely. Nor did they show any lack of diligence there, the central office had a night service. And obviously answered very quickly, for Fritz was already on the line again. Yet it seemed to be a brief message, since Schwarzer immediately threw down the receiver in a rage. "Just as I said," he shouted, "no trace of a land surveyor, only a liar and a common tramp, and probably worse still." For a moment K. thought that everybody, Schwarzer, the peasants, the landlord and landlady, was about to jump on him, and he crawled all the way under the blanket to escape at least the first assault, when--he was slowly stretching his head back out--the telephone rang again, especially loud, it seemed to K. Although it was unlikely that this call also concerned K., everyone froze, and Schwarzer came back to the telephone. After listening to a fairly long explanation, he said softly: "So it's a mistake? This is most unpleasant. The department head himself telephoned? Odd, very odd! And how am I supposed to explain this to the land surveyor?"K. listened intently. So the Castle had appointed him land surveyor. On one hand, this was unfavorable, for it showed that the Castle had all necessary information about him, had assessed the opposing forces, and was taking up the struggle with a smile. On the other hand, it was favorable, for it proved to his mind that they underestimated him and that he would enjoy greater freedom than he could have hoped for at the beginning. And if they thought they could keep him terrified all the time simply by acknowledging his surveyorship--though this was certainly a superior move on their part--then they were mistaken, for he felt only a slight shudder, that was all.After waving aside Schwarzer, who was timidly approaching, K. rejected their insistent pleas that he move into the landlord's room, accepted only a nightcap from the landlord and a wash basin with soap and towel from the landlady, and did not even have to request that the room be cleared, for all rushed to the door, averting their faces so that he wouldn't recognize them tomorrow, then the lamp was extinguished and he finally had some peace. He slept soundly until morning, only briefly disturbed once or twice by scurrying rats.After breakfast, which the landlord said would be covered by the Castle along with K.'s full board, he wanted to go immediately to the village. Recalling the landlord's conduct yesterday, K. spoke to him only when strictly necessary, but since the landlord kept circling him in a silent plea, K. took pity on him and let him sit down for a moment beside him."I still haven't met the Count," said K., "they say he... aliases Gerstacker edit descriptions of this character edit descriptions of this character An seinem letzten Roman Das Schloss arbeitete Kafka von Ende Januar bis Ende August 1922. Begonnen wurde die Niederschrift in Spindelmhle im Riesengebirge, abgebrochen wurde sie im westbhmischen Plan nahe der deutschen Grenze, in einer Sommerwohnung, die seine Schwester Ottla angemietet hatte. In diesen Zeitraum fllt Kafkas krankheitsbedingte Pensionierung in der Arbeiter-Unfallversicherung. Ob Kafka von Anfang an einen Roman ins Auge fasste, ist unklar. Das Fragment, das er zunchst niederschrieb und das ebenfalls die Ankunft eines misstrauischen Gastes in einem lndlichen Gasthof schildert, zeigt eine knappe Diktion, die eher an einen krzeren Prosatext denken lsst. Auch war sich Kafka nicht von Anbeginn ber die Perspektive im Klaren, aus der er das Geschehen schildern wollte. Denn die beiden ersten Kapitel verfasste er zunchst in Ich-Form; erst mitten im dritten Kapitel entschloss er sich, zur Er-Form zu wechseln und den Protagonisten wiederum K. zu nennen (wie schon im Process). Kafka musste also den bereits niedergeschriebenen Text entsprechend korrigieren. Der Abbruch des Romans geht wohl vor allem auf die psychische Instabilitt Kafkas zurck, der im Herbst 1922 mehrfach Angstattacken erlitt. Das Manuskript, das gegen Ende ungewhnlich lange Streichungen enthlt, offenbart jedoch auch formale Probleme: Anscheinend hatte Kafka Schwierigkeiten, die zunehmende Zahl von Figuren und Erzhlstrngen noch berzeugend miteinander in Beziehung zu bringen, so dass sich das erzhlerische Gewebe gleichsam unter seinen Hnden auflste. Das Manuskript des Schloss lsst deutlich erkennen, dass das von Kafka bevorzugte spontane, selbstversunkene Schreiben mit der Organisation eines komplexen Romans in Widerstreit geriet. Form und Gehalt Die Romane Der Process und Das Schloss sind eng miteinander verwandt und zeigen eine Flle thematischer und formaler Parallelen: die strikte Beschrnkung auf die Perspektive des Helden; dessen stets von den eigenen Interessen gesteuertes, im Grunde asoziales Verhalten gegenber anderen Menschen; sein Kampf gegen eine undurchsichtige, scheinbar allmchtige Behrde, deren oberste Instanzen verborgen bleiben; die enge Zugehrigkeit der Frauen zum