

## The Human in "The Castle" by Franz Kafka

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**Summary:** The human condition has never been addressed so deeply, in so many different aspects, aspects, and levels as in modern literature. In the world, there are many writers representing many trends and methods of writing who have made new discoveries about human issues with pressures and crises during the period of scientific and technological boom. information technology. Among them, F. Kafka is a typical representative of profound explorations of human issues in relation to society.

In F. Kafka's composition, it is not difficult to recognize the repetitive artistic motifs, such as the motif of alienation, exile, helpless anxiety, irrational problems, totalitarian association, invisible power ... In the scope of the article, we mention the writer's obsessions and concerns through the art of building familiar characters in his compositions such as: guilty, people are forgotten, freedom of privacy is violated, the power of invisible power ... Thereby to see F. Kafka under the influence, very profound influence of existentialist thought on his compositions. especially in the novel "Castle".

**Keywords:** Castle, F. Kafka, characters, tragedy, human condition.

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### Question

So far, the problem of the human condition in literature is not a strange one, but is influenced by existentialist thought and through F. Kafka's subtle and penetrating gaze tragedy, unhappiness of modern people in turn is portrayed under many different angles. The character motifs that F. Kafka built often raise the problem of human existence, human tragedies, misfortunes are associated with life and death. The existentialists said that "man is just a file, name does not name, becomes a nihilistic specter in life. It exists to die, moreover it is a dying being, death hanging overhead, like a suspended sentence for anyone. So man is born old enough to die." [3, 311] so far the human problem been fully illuminated, every corner, every corner as if under the eyes of F. Kafka, the types of characters in his work have reflected in Which is the nature of social reality at the same time, the author gave a relatively complete overview of the problem of human status in modern society, the era of science and technology.

By the keen eyes of a philosopher, a prophet, F. Kafka has grasped the terrible breakdown of human society relationship. Panic anxiety is the nature of modern humans, they fear all doubts. Because all moral truths up to this age have been shaken, people lose their direction, lose their faith in the values (truth - goodness - beauty) of life. These values have been reversed and replaced. Bad into good, irrational into reason, cruel into honesty, innocent into sin ... All these states have been portrayed by Kafka into his character in an abstract, full of meaning, containing innumerable ways. many profound philosophies about human existence in contemporary society.

### Content

#### 1. Invisible, abandoned human

Stemming from the worries about human status in the world, F. Kafka mentioned the forgotten human motif as a testament to the individual's desire for recognition and affirmation in the community. social community.

The feeling of being abandoned as a terrible calamity for the characters in many of Kafka's works. In the novel Castle, when the character K finds the Castle not out of the determination to want to be accepted by the Castle, but what he goes through to get that, is forever not done. For he was forgotten in the bureaucracy, irrationality of the people of the Castle. Whether accidentally or intentionally, that forgetting also has a negative impact on the characters of F. Kafka. It is really an obsession that extinguishes K's dreams and hopes in his journey to find his place in the heart of society. "This was really surprising for me. It shatters all my calculations. I have only hope that this is a misunderstanding "[1,370].

It is worth mentioning that oblivion here comes not only from human anonymity but also forgetting in everyone's own perception. Wherever K goes, everyone will recognize him, he - the one who is invited by the Castle. This has made K always in a state of half-doubt, always hoping and waiting. But what he waited for was never done, because the government organization was like an endless maze that made him go from a man with all the paperwork to a lonely, illegitimate existence. K's record was misplaced through systematic

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misunderstanding. We can see this very clearly through the dialogue of the village chief with K: "We thanked and replied for the flyer, I just mentioned that we don't need any fillers. But maybe we did not give the correct answer to room A, we called like that but mistakenly moved to another room, room B. Thus, room A does not receive the answer, but unfortunately even room B did not receive the answer. This is our complete answer, because whether the record gets stuck in our place or on the way is lost (...), the truth is that only the outer part for room B's address is reachable, which in fact We regret that the file has been lost, talking about the receipt of the landlord "[1,374]. The tangle of the office world has really become a problem for modern people, they no longer have the ability to control and manage paper records in a coherent and methodical way. For that same reason, that landlord had to adventure from place to place like the fate of his documents and papers in that endless office world and eventually lost and forget forever".

Using this type of character F. Kafka demonstrating his talent in building the picture of the office world in modern society is ambiguous but also very real. It can be seen that the existentialist thought has greatly influenced the writer's vision of reality and people. Through this type of character, Kafka has shown a deep understanding of people's loneliness when they are not recognized, they are completely forgotten. The picture of the office world in the work really makes us overwhelmed by its mess, mess and overload. Records and papers have really made people suffocate and have no way out. It governs the entire human normal life, occupies all the family living space: "The cupboard is full of papers, when the woman opens the cupboard, two large files are wrapped together into two volumes. giant paper was bundled into one like a bundle of dry firewood, which popped out, making her jump aside in panic" [1,370]. Once again, F. Kafka mentioned the domination and invasion of the workplace in the private lives of people, it is difficult for people to get out of the effects of the work cycle even when they leave. Work and go home. This can be seen, modern society has really haunted F. Kafka. Throughout his working life, he was under a lot of pressure from both family and society. Therefore, he changed many jobs many times, but in the end he could not find joy and peace in any job, only writing literature was the reason of life, the cathedral of his heart. Therefore, the labyrinth space of the office world has been frequently repeated many times in the works of F. Kafka. Especially in the *Castle*, this was portrayed aggressively by F. Kafka and became one of the great tragedies of the time.

By the forgotten human character, the author has raised the problem of the lonely, confused, disoriented human condition in modern society. Through this character, F. Kafka wants to emphasize, all the tragedies that people have to suffer stem from the unbalanced development in industrial society, when all human activities are "gender, industrialization and commercialization". The world of objects dominates, pushes the human role down to the secondary level and risks being crushed in the future. In this way, F. Kafka coldly condemns totalitarian capitalist society, which exists in a "strong and weak," way, where people treat each other with power and violence with absolutely no intervention of conscience and affection.

## **2. Exiled, guilty human**

Guilt always invades most of the characters of F. Kafka soul. In *Castle*, that guilt surrounds them even though they don't know if they have committed a crime. To K, he was miserable when the *Castle* had a letter praising him for his good deeds and promised to pay a generous salary, because the value of these words really did not exist for him, a mistake of *Castle*. The *castle* made K very disappointed and guilty, so he tried to prove to the *Castle* that he did not deserve those compliments, because he had never worked. But the *Castle* didn't give him a chance to explain, and those guilt had hung on and tormented him. Even when he was accused of being rude to the village chief and had to clean the toilet in school and suffered humiliation from the teachers in the school, but K still did not show any disgrace, but felt himself. Have not fulfilled their responsibility and are ready to bow to obey. Likely Amália's family, the situation is much worse. Although there was no accusation from the *Castle* of Amália's refusal to Sortini's proposal, everyone in the family was deeply distressed by the family's sins, and sought every way to beg the *Castle*. Absolution. The family's physical and mental breakdown stems from a sense of guilt, fear and anxiety for hurting and offending the people of the *Castle*. It is this that pushed the Amália's family to the brink of rupture. And Frida and the mistress always feel guilty for having betrayed Mr. Klam even when they were officially fired and forgotten.

It is worth mentioning that F. Kafka has shown this problem as a permanent obsession in each of his characters, at any time they can express their regret, remorse and expect to be forgiven. *Castle* side. They are always distracted, dominated by their own guilt, even though the *Castle* has brought them unhappiness, to them there is not a bit of dissatisfaction, anger or resentment. With F. Kafka it seems that the absolute authority of the *Castle* has really haunted his characters, they no longer distinguish what they are doing, what the purpose is, right or wrong, just knowing is not necessary who punishes, they also punish themselves and accuse themselves as a way of self-liberation. They may find that such self-punishment is more pleasant than waiting for the punishment to come upon them at any moment, even when they are least vigilant.

This type of character also appears in novels such as *The Case*, *The reincarnation*, *the Reform Camp* ... Each work, the guilt is shown in different levels but all stem from the inadvertence. They are aware of problems in life, they feel confused, do not receive all values of bad or good, right or wrong ... and so they are ready to accept all punishments as disarming their fear in their soul.

The sense of life and death, the existentialist human situation has greatly influenced the way of constructing a sinister person in Kafka's work. It is a manifestation of his hidden memories and unconscious obsessions about the human condition before a life full of misery and unhappiness in the technocratic society that he has witnessed and experienced. All these feelings have brought to his work a rich, abstract ideological content, with many profound human meanings.