brokratischen Machtsystem und die sexuelle Gier der Beamten; die Bedeutsamkeit alles Schriftlichen in Gestalt von Protokollen und Akten; schlielich die zweideutige Position des Helden, der sich selbst fr unschuldig bzw. berufen hlt, der jedoch vom Autor immer wieder blogestellt wird und der mit zunehmender Selbsterkenntnis seine kmpferischen Impulse einbt. Ein auffllger Unterschied besteht zunchst darin, dass im Process die Verhaftung und das anschlieende Verfahren fr den Bankbeamten Josef K. vllig berraschend kommt, whrend der angebliche Landvermesser K. als Eindringling auftritt, der sich aus freien Stcken auf den Kampf mit den Behrden einlsst und der sich ein Lebensrecht am Fu des Schlossbergs gleichsam ertrotzen will. Bei genauer Lektre zeigt sich jedoch, dass sich das Gericht im Process ebenso passiv und reaktiv verhlt wie die Schlosskanzleien. Das Gericht will nichts von dir, heit es ausdrcklich im Process, whrend das Schloss K.s falsche Behauptungen neutral zu Protokoll nimmt und ihn ansonsten auf Distanz hlt. Ein tatschlich bedeutsamer Unterschied ist, dass im Process immer wieder von einem geheimnisvollen, offenbar in schriftlicher Form existierenden Gesetz die Rede ist, whrend im Schloss versucht wird, die Logik der Behrden aus der Lebenspraxis selbst herauszubuchstabieren: aus Bestimmungen, Ritualen und tradierten Verhaltensweisen. Das Schloss ist demnach realistischer als Der Process, und an die Stelle von Traum-Elementen treten lange, forschende Dialog-Passagen. Neu ist weiterhin im Schloss-Roman, dass eine ganze Reihe vor allem weiblicher Figuren in den Landvermesser gewisse Hoffnungen setzen, trotz dessen Unwissenheit und Machtlosigkeit, whrend der Angeklagte im Process keinerlei echte Sympathien weckt. Auch wird im Schloss erstmals eingerumt, dass das brokratische System durchaus Schwachstellen hat und angreifbar ist (siehe die Erluterungen des Sekretrs Brgel im 23. Kapitel). Schlielich plante Kafka (wie Max Brod berichtet), den Roman zwar mit dem Tod des Landvermessers, keineswegs aber mit dessen vollstndiger Niederlage enden zu lassen: Im letzten Augenblick sollte er durch die Schlossbehrde das ersehnte Aufenthaltsrecht im Dorf erlangen. Publikation Zu Lebzeiten Kafkas erfuhr die ffentlichkeit nichts vom Schloss-Roman. Max Brod gab das Werk jedoch schon 1926 aus dem Nachlass heraus (Kurt Wolff Verlag, Mnchen), wobei er zwei Episoden weglie, die er fr unfertig hielt. Die langen, gestrichenen Passagen, die fr das Verstndnis des Romans nicht unerheblich sind, erschienen dann erst in spteren Ausgaben (Schocken Verlag, Berlin 1935 und New York 1946; S.Fischer Verlag, Frankfurt am Main 1951). Das Manuskript, das aus sechs Heften besteht, befindet sich heute in der Bodleian Library in Oxford. edit descriptions of this character edit descriptions of this character edit descriptions of this character This section contains 815 words (approx. 3 pages at 400 words per page) The Castle Summary & Study Guide includes comprehensive information and analysis tohelp you understand the book. This study guide contains the following sections: Plot Summary Chapters Characters Objects/Places This detailed literature summary also contains Topics for Discussion and a Free Quiz onThe Castle by Franz Kafka. K., a land surveyor, arrives late at night in an anonymous town which sits at the foot of a large castle. After some confusion about his identity and whether he has permission to be there, K. is able to get some sleep. K. tries to go up to the Castle himself but finds the thick snow too tiring. He stops for awhile in the house of a master tanner named Lasseman, but the inhabitants are only too eager to get rid of him. He returns to his inn and meets his two, identical assistants, Artur and Jeremias, whom he decides to refer to simply as "Artur". A young boy named Barnabas comes to the Inn with message for K. It is a letter from Klamm, a Castle official and K.'s director, which tells him to report to the village chairman. Thinking that Barnabas is returning to the Castle, K. travels with him but finds himself instead at Barnabas' house, where he meets Barnabas' sisters, Olga and Amalia. He goes with Olga to the Gentlemen's Inn where he meets Frieda, Klamm's mistress. The two hit it off very quickly and make love on the floor of the bar. She decides to leave the Inn and go with him. They return to K.'s Inn where he is berated by the landlady, who, it turns out, is Frieda's mother. She does not like K. and discourages him from attempting to meet Klamm. K. is not discouraged however, but leaves first to talk to the village chairman. The chairman informs him that, unfortunately, there has been a mistake; the town has no need for a land surveyor. K. returns to the inn and, before long, is offered a post as school janitor by the chairman. It is not much, but Frieda urges him to accept it since they do not have much else going for them right now.They move into the school's gymnasium and K. finds himself increasingly irritated by his assistants. They were once just constantly underfoot, but now they seem to be actively wanting to get him in trouble. He sends them away and locks the door. Anxious to hear from Klammwhom he still is trying to meetK. goes back to Barnabas' house to see if there is any news. Barnabas is not there but he is pulled into a long conversation with his sister, Olga. Olga explains how their family came to have such a bad reputation. It all started when Amalia rejected the invitation to come to the room of one of the Castle officials. The situation might only have been temporary, but the family did nothing to combat it and are now cursed for the rest of their lives. Their only ray of hope in the whole situation is Barnabas' connection with the Castle as messenger and, she explains, that it had not been going well at all until K. arrived. Barnabas had been waiting in vain in an office in the Castle for months before he was given his first letter, the letter which he delivered to K. at the Inn. When K. leaves, he finds his assistant, Jeremias. He tells K. that Frieda was so upset by K.'s long, unexplained absence that she has decided to leave him and be with him, Jeremias, instead. While they are arguing, Barnabas arrives with a message inviting K. to see Erlanger, one of Klamm's secretaries, at the Gentleman's Inn. K. goes and accidentally stumbles into the room of another secretary named Buergel. K. is so tired that he is barely able to remain conscious while Buergel explains the best way to extract favors from the Castle, information which should be vitally important to K. but which is probably lost on him. He is called to the next room by Erlanger who orders him to convince Frieda to take her position back in the taproom and then leaves. He is still incredibly tired and is allowed by the landlordwho is frustrated that K. had lingered so long at all in the first placeto sleep in a barrel in the taproom. When he wakes up twelve hours later, he talks to Pepi's, Frieda's replacement who is going to be forced to return to being a chambermaid. Pepi does not like Frieda and argues that Frieda never really loved K. but only married him for attention. She offers to let K. stay with her and the other chambermaids in the Inn and K. accepts. The landlady, seeing that he is finally awake, begins to chastise him for a "cheeky" comment he made before he went to sleep. Afterwards, the inn's coachman, hoping to exploit K.'s apparent connection with Erlanger, tells K. he can stay with him and his family. K. accepts. The story then ends in the middle of a sentence.Read more from the Study Guide This section contains 815 words (approx. 3 pages at 400 words per page) edit descriptions of this character The Castle is the last novel written by Czech author Franz Kafka (18831924). Kafka began to write the book in 1922 in a village and not, as it is tempting to imagine, in the shadow of Pragues legendary castle. A customarily Kafkaesque yoking of the absurd and the sinister, The Castle depicts an individuals fruitless efforts to achieve his objective within an incomprehensible authoritative structure.The story of The Castle is roughly as follows: Joseph K. arrives at a village and claims to be the officially appointed land surveyor to the Castle, a mysterious domain that rules over the village: The Castle hill was hidden, veiled in mist and darkness, nor was there even a glimmer of light to show that the castle was there. The novel proceeds in a manner that falls somewhere between bewilderment and burlesque. K. wants to meet Klamm, the castle superior. His assistants, Arthur and Jeremiah, are not helpful. K. makes love to the barmaid Frieda, a former mistress of Klamm. Frieda leaves K. when she discovers that he is merely using her. As is the case with all of Kafkas major works, The Castle was never finished, but in this instance it would seem that death itself forced the truncation. An ailing Kafka wrote to Max Brod (18841968), editor of his major works published after Kafkas death: I have not spent this week very cheerfully because I have had to give up the Castle story, evidently for good. The novel ends in mid-sentence. The first two chapters of The Castle were originally written in the first person; Kafkas decision to change the I to a K (for Kafka) invites speculation. In a letter to Oskar Pollak, Kafka opines, Many a book is like a key to unknown chambers within the castle of ones own self. As with much of the authors other fiction, several elements of The Castle correspond to events and conditions of Kafkas own life. Living as a Jew during the waning years of the Hapsburgs, Kafka grew conscious and critical of the systematic exclusion effected by hierarchical governing regimes; his employment at the Workers Accident Insurance Institute in Prague immersed him in a wearisome and ineffivcient