### **3. Anxious, insecure human**

It can be said that in the history of literature, human rights have never been portrayed as deeply and delicately as in F. Kafka's work, especially the private life is violated. In the work, the extreme loneliness of people not only stops at the fact that they are forgotten by the social community or feelings of guilt, anxiety, and guilt, but it is also shown in the bedroom of personally, when K is never free from the two maids' grip. K had never escaped their prying eyes, not even in bed with Frida. The feeling of being watched, disturbed makes K feel frustrated to get rid of them, but it is not easy to do so.

In *Castle*, the characters of F. Kafka are lonely not only are they isolated from the community, or lack of human warmth, but also an obsession of the community's invasion of life. private. This type of character creates a new perspective on modern human tragedy. It is the outrageous, violent invasion of the community that makes people feel insecure and worried: With K, he is always in trouble with the maids, the peasants, the shopkeeper ... Read the depiction of both K and Frida's lovemaking was watched and watched by the maids and he was insulted by the teacher and Miss Giza, even before he had time to get dressed, to see the desire for privacy. how big of the individual person in modern society is. K had always tried to change his maids, but they still didn't take him a half step because they were simply the eyes and ears of the Castle. They are carrying out orders to monitor, track and harass him. Even they silently stole his fiancé, but he still did not know.

Building this type of character F. Kafka really sees what no one sees: The totalitarian world has gradually cleared the line between the community and the private. They did not hesitate to break into their bedroom to arrest Josep K in the *Case* and jump into bed with K's lover in *Castle* ...

Due to the profound of existentialism, Kafka had a relatively full sense of the crisis of industrial civilization. He sees it as an object that erodes spiritual life, destroys all moral values, hardens human emotions, turns people into a mobile machine, etc. According to F. Kafka, people do not have a sense of security, even in private moments. Humans lose their feelings of shyness and shame over their defamatory actions (maids are willing to watch K make love without shame, or as teacher Giza insults K when he has not yet dressed) and K is ready to do his "make love" anywhere, sometimes under the dirty table of the bar, sometimes right on the school podium. Kafka's characters seem unconscious, unable to differentiate between private personal issues of people from common problems of the social community. They act according to natural instincts but lack the intervention and control of reason and morality. This is also one of the problems of human degradation in human development. That development has exceeded the threshold of evolution, when human psychology and emotions are gradually fibrosis under too much social pressure. Humans are in danger of returning to the natural instincts of the swarms' life like the early days of human society. People lose all emotions, psychology, and common feelings, only instinct to live, instinct to fight and steal. Thereby showing that F. Kafka predicted a tragedy of social degradation, when the whole world was slipping in grim corruption. They can no longer distinguish between good and evil, evil and good, and especially between the private and the common, the individual and the community...

This problem in F. Kafka's novel has been likened to by M. Kundera: "Loneliness raped" [2.32]. Obviously, the character of F. Kafka is not only confronted with strange loneliness, indifference of the community but also the loneliness is invaded by others. It shows that F. Kafka pushed the human tragedy to a climax, absolutely, hard to resolve. People must always face mental coercion, human rights have been blocked, all wishes are suppressed and in order to survive they are forced to corrupt themselves.

The pain of having an authoritarian father, F. Kafka from a young age must always live under the authority of his father; he is always under the pressure of his family. This has made F. Kafka always haunted by the compromised private life motif. The tormenting both physically and mentally has created a feeling of frustration and pressure for the writer. He always harbored an invisible fear of guilt and prohibition, depriving the family and society of their personal freedom. All have created a unique, non-repetitive character-building art that readers can only see in the works of F. Kafka but cannot be anywhere else.

### **Conclude:**

By the combination of the art of building character motifs and the philosophical vision of existentialism, F. Kafka became the most complex writer of modern literature. In which the Castle is one of the works created from a unique innovation in both content and art form, especially with open structure, abolishing the plot, bleaching of characters, erasing contour history... Kafka has made significant changes in both the artistic conception and the writing style of many contemporary writers. It can be said that his style has blown a new life into the world literature, that innovation has created an extraordinary revolution in human literature.

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