bureaucratic world. These experiences may be read into the novels omnipotent yet ever-remote castle and the prohibitive protocols of its faceless tenants. Kafkas residence in the countryside at the time of writing The Castle probably informed the rural environment in which the novel is set. The deterioration of the authors health and the reality of his worsening tuberculosis likely catalyzed the issues of mortality that are prominent in The Castle. Kafka died in 1924 at the age of 41. The castles focal image is resonant on several levels. In terms of its place in the literary tradition, the castle as both domicile and forbidding domainevokes late 19th-century Gothicism and its propensity for menacing architecture. As a polysemous figure with multiple meanings in the narrative, the castle reflects the aesthetic practice of ascribing arbitrary and iconic representation to an object corresponding to the symbolist movement, which exerted a huge influence on the German- language writers in Prague around Kafkas time.The imperious and unapproachable castle also alludes to the impenetrable and self-perpetuating nature of political power, a theme Kafka also explores in The Trialthe story of a man who is condemned to death without knowing the nature of his crime. Following a more abstract interpretation, the castle described in the novel may be seen as a representation for that which is sought or required but remains ever-elusivea goal (social, religious, or personal) that looms visible but is ultimately unattainable.The theme of futile enterprise runs throughout Kafkas work, as Walter Benjamin noted: To do justice to the figure of Kafka in its purity and its peculiar beauty, one must never lose sight of one thing: it is the purity and beauty of a failure. Thus is there a beautiful universality in Kafkas short but enigmatic parable Before the Law, where a man spends fruitless decades waiting for permission to pass through the gates of justice, and in the writers novel Amerika, where a young immigrant searching for the promised land endures a string of oppressive situations. Given Kafkas study of Hebrew, his increasing interest in the Zionist movement, and his (unrealized) plans to move to Tel Aviv, the scenario depicted in The Castle may reflect his own stymied and unfulfilled search for a homeland.There has been, as with most of Kafkas work, a tendency to overinterpret The Castlewhether through the lens of religion, politics, psychoanalysis, history, or some version of literary theory. The oblique character of Kafkas writing renders it particularly conducive to interpretation but, ultimately, resistant to resolution. Most analysis of Kafkas work is as easily refuted as it is supported by his writing. If Kafka is a modernist, he is, arguably, an accidental one: Although he is one of the most revolutionary authors of the 20th century, there is nothing of the literary manifesto in his work. If K. of The Castle is a pilgrim, he is certainly an awkward one, more Chaplin than chaplain; if he is a revolutionary, he is a sadly ineffectual one; and if the journey K. makes is an allegorical one, then there would appear to be no end in sight. Analysis of Franz Kafkas AmerikaFranz Kafka and PostmodernityAnalysis of Franz Kafkas StoriesAnalysis of Franz Kafkas NovelsBIBLIOGRAPHYBridgwater, Patrick. Kafkas Novels: An Interpretation. Amsterdam: Rodopi, 2003.Brod, Max. Franz Kafka, a Biography. New York: Schocken Books, 1960.Cooper, Gabriele von Natzmer. Kafka and Language: In the Stream of Thoughts and Life. Riverside, Calif.: Ariadne Press, 1991.Kafka, Franz. KafkaThe Complete Stories. Edited by Nahum N. Glatzer. New York: Schocken Books, 1976.Karl, Frederick Robert. Franz Kafka: Representative Man. New York: Ticknor & Fields, 1991.Mailloux, Peter Alden. A Hesitation before Birth: The Life of Franz Kafka. Newark: University of Delaware Press, 1989.Pawel Ernst. The Nightmare of Reason: The Life of Franz Kafka. New York: Farrar, Straus, Giroux, 1983. Categories: Literature, Novel AnalysisTags: Analysis of Franz Kafka's The Castle, Appreciation of Franz Kafka's The Castle, Criticism of Franz Kafka's The Castle, Essays of Franz Kafka's The Castle, Franz Kafka's The Castle, Franz Kafka's The Castle essays, Franz Kafka's The Castle Guide, Franz Kafka's The Castle notes, Franz Kafka's The Castle Novel, Franz Kafka's The Castle Plot, Franz Kafka's The Castle Story, Franz Kafka's The Castle summary, Franz Kafka's The Castle themes, Guide of Franz Kafka's The Castle, Plot of Franz Kafka's The Castle, Structure of Franz Kafka's The Castle, The Castle, Themes The Schlegel-Tieck Prize for German Translation is a literary translation prize given by the Society of Authors in London. It is named for August Wilh The Schlegel-Tieck Prize for German Translation is a literary translation prize given by the Society of Authors in London. 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